ROUTLEDGE HANDBOOKS

The Routledge Handbook of Music and Migration

Theories and Methodologies

Edited by Wolfgang Gratzer, Nils Grosch, Ulrike Präger, and Susanne Scheiblhofer

THE ROUTLEDGE HANDBOOK OF MUSIC AND MIGRATION

The Routledge Handbook of Music and Migration: Theories and Methodologies is a progressive, transdisciplinary paradigm-shifting core text for music and migration studies. Conceptualized as a comprehensive methodological and theoretical guide, it foregrounds the mobile potentials of music and presents key arguments about why musical expressions matter in the discussion of migration politics.

24 international specialists in music and migration set methodological and theoretical standards for transdisciplinary collaborations in the field of migration studies, discussing 41 keywords, such as mobility, community, research ethics, human rights, and critical whiteness in the context of music and migration. The authors then apply these terms to 16 chapters, which deal with ethnomusicological, musicological, sociological, anthropological, geographical, pedagogical, political, economic, and media-related methodologies and theories which reflect and contest current discourses of migration. In their interdisciplinary focus, these chapters advance interrelations between music and migration as enabling factors for socio-cultural studies. Furthermore, the authors tackle crucial questions of agency, equality, and equity as well as the responsibilities and expectations of writers and artists when researching migration phenomena as innate human experience. As a result, this handbook provides scholars and students alike with relevant and applicable methodological and theoretical tools in addition to an extensive literature and research review for further research.

Wolfgang Gratzer is an Austrian musicologist and Professor of Musicology at the University Mozarteum Salzburg, Austria.

Nils Grosch is Professor of Musicology and Head of the Department of Art, Music, and Dance Studies and the Research Center for Musical Theater at the University of Salzburg, Austria.

Ulrike Präger is Assistant Professor of Music at the University of Louisville, US.

Susanne Scheiblhofer is a researcher and instructor at the University of Salzburg, Austria.

THE ROUTLEDGE HANDBOOK OF MUSIC AND MIGRATION

Theories and Methodologies

Edited by Wolfgang Gratzer, Nils Grosch, Ulrike Präger, and Susanne Scheiblhofer

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

Designed cover image: Carlos / stock.adobe.com

First published 2024
by Routledge
4 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
605 Third Avenue, New York, NY 10158

Routledge is an imprint of the Taylor & Francis Group, an informa business

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Names: Gratzer, Wolfgang, editor. | Grosch, Nils, 1966– editor. | Präger, Ulrike, editor. | Scheiblhofer, Susanne, editor.
Title: The Routledge handbook of music and migration: theories and methodologies / edited by Wolfgang Gratzer, Nils Grosch, Ulrike Präger, and Susanne Scheiblhofer.
Description: [1.] | Abingdon, Oxon; New York, NY: Routledge, 2023. | Includes bibliographical references and index.
Identifiers: LCCN 2023012704 (print) | LCCN 2023012705 (ebook) | ISBN 9781032313726 (hardback) | ISBN 9781032313740 (paperback) | ISBN 9781003309437 (ebook)
Subjects: LCSH: Music—Social aspects. | Musicology. | Ethnomusicology. | Migration, Internal | Emigration and immigration. | Social sciences—Terminology.
Classification: LCC ML3916 .R6754 2023 (print) | LCC ML3916 (ebook) | DDC 306.4/842—dc23/eng/20230726
LC record available at https://lccn.loc.gov/2023012704
LC ebook record available at https://lccn.loc.gov/2023012705

ISBN: 978-1-032-31372-6 (hbk)
ISBN: 978-1-032-31374-0 (pbk)
ISBN: 978-1-003-30943-7 (ebk)

DOI: 10.4324/9781003309437

Typeset in Times New Roman
by codeMantra

CONTENTS

CONTRIBUTORS

Ruard Absaroka is a post-doctoral researcher at the University of Salzburg, Austria. Previously, he was a Senior Teaching Fellow at SOAS, University of London. His AHRC-funded Ph.D. research focused on musical rights to the city: "sonic permissibility" and urban musical geographies and networks in Shanghai. Other research interests include the global history of urban nightlife, critical realism, and sonic agnotology.

Peter Adey is Professor of Human Geography at the Royal Holloway University of London, UK. He is co-editor of the journal *Mobilities,* author of *Mobility* (2009, 2017); *Aerial Life: Spaces, Mobilities, Affects* (2010); co-editor of the *Handbook of Mobilities* (2014), and the book series *Routledge Changing Mobilities* with Monika Buscher.

Philip V. Bohlman is the Ludwig Rosenberger Distinguished Service Professor for Jewish History at the University of Chicago, US, and was awarded Dr. h.c. by the Romanian National University of Music Bucharest. Recent publications include *Wie sängen wir Seinen Gesang auf dem Boden der Fremde! Jüdische Musik des Aschkenas zwischen Tradition und Moderne* (2019) und *Wolokolamsker Chaussee* (2021).

Anja Brunner (she/her) is an ethnomusicologist and Elise Richter Research Fellow at the Music and Minorities Research Center (MMRC) of the University of Music and Performing Arts Vienna, Austria. She leads the research project "Women Musicians from Syria: Performance, Networks, Belonging/s after Migration," funded by FWF The Austrian Science Fund (V706-G29).

Sandra Chatterjee is a choreographer and holds a Ph.D. in performance, dance, and cultural studies, focusing on gender, migration, and postcolonial studies. Currently, she is working on the platform CHAKKARs – Moving Interventions, on the research project Border-Dancing Across Time (FWF P31958-G University of Salzburg, Austria), and on freelance choreographic projects dealing with smell.

André de Quadros works as an ethnomusicologist, educator, and human rights activist; his projects in more than 40 countries include the topics: prison, psychosocial rehabilitation, refugees, and victims of torture and sexual violence. He is Professor of Music at Boston University, US, and is affiliated with African, African American, Asian, Jewish, Latin American, and Muslim Studies, as well as prison education.

Ricarda Drüeke is Associate Professor of Communication Studies and Vice Dean of the Faculty of Social Sciences at the University of Salzburg, Austria. She researches and teaches inclusion and exclusion processes in and through media, digital public spheres (focus: protest articulations of civil society actors and dynamics of outrage using the example of hate speech), as well as in the field of gender media studies.

Magnus Gaul holds the Music Education and Music Didactics Chair at the University of Regensburg, Germany. His habilitation thesis in music education (2007) evaluates music lessons at elementary schools from the student's point of view in an empirical way.

M. J. Grant (Morag Josephine Grant) is Chancellor's Fellow in Music at the University of Edinburgh, UK. Her current musicological research focuses on war and other forms of political/collective violence, particularly torture. Other research interests include music and human rights, group song, the historical anthropology of music particularly in Britain, new and experimental composition since c. 1950.

Wolfgang Gratzer is an Austrian musicologist. Since 1989 he has worked at the University Mozarteum Salzburg and was involved in the direction of two inter-university doctoral programs ("Art and the Public Sphere," 2011–2014; "The Arts and Their Public Impact. Concepts – Transfer – Resonance," 2015–2018). Between 2010 and 2014, he assumed responsibility as Vice Rector for Development and Research at the University Mozarteum Salzburg.

Katarzyna Grebosz-Haring is a Senior Scientist for the inter-university focus Science & Art (Salzburg), Austria. She studied music, art and dance education, violin, and music therapy in Katowice and Salzburg. In 2006 she received her Ph.D. in musicology from the University Mozarteum Salzburg. She has previously published with SAGE, Routledge, Springer, and Elsevier, among others.

Nils Grosch is Professor of Musicology and Head of the Department of Art, Music and Dance Studies and the Gluck Research Center for Musical Theater at the University of Salzburg, Austria. Research interests include music and migration, popular music theater, and music and media.

Elisabeth Klaus is Professor Emerita in the Department of Communication Studies at the University of Salzburg (PLUS), Austria. Since 2020, she has been the head of the inter-university institution Science & Art, a cooperation between PLUS and the University Mozarteum Salzburg. Her research interests include public sphere theories, inclusion and exclusion through/in media, gender studies in communication, and cultural studies.

Anna Langenbruch is Professor of Cultural History of Music at the Carl von Ossietzky University Oldenburg, Germany, and head of the Emmy Noether-Group: Music History on Stage. In 2011

she earned a binational Ph.D. at HMTM Hannover and EHESS Paris with a thesis on topographies of musical action in Parisian exile (2014).

Imani Danielle Mosley is Assistant Professor of Musicology at the University of Florida, US. Research interests: Benjamin Britten (music, opera, and modernism in post-1945 Britain, sacred sound culture, acoustics, and ritual in English churches and cathedrals), contemporary opera, reception history, queer theory, masculinity studies, and race in twenty-first-century popular music.

Markus Neuwirth is Professor of Music Theory at the Anton Bruckner Private University Linz, Austria. Previously, he conducted research in the Digital and Cognitive Musicology Lab at the École polytechnique fédérale de Lausanne. His research focuses on music history of the eighteenth century, theory of sonata form, and digital corpus studies.

Anna Papaeti is the principal investigator of the ERC Consolidator Grant-funded project MUTE – Soundscapes of Trauma: Music, Sound and the Ethics of Witnessing at the Institute of Historical Research of the National Hellenic Research Foundation (Athens, Greece). She researches opera and musical theatre and the relationship between sound, violence, and trauma. She has received external funding for her work from the European Commission (FP7, H2020), DAAD, the Onassis Foundation, and the Centre for Research for the Humanities in Athens.

Michael Parzer is Assistant Professor of Sociology at the Faculty of Social Sciences, University of Vienna, Austria. He studied sociology and musicology at the University of Vienna and received his Ph.D. in 2008 with an empirical thesis on musical taste and social inequality. His research interests include social inclusion/exclusion, sociology of culture, migration, music/art and integration, and methods of interpretative social research.

Matthias Pasdzierny is a research associate at the Berlin University of the Arts, Germany, and heads the Berlin office of the Bernd Alois Zimmermann's Complete Works Edition [Gesamtausgabe]. His research interests include music after 1945, music edition (twentieth and twenty-first century), music and remigration, and techno.

Ulrike Präger is Assistant Professor of Music at the University of Louisville, US. Before this position, she was a Senior Scientist at the University of Salzburg, Austria. Her research focuses on music and migration, critical ethnography, performance studies, artistic research, and music and media.

Christina Richter-Ibáñez is Professor of Musicology with a focus on performance studies, contemporary and popular music at the Frankfurt University of Music and Performing Arts. After completing her doctorate in Stuttgart with the thesis "Mauricio Kagel's Buenos Aires (1946–1957). Kulturpolitik – Künstlernetzwerk – Kompositionen" (published by transcript 2014), she worked at universities in Tübingen and Salzburg. From 2018 to 2023, she researched translation strategies in popular music in a postdoc project at the University of Tübingen. She publishes and teaches on twentieth and twenty-first century music.

Susanne Scheiblhofer does research and teaches at the University of Salzburg, Austria, and her focus is on the interplay between music and politics in society, and music and media. Recent

conference papers and publications include work on the male gaze in musicals, representations of Nazism on stage, and musical hallucinations in TV series.

Joachim Schlör is Professor of Modern Jewish/Non-Jewish Relations at the University of Southampton, UK, and a member of the Parkes Institute in Southampton. He habilitated at the University of Potsdam in 2003 with a study on Judaism and urbanity (2005). His research focuses on the ethnographic and cultural dimensions of urban and migration history, with a particular interest in personal documents such as letters, diaries, and photographs.

Carolin Stahrenberg is Professor of Musicology at the Anton Bruckner Private University in Linz, Austria. In 2018, she worked as Assistant Professor of Musicology/Gender Studies at the Berlin University of the Arts, Germany. In addition to popular music and musical theater, her research interests include music-related gender studies, music and migration, and the musical life of the Weimar Republic.

FOREWORD

Growing up in the Midwestern United States during the 1960s and 1970s, I was frequently told that "we're all immigrants in this country, one way or another." In Cold War America, such platitudes were meant to convey a simple truth and with that truth the comfort that the global struggles of world war and the retreat of colonial empires had arrived at a historical stage in which centuries of migration now converged as a common, even universal culture in which differences could make us all the same. As if to confirm the simple truth, the music of the time seemed to enter an era of common differences as well. In my years of musically coming-of-age, I witnessed the sonic confluence of immigrants weekly as a church musician in rural Wisconsin, playing two worship services each Sunday at 7:00 a.m. for a German Reformed church and at 11:00 a.m. for an English Calvinist church: The hymns and liturgies may have been different, but ultimately, so I imagined, these immigrants raised their voices in praise to a common god. At the same time, many in my generation also followed the path to musical maturity by embracing the universal message of the Folk Music Revival, whose meanings, so we imagined, were as powerful for the left-leaning youth of Austria, Chile, or Japan as they were for us. With musical maturity, however, came a new, disconcerting political awareness that the truths we held as simple were deceiving us. Working the farmlands of rural Wisconsin were immigrants of another kind, lumped together under the name "Mexican farmworkers," but laboring so their differences as migrants would be as invisible as possible. By the 1960s, moreover, another type of immigrant arrived to unsettle the culture of common differences; yet again given names with which it would be necessary to become familiar, above all, refugees from the wars in Southeast Asia. They too sang new songs, and they too invested music with a difference, but theirs was a music imbued with tragedy. Clearly, the truths about music and migration that we believed to be simple were unraveling.

The essays in *The Routledge Handbook of Music and Migration* are remarkable for the ways in which they take account of the historical longue durée of unraveling the simple truths about the differences that arise when human beings, individually and collectively, move from one place of residence to another place, which may or may not offer residence. In the entries and chapters that fill this volume, we encounter truth under many names, more rather than fewer, as the culture of common differences previously made some of us believe. Some of these names offer suggestions of hopefulness, the ameliorative power of music when it accompanies migration. The section on key terms (Part 2), for example, begins with "Acculturation" and concludes with "Understanding."

In the section dedicated to "Theoretical and Methodological Approaches" (Part 3), the reader finds assurance that multiple perspectives and complementary disciplinary practices empower researchers to approach music and migration in new ways today. The hopefulness afforded when music and migration as a field of study might fully be embraced are most evident in Part 5, whose title "After Migration: Interaction, Integration, Inclusivity" urges us toward endeavors that might lead to unity. The history of ideas that the essays in *the Routledge Handbook of Music and Migration* chart also necessarily pass through much territory in which truths are dark or left intentionally untold. Already with the third entry among the key terms, we must confront a series of unsettling truths that have arisen in recent years as moments in the history of the present: "Anti-racism;" "Critical Whiteness;" "Postcolonialism." Among the "Approaches," the essay on "Musicological Work with Refugees" arrests our attention.

The paths along which simple truths unravel in this volume owe much to the ways in which the contributors have taken the power of music to expose the multiple layers of meaning in the human experience of migration, past, present, and future. Musical meaning in this sense is different from simple truth because it insists there is more to the reality of migration than accommodation. The contributors to *The Routledge Handbook of Music and Migration* muster the eloquence of evidence from the confluence of concerted theory and method to open new possibilities for listening to the voices of the migrants in a modern world troubled and unsettled. To read the essays in this volume is to hear those voices anew, and to recognize the necessity of joining the contributors in a call to action in which truths are powerful only upon becoming uncommon.

Philip V. Bohlman


LAND
SALZBURG


PARIS
LODRON
UNIVERSITY
SALZBURG


STADT : SALZBURG


mozarteum
university


ZukunftsFonds
der Republik Österreich

1
INTRODUCTION

Wolfgang Gratzer, Nils Grosch, Ulrike Präger and Susanne Scheiblhofer

Why a Handbook on Music and Migration?

Music and migration are inextricably linked. Music itself is mobile as an art, as a commodity, as stored data, as the knowledge and skills of migrating musicians, and as a memory anchor for people on the run. Music professions are also characterized by mobility to a comparatively high degree and have been for many centuries. Because music is transportable, malleable, and – due to its partly immaterial heritage – can be "taken" wherever by whomever, musical practices and musical repertoire represent an important dynamic and symbolic factor. When people memorize music in new contexts and in diasporic situations – usually with altered sound, rhythm, and lyrics; with different performative practices, altered meanings, and functions – it operates as an "extraordinarily multilayered channel of communication" (Slobin 1994, 244). Such musical expressions, often marked as "migrating music" or "the music of others" (Toynbee and Dueck 2011), are sounding and embodied representations of migration experiences.

Refugee movements and the concomitant hostile reactions against them, both of which have been increasing in the second decade of the twenty-first century, represent a challenge for those who research culture and the arts. In the context of the recently rising right-wing populist and nationalist movements, "migration" is taking on an increasingly negative connotation (as in the equally widespread and problematic claim of a "migration crisis"). The demand for cultural stability or belonging is particularly alarming when it comes to portraying migration and mobility as dangers justifying demarcations as defense mechanisms – often with serious (cultural) political consequences. In contrast, it is important to remember that migration and mobility are among the essential features of human existence. Cultural and artistic understanding can make a decisive contribution to social interaction, acculturation, and transculturation; to the emergence of subcultures; and to the construction of new concepts of identity.

Insights such as these have rekindled and inspired the longstanding interest in the interrelationship between the arts and migration in the disciplines of cultural studies and the arts. For research on music and migration, it makes sense to present related theoretical and methodological foundations together in a handbook and to explore their potential for future projects. Scholars from several neighboring disciplines have developed terms, concepts, and methods; warranting a critical and constructive examination concerning their applicability to musical phenomena.

DOI: 10.4324/9781003309437-1

Musicology, a multilayered discipline with a specific history and several subdisciplines (including ethnomusicology, historical musicology, systematic musicology, and popular music studies), must also stay connected and relevant to questions of cultural studies-oriented migration research in these neighboring disciplines.

In the recent past, publishers have launched several handbooks on the theories and methods of migration research (Vargas-Silva 2012; Maehler and Brinkmann 2016; Gold and Nawyn 2019). As comprehensive and substantive as these orientational efforts are, they mention music at best only in passing. And even in scholarly endeavors that focus explicitly on artistic concerns, musical activities have generally remained underexamined. This may surprise those who, for example, have listened to the 2013 CD *Songs of Gastarbeiter* compiled by Imran Ayata and Bülent Kullukçu (zur Nieden 2018). Or those who register the phenomenon of traveling musicians across epochs and cultures (Ammerer 2016) or observe the forms of globalized music markets (Reichardt 2010, Chapter 12.1). Or those who have come across audiovisual media documenting the musical activities of, for, or against people with refugee experiences (Gratzer et al. 2016a, 10–13). Even in valuable, inspiring compendia such as *Migration und künstlerische Produktion: Aktuelle Perspektiven* (Dogramaci 2013) or the *Handbook of Art and Global Migration: Theories, Practices, and Challenges* (Dogramaci and Mersmann 2019), musical activities receive little attention.

Our handbook closes this lacuna from a multifaceted critical perspective. We have conceived it as a comprehensive methodological and theoretical tool that foregrounds the aspects of the function and relevance of music in the context of migration and mobility. This undertaking benefits from the multidisciplinary background and expertise of the 24 authors, all of whom provide a solid and, at the same time, inspiring basis for future research on music and migration.

The Term "Migration"

Within and beyond the academic discourse, there are different, partly competing uses of the term "migration." For this handbook, we have developed a conceptual understanding (→ migration), according to which "migration" means two things: On the one hand, the processes and consequences that arise when people, or groups of people, permanently relocate their geographical life centers (in contrast to phenomena of long-term geographical sedentariness and short-term mobility, including professional and private travel activities). On the other hand, the authors regard "migration" as a term for the permanent transfer of goods and cultural practices in the form of a "migration of things" (Tittel 2017). The thematic radius of the contributions is correspondingly broad.

People speak of migrants with varying meanings, such as when referring to immigrants, emigrants, remigrants, guest workers, labor migrants, political refugees, exiles, economic migrants, cross-border commuters, displaced persons, asylum seekers, resettlers, expellees, naturalized persons, postmigrants, or people without valid official identity documents. The same applies when the authors added adjectives such as internal or external, forced or voluntary, temporary or permanent, stateless, international, transnational, or illegal. In short, the concept of "migration" requires continuous renegotiation under the constantly shifting "spatial and cultural proximity of points of departure and arrival" (Baily and Collyer 2006, 172). These different migration contexts simultaneously generate, among other things, victim, labor, trade, and cultural diasporas (Cohen 2008, x). In addition, class and religious affiliation, race, experience, education, and cultural imprinting all play a role in the processes of diasporic transition. The corresponding migration narratives are no less diverse than the forms of migratory transition. Depending on the migration context, the position that music takes in these transitional

phases and in the sociocultural and political dimensions of migration also changes. These different strategies and contexts, as well as the research perspectives from which they are studied, encompass a variety of approaches, methods, and theories for dealing with migration.

Toward the end of the 2010s, policies to curb migration internationally reached a new peak, culminating in the construction of walls and border closures to block migration routes. Both north and south of these borders, fierce debates erupted over issues of cultural endangerment and national security. At the same time, more people than ever continue to flee war, oppression, and environmental disasters, driven by the hope of finding a safe place to live. Many governments are scrambling to stop these people. The idea is to discourage them from emigrating to countries where they hope to find better living conditions than in their countries of origin, even if they are not welcome there.

As a result of the recent COVID-19 pandemic, authorities have implemented massive additional mobility restrictions. In its weekly *Global Mobility Restriction Overview*, the International Organization of Migration (IOM), for example, documented 116,646 movement restrictions worldwide for the cut-off date of November 29, 2021 (IOM 2021). But in addition to mobility obstacles, for example, health fears or limited contact options are also leading to an increase in pandemic-related stress factors and changes in music-related behavior or locations (Fink et al. 2021). More and more, people react and respond to such developments through artistic means, as in the case of the Dominican singer-songwriter Xiomara Fortuna, who posted the music video *Music against COVID-19 and Discrimination* (Fortuna 2021) on the IOM's YouTube channel. Such artistic interventions deserve research attention. Moreover, the question of whether and in what way changes in migration narratives are taking place in the current pandemic demands attention from scholars, especially since the same social forces that sometimes take a (right-wing) radical stance against migration phenomena make increasing appearances at protests against COVID-19 prevention measures – many of which are also articulated musically (Kidane 2020; Groß 2021; Stehn and Sibbel 2021).

New military conflicts are also contributing to the dynamics of global migration events – along with corresponding musical interventions and the need for research. As just one example: In violation of the international treaty of February 17, 2015, and the corresponding UN Security Council Resolution 2202 (2015), Russian forces launched an invasion of Ukraine on February 24, 2022. In the first five weeks alone, the Operational Data Portal (UNHCR 2022) registered 4,101,951 Ukrainian war refugees (as of March 31, 2022). To protest the destructive war and to raise funds for humanitarian aid, solidarity events took place in and outside Ukraine. The Kyiv Contemporary Music Days 2022 organized the "Unplayed Concert" in Kyiv under the most threatening circumstances and streamed it to audiences around the world on March 24, 2022. Around that time, alongside accumulating expressions of sympathy in the refugees' destination countries, others organized benefit concerts on short notice, such as "A Concert for Ukraine" (New York City, Metropolitan Opera March 14, 2022) or the open-air "We Stand With *Ukraine*" (Vienna, Ernst-Happel Stadium March 19, 2022), mobilizing crowds and mass media. For music-oriented migration research, however, private initiatives are also relevant. Singing in air-raid shelters (as for example the seven-year-old Ukrainian girl Amelia Anisovych belting the song "Let It Go" from the Disney film *Frozen* during an air raid in Kyiv [*The Independent* 2022]), testifies to the existentially threatening circumstances, which almost always provoke the decision to flee. To name just one more example, musical "stay strong!" greetings also lend themselves to case studies, such as the German-Italian pianist and activist Davide Martello's rendition of "Somewhere Over the Rainbow," played on a piano in the Polish-Ukrainian border town of Medyka, for which he traveled to the country deliberately (Human Stories 2022).

The current migration phenomena are not historical exceptions, as some politicians often suggest in so-called times of crisis. The contributions from Wolfgang Gratzer and Nils Grosch in our handbook show that migration has been common for centuries, at least in the field of musical activities. This talk of a *Homo migrans* corresponds to a thesis on the core features of human history: "Migration belongs to the *conditio humana* as much as birth, reproduction, disease, and death, as the *Homo sapiens* has spread out over the world as *Homo migrans*" (Bade et al. 2008, 19). The extent to which this generally formulated finding is correct and the arguments that remain to be considered can only be fathomed in the interaction of different fields of research.

Voices of Migration

In these contexts, especially since 2014, authorities, politicians, anti-migration activists and even community members have silenced or forgotten countless voices of migrants: These are the voices of individuals whom governments have detained or imprisoned in transit camps or, even worse, who have lost their lives; the voices of people who are stuck in places where they await the outcome of their asylum applications with the threat of deportation looming over them. Finally, the everyday challenges of dealing with unfamiliar people, places, and habits can result in silencing.

Nevertheless, many migrants use their voices to communicate their migration experiences: Refugees, hosts, or both in cooperation organize a variety of musical projects in refugee camps, on the street, on stages, or on the internet, which they disseminate via conventional and digital media. In Europe, a remarkable number of artists, ensembles, directors, musicians, and cultural institutions have pointed out and responded to the recent displacements and flight movements, as well as to issues of migration and mobility in general, in a variety of artistic and aesthetic forms. These musical practices reveal how specific repertoire and performance contexts can represent the dynamic relationship between inclusion and exclusion, as well as how multilayered the aspects of migrant agency can be, especially in the context of persistent conceptions and prejudices concerning migration. Here, too, the dynamics of such debates are remarkable when they are expressed musically, as musical forms of expression generate both an audience as well as an expanded awareness of migration phenomena that can soften the common binary notions of difference between the self and the Other.

Research Background

Motivated by their shared interest in providing a platform for researching music and migration in transdisciplinary contexts, Wolfgang Gratzer and Nils Grosch launched the inter-university research initiative Music and Migration in 2014 and established the book series of the same name (Münster Waxmann). The contributors to the first public conference (October 6–8, 2016; Gratzer and Grosch 2018) did not have to start from scratch: For one, several specialized musicological studies and anthologies were already available at that time; in some cases, research clusters had already been operating, especially in the field of musicological research on exile. For another, an upswing in migration studies had been observed internationally for some time.

Migration studies – a collective term for a wide range of research forms – has experienced a differentiation in several disciplines and has gained significant quantitative importance. Some speak of a "migratory turn" (e.g., Dogramaci 2019, 17–37). The considerable increase in the number of academic studies, conferences, monographs, handbooks, and research programs reflects the resulting upswing.

In addition, more and more relevant research institutions are being founded. The Provisional Intergovernmental Committee for the Movement of Migrants from Europe (PICMME), established in 1951 and transformed in 1989 into the United Nation's IOM, is one of the most renowned migration studies institutions. The *World Migration Report* (e.g., IOM 2000, 2019), which has been published annually by the IOM since 2000 and specializes in the collection of reliable data on regional, international, and global migration phenomena, as well as the *Migration Research Series* published by the same organization, are available to the interested public as well as to specialized research institutions or policymakers. Such data have proven to be essential for a substantive discourse. The aim of developing a deeper sociohistorical understanding of migration phenomena through case and cross-sectional studies goes beyond the scope of the IOM.

The establishment of the CMC Center for Migration, Education and Cultural Studies (University of Oldenburg) in 1986, which is based on the *Arbeitsgruppe Interkulturelle Kommunikation* (Working Group on Intercultural Communication; AGIK) was followed by the Migration Research Center (MiReKoc) in 2004, which was installed at Koç University in Istanbul. Soon after, the research group *Kritische Migrationsforschun*g (Critical Migration Research; KriMi) was formed at the University of Vienna with roots in the social sciences. This was also followed by the European *Netzwerk Kritische Migrations- und Grenzregimeforschung* (Critical Migration and Border Regime Research Network; krinet) in 2008. In these and other institutions, both disciplinary and transdisciplinary approaches have found currency. Migration studies in the form of topic-centered programs can now be found at several universities, including the University of Oxford and the Paris Lodron University of Salzburg. The Music and Migration research initiative is situated within this institutional panorama as a complementary, topic-specific platform.

We have developed the present handbook between 2017 and 2021, starting with an international call for participation that invited concepts for contributions from all the subdisciplines of musicology and related disciplines to be put up for discussion. The interdisciplinary team of 24 authors and four editors took shape during the selection process. Wolfgang Gratzer and Nils Grosch proposed the initial handbook concept, which they further developed in collaboration with Ulrike Präger and Susanne Scheiblhofer, who, among other things, diversified the voices represented in the book and added more ethnographic and international perspectives. In addition, we held four workshops between February 2018 and November 2019, which served to concretize the concept, to agree on a repertoire of key terms, to fine-tune early drafts of the individual chapters, and to expand the team of authors for a broader range of topics.

Here, and subsequently, a multi-stage, reciprocal feedback process came into play. The ongoing exchange within the author team was given additional momentum by a peer review process in which Melanie Unseld (University of Music and Performing Arts Vienna) and Julio Mendívil (University of Vienna) independently provided constructive critical comments. Ultimately, it was the responsibility of the individual authors to consider the – typically numerous – feedback impulses. As a result, different attitudes, preferences, and styles of presentation gained currency. It was left to each author to decide whether to include or exclude their own experiences.

Aims, Audience, and Structure

We conceived this handbook as a compendium that will provide a solid and at the same time inspiring theoretical foundation for future case studies in the field of music and migration. Students as well as researchers from different backgrounds should feel equally addressed.

The handbook essentially consists of two parts: The first one (Part 2) is an introduction to the basic vocabulary of music-related migration studies: 41 key terms from "acculturation" to "understanding" are illuminated as concisely as possible. The selection of historical or systematic aspects was made with a view to their usefulness for the study of musically relevant migration phenomena. Not exclusively oriented toward musicological and ethnological traditions, approaches from neighboring disciplines as well as relevant interdisciplinary research paradigms (e.g., cultural mobility, discourse analysis, postcolonial studies, transcultural studies) are thematized for the study of music-related migration phenomena. In essence, the aim is to make relevant key concepts and terms (such as "migration," "mobility," "exile," "identity," or "integration," as well as "agency," "difference," "research ethics," "cultural capital," "intersectionality," or "liminality") fruitful for music-related migration research. Depending on the reader's strategy and prior knowledge, this section can be used as an introduction or as a glossary-like apparatus for looking up ambiguous terms and crucial concepts that require explanation.

The following section (Parts 3–6) contains 16 Chapters in which different constellations of music, migration, theory, and method form the framework. The bundling of these chapters into four groups was based on content-related considerations: Part 3, for example, addresses preliminary assumptions and basic considerations. The theoretical and methodological aspects of examining movement and spatial impulses in music-related migration research are thematized in the contributions in Part 4. Part 5 highlights music-related research on questions of interaction or integration. The concluding Part 6 raises awareness of different approaches to the research field of music and migration. Each key term and chapter is accompanied by a corresponding bibliography.

Thus, this handbook offers both prospective and experienced researchers a wealth of helpful methodological tools and relevant theories, as well as a comprehensive research overview. Musicologists and scholars from other disciplines interested in migration phenomena will hopefully find this volume worthwhile. We also want to contribute to a socially relevant discourse on mobility and migration from a musicological perspective. Therefore, considerations about agency and the responsibilities of researchers and artists play a crucial role. Shaping transdisciplinary discourses in a constructive and open way seems to be more urgent than ever; instead of giving in to simplistic diagnoses, research can expound the complexity of the subject matter and the polyphony of discussions about it.

Instructions for Use

There are two types of internal cross-references using arrows: If a term is mentioned after the arrow (→), this refers to the corresponding key term in Part 2. Numbers refer to specific (sub) chapters in Parts 3–6. We have largely dispensed with footnotes.

Whenever available, bibliographic entries include a DOI or other – preferably stable – internet link to make the content as accessible as possible to users of this handbook. The provided link may, however, not always lead to the edition used by the authors.

One of the editorial decisions was to use well-known existing English translations of foreign quotes whenever available. Except for the contributions by Ruard Absaroka, Peter Adey, André de Quadros, Morag Grant, Imani Mosley, Anna Papaeti, and Ulrike Präger, which the authors wrote in English originally, all texts in this handbook were translated by Jason Heilman.

Acknowledgements

Numerous individuals and institutions have played a part in the creation of this handbook. This includes, first and foremost, all the authors, who contributed their expertise, openness to feedback,

commitment, and passion. Christina Richter-Ibáñez participated in the initial phase of the content and administrative conception and contributed significantly to the preparatory development of the formal design. Melanie Unseld and Julio Mendívil guided the development of the contributions at various stages through critical peer-reviewed reading and constructive discussions. Bernhard Dietenhofer, Simon Gerner, Miriam Hamid, Roxane Lindlacher, Miriam Strasser, and Anna Menslin, Miriam Ljubijankic provided intensive support in editing the text and compiling the bibliography. And last, but not least, Jason Heilman proofread most of the original English contributions and translated the remaining texts from German into English. The generous support of the Land Salzburg, City of Salzburg, Paris Lodron University of Salzburg, Mozarteum University Salzburg, the Stiftungs- und Förderungsgesellschaft at the Paris Lodron University of Salzburg and, the Future Fund of the Republic of Austria made the project possible. Routledge has included the volume in its book program. To all of them, we would like to express our sincere thanks.

Salzburg, Summer 2022

Bibliography

Ammerer, Gerhard. 2016. "Die Lieder der Vaganten." In *Salzburg: Sounds of Migration: Geschichte und aktuelle Initiativen*, edited by Wolfgang Gratzer, Sylvia Hahn, Michael Malkiewicz and Sabine Veits-Falk, 62–78. Vienna: Hollitzer. Accessed May 14, 2021. http://www.jstor.org/stable/j.ctv6jm9jk.

Bade, Klaus J., Pieter C. Emmer, Christine Langenfeld, Leo Lucassen, and Jochen Oltmer. 2008. "Die Enzyklopädie: Idee – Konzept – Realisierung." In *Enzyklopädie Migration in Europa: Vom 17. Jahrhundert bis zur Gegenwart*, edited by Klaus J. Bade, Pieter C. Emmer, Christine Langenfeld, Leo Lucassen and Jochen Oltmer, 19–27. Paderborn: Schöningh. Accessed May 12, 2021. https://doi.org/10.30965/9783657756322_003.

Bade, Klaus J., Pieter C. Emmer, Leo Lucassen, and Jochen Oltmer, eds. 2008. *Enzyklopädie Migration in Europa: Vom 17. Jahrhundert bis zur Gegenwart*. 2nd ed. Paderborn: Ferdinand Schöningh.

Baily, John, and Michael Collyer. 2006. "Introduction: Music and Migration." *Journal of Ethnic and Migration Studies* 32 (2): 167–82. Accessed June 23, 2021. https://doi.org/10.1080/13691830500487266.

Cohen, Robin. 2008. *Global Diasporas: An Introduction*. 2nd ed. London: Routledge. Accessed March 16, 2021. https://doi.org/10.4324/9780203928943.

Dogramaci, Burcu, ed. 2013. *Migration und künstlerische Produktion: Aktuelle Perspektiven*. Bielefeld: Transcript.

———. 2019. "Toward a Migration Turn: Art History and the Meaning of Flight, Migration and Exile." In *Handbook of Art and Global Migration: Theories, Practices, and Challenges,* edited by Burcu Dogramaci and Birgit Mersmann, 17–37. Berlin: De Gruyter. Accessed July 7, 2021. https://doi.org/10.1515/9783110476675.

———, and Birgit Mersmann, eds. 2019. *Handbook of Art and Global Migration: Theories, Practices, and Challenges*. Berlin: De Gruyter. Accessed May 12, 2021. https://doi.org/10.1515/9783110476675.

Fink, Lauren K. et al. 2021. "Viral Tunes: Changes in Musical Behaviours and Interest in Coronamusic Predict Socio-Emotional Coping During Covid-19 Lockdown." *Humanities and Social Sciences Communications* 8: Article Nr. 180. Accessed January 15, 2022. https://doi.org/10.1057/s41599-021-00858-y.

Fortuna, Xiomara. 2021. "Music against Covid-19 and Discrimination." *YouTube*. Accessed January 17, 2022. https://www.youtube.com/watch?v=QIH861780Bc.

Gold, Steven J., and Stephanie J. Nawyn, eds. 2019. *Routledge International Handbook of Migration Studies*. 2nd ed. London: Routledge. Accessed July 21, 2022. https://doi.org/10.4324/9781315458298.

Gratzer, Wolfgang, and Nils Grosch, eds. 2018. *Musik und Migration*. Münster: Waxmann. Accessed May 12, 2021. https://www.waxmann.com/index.php?eID=download&buchnr=3712.

Gratzer, Wolfgang, Sylvia Hahn, Michael Malkiewicz, and Sabine Veits-Falk. 2016a. "Salzburg Sounds of Migration. Geschichte und aktuelle Initiativen." In *Veröffentlichungen zur Geschichte der Universität Mozarteum Salzburg*. Vienna: Hollitzer. Accessed May 12, 2021. https://www.hollitzer.at/buch/salzburg-sounds-of-migration/.

———. 2016b. "Sounds of Migration (Vorwort)." In *Salzburg. Sounds of Migration. Geschichte und aktuelle Initiativen*, *Veröffentlichungen zur Geschichte der Universität Mozarteum Salzburg*, edited by Wolfgang Gratzer, Sylvia Hahn, Michael Malkiewicz and Sabine Veits-Falk, 7–21. Vienna: Hollitzer.

Groß, Anna. 2021. "'Wacht auf. mein Vaterland Brennt:' Wenn Menschenverachtende Rapmusik für die Mobilisierung der Rechten Szene genutzt wird." In *Rechte Klangwelten: Von Rechtsextremismus bis in die "Mitte der Gesellschaft"*, edited by Aktion Kinder- und Jugendschutz Schleswig-Holstein and Arbeiterwohlfahrt. Landesverband Schleswig-Holstein. Accessed January 17, 2022. https://akjs-sh.de/wp-content/uploads/2021/03/RBTSH_RechtsRock_2020_final.pdf.

Independent, The. 2022. "Young Girl Sings 'Let It Go' inside Ukrainian Bomb Shelter." *YouTube*. Accessed April 3, 2022. https://www.youtube.com/watch?v=P_zHOBaWfrg.

IOM (United Nations International Organization for Migration). 2000. *World Migration Report 2000*, edited by Susan F. Martin and Mary Ann Larkin. n. p.: International Organization for Migraion. Accessed May 12, 2021. https://publications.iom.int/books/world-migration-report-2000.

IOM (United Nations International Organization for Migration). 2019. *World Migration Report 2020*, edited by Marie McAuliffe and Binod Khadria. Geneva: International Organization for Migration. Accessed May 12, 2021. https://publications.iom.int/books/world-migration-report-2020.

———. 2021. "Global Mobility Restriction Overview." *Covid-19 Mobility Impacts Update Series*, December 13, 2021. Accessed December 18, 2021. https://migration.iom.int/reports/covid-19-travel-restrictions-output-13-december-2021.

Kidane, Nunu. 2020. *Covid-19, Rassismus und Migration*, December 4, 2020. Accessed January 17, 2022. https://www.fes.de/themenportal-flucht-migration-integration/artikelseite-flucht-migration-integration/covid-19-rassismus-und-migration.

Kyiv Contemporary, Music Days. 2022. "The Unplayed Concert: Ukraine." *YouTube*. Accessed April 3, 2022. https://www.youtube.com/watch?v=8hxvypN_onU.

Maehler, Débora, and Heinz Ulrich Brinkmann, eds. 2016. *Methoden der Migrationsforschung: Ein Interdisziplinärer Forschungsleitfaden*. Wiesbaden: Springer.

Reichardt, Ulfried. 2010. *Globalisierung: Literaturen und Kulturen des Globalen. Akademie Studienbücher: Kulturwissenschaften*. Berlin: Akademie.

Reuter, Julia, and Paul Mecheril, eds. 2015. "Schlüsselwerke der Migrationsforschung. Pionierstudien und Referenztheorien." In *Interkulturelle Studien*. Wiesbaden: Springer VS. Accessed May 12, 2021. https://doi.org/10.1007/978-3-658-02116-0.

Slobin, Mark. 1994. "Music in Diaspora: The View from Euro-America." *Diaspora: A Journal of Transnational Studies* 3 (3): 243–51. Accessed April 21, 2021. https://doi.org/10.1353/dsp.1994.0012.

Stehn, Till, and Marius Sibbel. 2021. "'Frei.Wild:' Eine Rechtsrockband, die keine (mehr) sein will." In *Rechte Klangwelten: Von Rechtsextremismus bis in die "Mitte der Gesellschaft,"* edited by Aktion Kinder- und Jugendschutz Schleswig-Holstein and Arbeiterwohlfahrt Landesverband Schleswig-Holstein. Accessed January 17, 2022. https://akjs-sh.de/wp-content/uploads/2021/03/RBTSH_RechtsRock_2020_final.pdf.

Stories, Human. 2022. "'Somewhere Over the Rainbow:' Lviv Ukraine. Medyka Borders Crossing Davide Martello." *YouTube*. Accessed April 3, 2022. https://www.youtube.com/watch?v=3Yg92dviyhs.

Tittel, Claudia, ed. 2017. *Migration der Dinge: Kulturtransfer und Wissenszirkulation in Zeitaltern der Globalisierung*. Weimar: Bauhaus-Universitätsverlag.

Toynbee, Jason, and Byron Dueck. 2011. *Migrating Music*. London: Routledge. Accessed June 23, 2021. DOI: 10.4324/9780203841754 2021-06.23).

UNHCR, United Nations High Commissioner for Refugees. 2022. "Ukraine Refugee Situation." *Operation Data Portal*. Accessed April 3, 2022. https://data2.unhcr.org/en/situations/ukraine.

Vargas-Silva, Carlos, ed. 2012. *Handbook of Research Methods in Migration*. Cheltenham: Elgar.

Weber, Max. 1972. *Wirtschaft und Gesellschaft: Grundriss der Verstehenden Soziologie*. 5th ed. Tübingen: Mohr.

zur Nieden, Gesa. 2018. "From Sons of Gastarbeita to Songs of Gastarbeiter: Migrant and Post-Migrant Integration through Music and German Musical Diplomacy from the 1990s to the Present." In *Popular Music and Public Diplomacy: Transnational and Transdisciplinary Perspectives*, edited by Mario Dunkel and Sina A. Nitzsche, 277–300. Bielefeld: Transcript. Accessed May 12, 2021. https://doi.org/10.14361/9783839443583-015.

2
KEY TERMS

Acculturation
Agency
Anti-racism
Community
Creativity
Critical Whiteness
Cultural Capital
Cultural Economy
Cultural Mobility
Culture
Diaspora/Diasporic
Difference
Digital Humanities
Discourse
Embodiment
Ethnicity
Exile
Global History
Histoire Croisée/Entangled History
History
Human Rights
Identity
Integration
Intersectionality
Liminality
Material Culture
Memory/Remembrance

Migration
Music
Musical Analysis
The New Mobilities Paradigm
Performance/Performativity
Postcolonialism
Postmigrant
Racism
Research Ethics
Social Networks
Sources/Archives
Transculturality
Translation
Understanding

ACCULTURATION

Katarzyna Grebosz-Haring and Magnus Gaul

"Acculturation" generally refers to a process of change on the part of individuals, groups, or whole societies through the appropriation of elements from a → culture hitherto foreign to them. This can involve norms and values, skills and techniques, habits and cultural identifications (→ identity), including language and musical culture, which are modified and adapted. On an individual level, there is progressive adaptation in the affective, cognitive, and behavioral areas (Berry and Sam 2016; Rudmin, Wang and de Castro 2017; Esser 2018).

Although the phenomenon of acculturation and the associated problem areas were discussed by Plato as early as the third century B.C.E. (Plato 1969), the first use of the term "acculturation" is attributed to the North American anthropologist John Wesley Powell (1880, 1883) in conjunction with the encounter between an indigenous entity and the hegemonic European-American culture (Rudmin 2003). In the German-speaking world, Ehrenreich (1905) first reported on "acculturation areas" (*Akkulturationsgebiete*) and "acculturation relationships" (*Akkulturationsverhältnisse*) in relation to South American tribal cultures (Herskovits 1938). From these beginnings of acculturation research in cultural anthropology, the term was introduced into sociology (Simons 1901), psychology (Hall 1904), and music (Herskovits 1930), and was grounded methodologically in the 1920s and 1930s (e.g., Thurnwald 1932; Redfield, Linton and Herskovits 1936; Herskovits 1938). In the course of music history, a variety of adaptations or cultural influences – made consciously or unconsciously – can be identified, which had an impact on musical culture due to travel and social or political changes. The field of transfer research focuses on transfers of this kind, which can be traced between different entities (Goulet and zur Nieden 2015).

In psychology, Graves (1967) began to distinguish collective or group-based acculturation from individual or psychological acculturation. One of the most important representatives of the contemporary concept of psychological acculturation is John Berry (1974, 1980, and 1994), whose approach consists of two basic dimensions: the balance between the maintenance of the identity of origin ("cultural maintenance") and the extent of contact or personal involvement with other groups (Berry 1997). The respective combination of these two dimensions ultimately results in four strategies of acculturation: assimilation (abandonment of the original → identity and intensive interaction with the new group), → integration (retention of the original identity and intensive interaction with the new group), marginalization (little interest or opportunity to interact with the

DOI: 10.4324/9781003309437-3

other group, for example, due to discrimination or exclusion), and separation (holding on to the original identity and avoiding interaction with the other group). Berry's model emerges as an important point of connection for psychological studies, as well as for music psychology, to explore individual aspects of acculturation and the stress that is related to it, as well as mental health (e.g., Bongard, Hodapp and Rohrmann 2008; Frankenberg and Bongard 2013; Frankenberg et al. 2014).

Despite the abundance of definitions of acculturation with their specific foci (ethnological, sociological, psychological, pedagogical; Nauck 2008; Bertz 2010; Zick 2010; Berry and Sam 2017), the basic prerequisite of any possible acculturation process is the contact between diverse cultures, be it peaceful through trade and tourism, and/or accompanied by power shifts and domination relations through conquest and colonization. In more recent times, the term "acculturation" has become the focus of academic, social, and especially political debate, primarily through the question of the integration of migrants and refugees or ethnocultural groups into a dominant majority society (*Leitkultur*; Berry and Sam 2016; Esser 2018). However, this view obscures the fact that acculturation has been understood as a reciprocal process since the 1930s (Redfield, Linton, and Herskovits 1936; Herskovits 1938; Berry 1997; Treibel 2016; → transculturality). In sociology, the related concepts of integration and assimilation emerged in parallel: While the concept of acculturation is concerned with individual and collective changes resulting from an encounter between different social groups, sociological integration research is interested in the resulting processes of → social participation and social cohesion (→ 5.1).

Among the factors that causally influence acculturation to varying degrees of intensity, music and its social implications are increasingly assuming a central role (DeNora 2008). This is because music plays an important role in the context of → identity construction and is, at the same time, an integrative element in the participation in and development of social entities. Since the 1960s, it has been possible to trace how interest in music-cultural influences and musical changes through cultural interconnections has remained persistently evident in different branches of research. In this context, theoretical works on musical acculturation must be cited (e.g., Waterman 1952; Merriam 1955, 1964; Nettl 1978; Kartomi 1981). In addition, case studies on musical change among specific cultures or ethnic groups have emerged (e.g., Becker 1972; Nettl 1986). In the context of increasing globalization processes (Sweers 2013) and the far-reaching development of social media, musical socialization processes can be followed even more closely.

A fundamental critique of the concept of acculturation relates to the presupposed understanding of culture without defining it in more detail (Nauck 2008; Zick 2010). In addition, the hybrid character of → culture (→ transculturality; Welsch 2017) is neglected in favor of a rigid and essentialist concept. Furthermore, the unidirectional focus of the acculturation process on the newcomers (allochthons) seems problematic, whereas a bidirectional adaptation process, which also influences the natives (autochthons), should definitely be assumed. According to recent findings, music-related acculturation processes are also subject to a wide variety of influences (familial, psycho-social, medial) and are always dependent on context (Ward et al. 2010). Social and linguistic factors can also have a hindering effect (Lueck and Wilson 2010), similar to the purely geographical location of musical genres, such as new music and culturally influenced improvisations. An example worth mentioning here is the classification of jazz (Pfleiderer 1998), which to this day continues to constantly regenerate itself in diverse styles and intercultural forms of expression (Wilson 1998). In summation, it can be observed that acculturation rarely occurs as a linear phenomenon, but in a developmental process that also includes breaks, parallelisms (Lin 2017), and even contrary developments (Halter 2000). In this interpretation, acculturation contributes to the further development of the concept of culture in an → ethnicity and is able to give new developmental thrusts to transcultural networks in a society.

Bibliography

Berry, John W. 1974. "Psychological Aspects of Cultural Pluralism: Unity and Identity Reconsidered." *Topics in Culture Learning* 2: 17–22. Accessed June 5, 2021. https://eric.ed.gov/?id=ED100159.

———. 1994. "Acculturation and Psychological Stress." In *Journeys into Cross-Cultural Psychology*. *Selected Papers from the Eleventh International Conference of the International Association for Cross-Cultural Psychology Held in Liège, Belgium*, edited by Anne-Marie Bouvy et al., 129–41. Lisse: Swets & Zeitlinger.

———. 1997. "Immigration, Acculturation, and Adaptation." *Applied Psychology: An International Review* 46 (1): 5–34. Accessed January 25, 2021. https://doi.org/10.1111/j.1464-0597.1997.tb01087.x.

———. 2006. "Acculturative Stress." In *Handbook of Multicultural Perspectives on Stress and Coping*, edited by Paul T. P. Wong and Lilian C. J. Wong, 287–98. Boston, MA: Springer. Accessed April 12, 2021. https://doi.org/10.1007/0-387-26238-5_12.

———. 2017. "Theories and Models of Acculturation." In *Oxford Handbook of Acculturation and Health*, edited by Seth J. Schwartz and Jennifer B. Unger, 15–27. New York, NY: Oxford University Press. Accessed April 12, 2021. https://doi.org/10.1093/oxfordhb/9780190215217.013.2.

Berry, John W., and David L. Sam. 2016. "Theoretical Perspectives." In *The Cambridge Handbook of Acculturation Psychology*, edited by David L. Sam and John W. Berry, 2nd ed., 11–29. Cambridge: Cambridge University Press. Accessed June 6, 2021. https://doi.org/10.1017/CBO9781316219218.003.

Bertz, Katharina. 2010. "Akkulturationsmodelle in der aktuellen Forschung: Metaanalyse neuester wissenschaftlicher Studien über Akkulturation." In *Kultur*, *Kommunikation, Kooperation*. Stuttgart: ibidem. Accessed June 6, 2021. https://www.ibidem.eu/de/akkulturationsmodelle-in-der-aktuellen-forschung.html.

Bongard, Stephan, Volker Hodapp, and Sonja Rohrmann. 2008. "Emotions and Health: The Impact of Emotions, Emotions Regulation, Music, and Acculturation on Health." *European Journal of Health Psychology* 16 (3): 112–5. Accessed June 6, 2021. https://doi.org/10.1026/0943-8149.16.3.112.

DeNora, Tia. 2008. *Music in Everyday Life*. 7th ed. Cambridge: Cambridge University Press. Accessed June 6, 2021. https://doi.org/10.1017/cbo9780511489433.

Esser, Hartmut. 2018. "Akkulturation." In *Grundbegriffe der Soziologie,* edited by Johannes Kopp and Anja Steinbach, 3–6. Wiesbaden: Springer. Accessed June 6, 2021. https://doi.org/10.1007/978-3-658-20978-0_1.

Frankenberg, Emily, and Stephan Bongard. 2013. "Development and Preliminary Validation of the Frankfurt Acculturation Scale for Children (FRACC-C)." *International Journal of Intercultural Relations* 37: 323–34. Accessed June 6, 2021. https://doi.org/10.1016/j.ijintrel.2012.12.003.

Frankenberg, Emily, Kirsten Fries, E. Kamala Friedrich, Ingo Roden, Gunter Kreutz, and Stephan Bongard. 2014. "The Influence of Musical Training on Acculturation Processes in Migrant Children." *Psychology of Music* 44 (1): 114–28. Accessed June 6, 2021. https://doi.org/10.1177/0305735614557990.

Gordon, Milton. 1964. *Assimilation in American life: The Role of Race, Religion and National Origin*. New York, NY: Oxford University Press.

Goulet, Anne-Madeleine, and Gesa zur Nieden. 2015. *Europäische Musiker in Venedig, Rom und Neapel (1650–1750). Les Musiciens Européens à Venise*, *Rome et Naples (1650–1750). Musicisti Europei a Venezia, Roma e Napoli (1650–1750)*. Kassel: Bärenreiter.

Graves, Theodore D. 1967. "Psychological Acculturation in a Tri-ethnic Community." *Southwestern Journal of Anthropology* 23 (4): 337–50. Accessed May 27, 2021. https://www.jstor.org/stable/3629450.

Hall, Granville Stanley. 1904. *Adolescence: Its Psychology and Its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion and Education*. Vol. 2. London: Appleton.

Halter, Marilyn. 2000. *Shopping for Identity: The Marketing of Ethnicity*. New York, NY: Schocken.

Kartomi, Margaret J. 1981. "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts." *Ethnomusicology* 25 (2): 227–49. Accessed June 6, 2021. https://doi.org/10.2307/851273.

Lin, Wei-Ya. 2017. *Endbericht zum Forschungsprojekt Bi-/Multimusikalität im Rahmen des Wiss. Projekts Changing mdw – Klangwelten und ihre Konstruktion*. Vienna: Universität für Musik und darstellende Kunst. Accessed June 6, 2021. https://www.academia.edu/35144604/Endbericht_zum_Forschungsprojekt_Bi_Multimusikalität_Final_report_on_the_research_project_Bi_Multimusicality_.

Lueck, Kerstin, and Machelle Wilson. 2010. "Acculturative Stress in Asian Immigrants: The Impact of Social and Linguistic Factors." *International Journal of Intercultural Relations* 34 (1): 47–57. Accessed June 6, 2021. https://doi.org/10.1016/j.ijintrel.2009.10.004.

Merriam, Alan P. 1955. "The Use of Music in the Study of a Problem of Acculturation." *American Anthropologist* 57 (1): 28–34. Accessed June 6, 2021. https://doi.org/10.1525/aa.1955.57.1.02a00040.

———. 1964. *The Anthropology of Music*. Evanston, IL: Northwestern University Press. Accessed June 6, 2021. https://www.academia.edu/13228893/Alan_P_Merriam_The_anthropology_of_music.
Nauck, Bernhard. 2008. "Akkulturation: Theoretische Ansätze und Perspektiven in Psychologie und Soziologie." *Kölner Zeitschrift für Soziologie und Sozialpsychologie* 48, 108–33.
Nettl, Bruno. 1978. "Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts." *Ethnomusicology* 22 (1): 123–36. Accessed June 6, 2021. https://doi.org/10.2307/851368.
———. 1986. "World Music in the Twentieth Century: A Survey of Research on Western Influence." *Acta Musicologica* 58 (2): 360–73.
Pfleiderer, Martin. 1998. *Zwischen Exotismus und Weltmusik: Zur Rezeption asiatischer und afrikanischer Musik im Jazz der 60er und 70er Jahre*. Karben: Coda.
Plato. 1969. "Laws XII." In *The Collected Dialogues of Plato: Including the Letters*, edited by Edith Hamilton and H. Cairns, Bollingen series, 1488–513. Princeton, NJ: Princeton University Press.
Powell, John Wesely. 1880. *Introduction to the Study of Indian languages*. Washington, DC: U.S. Government Printing Office.
———. 1883. "Human Evolution: Annual Address of the President, J.W. Powell, Delivered November 6, 1883." *Transactions of the Anthropological Society of Washington* 2: 176–208. Accessed June 6, 2021. https://www.jstor.org/stable/658217.
Redfield, Robert, Ralph Linton, and Melville J. Herskovits. 1936. "Memorandum for the Study of Acculturation." *American Anthropologist* 38 (1): 149–52. Accessed June 6, 2021. https://doi.org/10.2307/2791001.
Rudmin, Floyd Webster. 2003. "Field Notes from the Quest for the First Use of Acculturation." *Cross-Cultural Psychology Bulletin* 37 (4): 24–31. Accessed June 6, 2021. https://hdl.handle.net/10037/1997.
Rudmin, Floyd Webster, Bo Wang, and Joaquim de Castro. 2017. "Acculturation Research Critiques and Alternative Research Designs." In *The Oxford Handbook of Acculturation and Health*, edited by Seth J. Schwartz and Jennifer Unger, 73–95. New York, NY: Oxford University Press. Accessed June 6, 2021. https://doi.org/10.1093/oxfordhb/9780190215217.013.4.
Sam, David L., and John W. Berry, eds. 2016. *The Cambridge Handbook of Acculturation Psychology*. 2nd ed. Cambridge: Cambridge University Press. https://doi.org/10.1017/cbo9780511489891 (accessed April 12, 2021).
Simons, Sarah E. 1901. "Social Assimilation." *American Journal of Sociology* 6 (6): 790–822. Accessed May 27, 2021. https://doi.org/10.1086/211021.
Sweers, Britta. 2013. "Musiktraditionen im Kontext moderner Globalisierungsprozesse und globaler Denkkonzepte." In *Beyond Borders. Welt – Musik – Pädagogik. Musikpädagogik und Ethnomusikologie im Diskurs*, edited by Barbara Alge and Oliver Krämer, 167–81. Augsburg: Wißner.
Thurnwald, Richard. 1932. "The Psychology of Acculturation." *American Anthropologist* 34 (4): 557–569. Accessed June 6, 2021. https://doi.org/10.1525/aa.1932.34.4.02a00020.
Treibel, Annette. 1999. *Migration in modernen Gesellschaften. Soziale Folgen von Einwanderung, Gastarbeit und Flucht*. 2nd ed. Weinheim: Juventa.
Ward, Colleen, Stephan Fox, Jessie Wilson, Jaimee Stuart, and Larissa Kus. 2010. "Contextual Influences on Acculturation Processes: The Roles of Family, Community and Society." *Psychological Studies* 55 (1): 26–34. Accessed June 6, 2021. https://doi.org/10.1007/s12646-010-0003-8.
Waterman, Richard. 1952. "African Influence on the Music of the Americas." In *Acculturation in the Americas: Proceedings and Selected Papers of the XXIXth International Congress of Americanists*, edited by Sol Tax, 207–18. Chicago, IL: University of Chicago Press.
Welsch, Wolfgang. 2017. *Transkulturalität: Realität – Geschichte – Aufgabe*. Vienna: New Academic Press.
Wilson, Peter Niklas. 1998. "Zwischen den Stühlen: Von Hindernissen und Stolpersteinen beim 'Step Across the Border' ins gelobte Land des 'Crossover-Events'." In *Musik-Kultur Heute: Positionen, Profile, Perspektiven*, edited by Wolfgang Rihm, Silke Leopold and Christian Kaden, 90–104. Kassel: Bärenreiter.
Ward, Colleen, et al. 2010. "Contextual Influences on Acculturation Processes: The Roles of Family, Community and Society." *Psychological Studies* 55.1, 26–34.
Zick, Andreas. 2010a. *Psychologie der Akkulturation: Neufassung eines Forschungsbereiches*. Wiesbaden: VS Verlag für Sozialwissenschaften.
Zick, Andreas. 2010b. *Psychologie der Akkulturation: Neufassung eines Forschungsbereiches*. Wiesbaden: VS Verlag für Sozialwissenschaften. Accessed June 6, 2021. https://link.springer.com/book/10.1007%2F978-3-531-92183-9.

AGENCY

Susanne Scheiblhofer

The technical term "agency" refers to the "capacity to act," the "power to act," or the "ability to act" (Bethmann et al. 2012). Agency research investigates the extent to which human action is based on free will or is determined by external, social structures. Agency thus refers to the area of social action that can be shaped to some extent autonomously beyond or in spite of social structures. The scope of agency for migrants is often severely limited by language barriers, restrictive policies, as well as religious and cultural differences (Gilligan 2012). Musical activities can serve to overcome such obstacles, strengthen and expand agency, or contribute to identity construction (MacDonald, Hargreaves, and Miell 2002; DeNora 2008; Karlsen 2017).

Voluntaristic models of action, such as those of the philosophers John Locke ([1690] 1982), David Hume ([1739] 1968), and Herbert Spencer ([1879–1893] 1966), are based on the idea that people, considering all the options available to them, choose of their own free will the option that is individually judged to be best for them (voluntarism). Determinists such as Thomas Hobbes ([1654] 1938) or Karl Marx ([1867] 1962), on the other hand, assume that such decisions can be influenced significantly by external factors such as economic, political, or social circumstances. Since these approaches emphasize the goal-directed, intentional actions of autonomous subjects based on personal interests, these purpose-oriented theories of action still dominate in psychology today (Straub 2002), although cultural differences (→ culture) may exist with respect to the desirable goals (Markus and Kitayama 2003). Music educator Sidsel Karlsen (2011), for example, cites the purposeful use of music with uplifting, calming, or cathartic effects to independently control emotions as one of many possible forms of agency in music (DeNora 2008; Karlsen 2011, 112). When working with migrants (→ 3.3), it should be taken into account that music can trigger positive as well as negative memories, but it can also help in processing experiences (Karlsen 2011, 2012, 140f.).

In sociology, norm-oriented models of action, which examine how actions are shaped in part by invisible structures and are accompanied in part by unconscious expectations, are very widespread. When migrants organize concerts, for example, many visitors expect to hear "foreign-sounding" music. In contrast to Max Weber's purpose-oriented types of action ([1922] 1972), which try to explain the actions of individuals, the norm-oriented models of Émile Durkheim ([1893] 2013) and Talcott Parsons (1949) focus on "collective" patterns of action within social orders. Such more

DOI: 10.4324/9781003309437-4

or less binding patterns of action or expectations can be consequential for individuals. In many European countries, for instance, local laws and enforcement authorities regulate whether and where migrants from third countries, who have fled war, political persecution, or poverty in their home countries, may settle or work. This stands in stark contrast to the freedom of movement among E.U. citizens, who are allowed to migrate freely within the European Union. According to Parsons, agency is therefore the space in which people can make choices more or less freely, despite the influence of external factors, whereby the choice is based on social norms. Agency and social structure are understood here as opposite poles of the same spectrum.

Criticism of this agency vs. structure debate comes from sociologists who do not consider social rules to be binding norms, such as Anthony Giddens (1984), Bruno Latour (2005), Barry Barnes (2000), and Mustafa Emirbayer and Ann Mische (1998). They emphasize the dynamic composition of society, whose structures can be intervened in via agency. Giddens, for example, assumes that social structures can only constrain or direct human agency, because in pluralistic societies, there would still be sufficient other options for action available (Giddens 1984, 14ff.). Accordingly, literary scholar Stephen Greenblatt distinguishes between mobilizing and immobilizing structures that should be explored within → the new mobilities paradigm (Greenblatt et al. 2010, 251): How can, for instance, cultural encounters (→ cultural mobility) change supposedly fixed migration routes (ibid., 252)? For Barnes, too, agency and structure are not mutually exclusive, but rather form a shared network of reciprocal relationships within a society. Since the concepts of Giddens, Latour, and Barnes emphasize how people help to shape social structures through shared social practices – or generate cultural or symbolic systems of order thereby – the sociologist Andreas Reckwitz (2004) categorizes them as cultural-theoretical theories of action (in contrast to the aforementioned purpose-oriented or norm-oriented theories).

From this perspective, migrants can also actively participate in social change (→ integration) and influence the structures that determine their freedom of action. Karlsen, in her study of musical agency in the Scandinavian music classroom, observed that children with migration experiences "weave in and out of a multitude of musical cultures, practices and ways of using music, as well as being deeply intertwined with the multicultural contexts and circumstances that form the backdrops or bases of the students' lives" (Karlsen 2012, 143). Music educators Heidi M. Westerlund (2002) and Estelle R. Jorgensen (2007) even locate transformative potential for personal and social change in music.

Within the scope of music and migration, Latour's actor-network theory (2005) is of particular interest, as it emphasizes the importance of artifacts (→ material culture) in the performance of these social practices (Reckwitz 2004, 322). The instruments that migrants bring with them, for example, enable them to play music from their country of origin. Barnes's intersubjective concept is extended by an inter-objective component, as objects can symbolize agency on behalf of human actors (Latour 2005). Computers – and consequentially immaterial concepts such as the schematic computational processes of algorithms, which are mostly based on historical statistics – can also become carriers of agency in the actor-network theory. These are increasingly used in automated, computer-aided decision-making processes such as employment services (Niklas, Sztandar-Sztanderska, and Szymielewicz 2015; Dastin 2018), prison sentencing (Kehl, Guo, and Kessler 2017), and medical care (Obermeyer et al. 2019). Since algorithms are written by humans, biases can quickly creep into such software programs or be deliberately programmed into them, such as when historical data is adopted uncritically without taking into account any disadvantages of certain social groups. This can lead to the institutionalization of discrimination against specific

groups, such as women, the poor, and African Americans, but also migrants (Johnson 2019), for example, if in employment services, an app were to suggest only inferior jobs for migrants based on their supposed statistically proven language barriers, or a computer were to give judges recommendations for prison sentences instead of probation based on a statistical probability of recidivism, or if insurance programs were to exclude migrants from medical procedures because their chances of a successful outcome were statistically less likely.

Emirbayer and Mische (1998) take a completely different approach to the question of how agency can change social structures. They, too, are less interested in the dualism of agency and structure than in the structural components of agency itself. They break down actions into their constituent parts, all of which have a temporal orientation: Present decisions are always evaluated situationally and are made by considering past and habitual social practices on the one hand, as well as imagining alternative future possibilities on the other (Emirbayer and Mische 1998, 970f.). Because decisions are always made in the context of a particular situation, this model can explain why actors sometimes hold on to existing structures while wanting to change structures elsewhere. Based on five case studies, Dorothee Geiger (2016) highlights the importance of a time and context-oriented concept of agency for empirical studies on "tolerated stay" refugees in Germany, whose lives are often characterized by a lack of prospects, since they can be deported at any time. She refers to music as a past-oriented form of agency, since musical activity can be seen as maintaining traditions from the country of origin. At the same time, musical activities can have an agency effect in the present, if the actors become aware of their talents and abilities by passing on traditions to younger generations.

In order to avoid an unintentional romanticization of agency, in which music becomes a panacea for migrants, it is helpful to consider musical activities as part of a broader concept of → creativity. The mere seizing of enabling structures can constitute a creative act in itself, which can already lead to an improvement in a personal situation if/when actors learn to use existing structures for their purposes in a future-oriented way (Geiger 2016). This includes laws and organizations that protect groups of people from violence, prohibit child labor, or prevent discrimination against lesbians, gays, and people with bisexual, transgender, queer, intersex, asexual, and other gender identities (LGBTQIA+) (→ human rights), but also migrants attending language courses, completing apprenticeships, or using the existing infrastructure for cultural projects. At the same time, disregarding rules as a way of practice-oriented problem solving is often referred to as creative action, "since it is precisely these creative actions that can produce not only changes in the world, but changes of the world" (Straub 2002, 369).

Bibliography

Barnes, Barry. 2000. *Understanding Agency: Social Theory and Responsible Action*. Thousand Oaks, CA: Sage. Accessed April 23, 2021. https://doi.org/10.4135/9781446219140.

Bethmann, Stephanie, Cornelia Helfferich, Heiko Hoffmann, and Debora Niermann, eds. 2012. *Agency: Qualitative Rekonstruktionen und Gesellschaftliche Bezüge von Handlungsmächtigkeit*. Weinheim: Beltz Juventa.

Dastin, Jeffrey. 2018. "Amazon Scraps Secret AI Recruiting Tool That Showed Bias against Women." *Reuters*, October 11, 2018. Accessed April 23, 2021. https://www.reuters.com/article/us-amazon-com-jobs-automation-insight-idUSKCN1MK08G.

DeNora, Tia. 2008. *Music in Everyday Life*. 7th ed. Cambridge: Cambridge University Press. Accessed June 6, 2021. https://doi.org/10.1017/cbo9780511489433.

Durkheim, Émile. 2013. *The Division of Labour in Society*. Translated by W. D. Halls. 2nd ed. Basingstoke: Palgrave Macmillan. Original Publication: De la division du travail social, Paris, Félix Alcan, 1893.

Emirbayer, Mustafa, and Ann Mische. 1998. "What Is Agency?" *American Journal of Sociology* 103 (4): 962–1023. Accessed April 23, 2021. https://doi.org/10.1086/231294.

Geiger, Dorothee. 2016. *Handlungsfähigkeit von geduldeten Flüchtlingen: Eine empirische Studie auf der Grundlage des Agency-Konzepts.* Wiesbaden: Springer. Accessed April 23, 2021. https://doi.org/10.1007/978-3-658-10736-9.

Giddens, Anthony. 1984. *The Constitution of Society: Outline of the Theory of Structuration*. Cambridge, MA: Polity.

Gilligan, Chris. 2012. "Immigration Controls and the Erosion of Popular Sovereignty." *GRITIM Working Paper Series* 10: 1–23. Accessed June 9, 2021. https://www.academia.edu/1885711/Immigration_controls_and_the_erosion_of_popular_sovereignty.

Greenblatt, Stephen, Ines Zupanov, Reinhard Meyer-Kalkus, Heike Paul, Pál Nyíri, and Friedericke Pannewick. 2010. *Cultural Mobility: A Manifesto*. Cambridge: Cambridge University Press. Accessed June 13, 2021. https://doi.org/10.1017/CBO9780511804663.

Hargreaves, David J., Dorothy Miell, and Raymond A. R. MacDonald. 2002. "What Are Musical Identities, and Why Are They Important?" In *Musical Identities*, edited by David J. Hargreaves, Raymond A. R. MacDonald and Dorothy Miell, 1–20. Oxford: Oxford University Press. Accessed May 25, 2021. https://www.researchgate.net/publication/252461217_What_are_musical_identities_and_why_are_they_important.

Hobbes, Thomas. 1938. *Of Liberty and Necessity*. Kiel: Schmidt & Klaunig. Original publication: London, F. Eaglesfield, 1654.

Hume, David. 1968. *A Treatise of Human Nature*. Edited by Alexander Dunlop Lindsay. 2 vols. London: Dent. Original publication: London, John Noon, 1739.

Johnson, Carolyn Y. 2019. "Racial Bias in a Medical Algorithm Favors White Patients over Sicker Black Patients." *The Washington Post*, October 24, 2019. Accessed April 23, 2021. https://www.washingtonpost.com/health/2019/10/24/racial-bias-medical-algorithm-favors-white-patients-over-sicker-black-patients/.

Jorgensen, Estelle R. 2007. "Concerning Justice and Music Education." *Music Education Research* 9 (2): 169–89. Accessed April 23, 2021. https://doi.org/10.1080/14613800701411731.

Kane, Robert. 1996. *The Significance of Free Will*. Oxford: Oxford University Press. Accessed April 23, 2021. https://doi.org/10.1093/0195126564.001.0001.

Karlsen, Sidsel. 2011. "Using Musical Agency as a Lens: Researching Music Education from the Angle of Experience." *Research Studies in Music Education* 33 (2): 107–21. Accessed April 23, 2021. https://doi.org/10.1177/1321103X11422005.

———. 2012. "Multiple Repertoires of Ways of Being and Acting in Music: Immigrant Students' Musical Agency as an Impetus for Democracy." *Music Education Research* 14 (2): 131–48. Accessed April 23, 2021. https://doi.org/10.1080/14613808.2012.685460.

———. 2014. "Exploring Democracy: Nordic Music Teachers' Approaches to the Development of Immigrant Students' Musical Agency." *International Journal of Music Education* 32 (4): 422–36. Accessed April 23, 2021. https://doi.org/10.1177/0255761413515806.

———. 2017. "Leisure-Time Music Activities from the Perspective of Musical Agency: The Breaking down of a Dichotomy." In *The Oxford Handbook of Music Making and Leisure*, edited by Roger Mantie and Gareth Dylan Smith, 187–202. New York, NY: Oxford University Press. Accessed April 23, 2021. https://doi.org/10.1093/oxfordhb/9780190244705.013.11.

Kehl, Danielle, Priscilla Guo, and Samuel Kessler. 2017. "Algorithms in the Criminal Justice System: Assessing the Use of Risk Assessments in Sentencing." *Responsive Communities Initiative*. Accessed May 10, 2021. http://nrs.harvard.edu/urn-3:HUL.InstRepos:33746041.

Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press.

Locke, John. 1982. *An Essay Concerning Human Understanding*. Edited by Peter H. Nidditch. Oxford: Clarendon Press. Original publication: London, Thomas Basset, 1690.

Löwenstein, Heiko, and Mustafa Emirbayer, eds. 2017. *Netzwerke, Kultur und Agency: Problemlösungen in relationaler Methodologie und Sozialtheorie*. Weinheim: Beltz Juventa.

Markus, Hazel Rose, and Shinobu Kitayama. 2003. "Models of Agency: Sociocultural Diversity in the Construction of Action." In *Cross-Cultural Differences in Perspectives on the Self*, edited by Virginia Murphy-Berman and John J. Berman, 1–58. Lincoln, NE: University of Nebraska Press.

Marx, Karl. 1962. *Das Kapital*. 3 vols. Vol. 1. Berlin: Dietz. Original publication: Hamburg, Otto Meissner, 1867.

Niklas, Jędrzej, Karolina Sztandar-Sztanderska, and Katarzyna Szymielewicz. 2015. *Profiling the Unemployed in Poland: Social and Political Implications of Algorithmic Decision Making*. Warsaw: Fundacja Panoptykon. Accessed April 24, 2021. https://panoptykon.org/sites/default/files/leadimage-biblioteka/panoptykon_profiling_report_final.pdf.

Obermeyer, Ziad, Brian Powers, Christine Vogeli, and Sendhil Mullainathan. 2019. "Dissecting Racial Bias in an Algorithm Used to Manage the Health of Populations." *Science* 366 (6464): 447–53. Accessed April 24, 2021. https://doi.org/10.1126/science.aax2342.

Parsons, Talcott. 1949. *The Structure of Social Action: A Study in Social Theory with Special Reference to a Group of Recent European Writers*. 2nd ed. Glencoe, IL: Free Press.

Reckwitz, Andreas. 2004. "Die Entwicklung des Vokabulars der Handlungstheorien: Von den Zweck- und Normorientierten Modellen zu den Kultur- und Praxistheorien." In *Paradigmen der Akteurszentrierten Soziologie*, edited by Manfred Gabriel, 303–28. Wiesbaden: VS Verlag für Sozialwissenschaften.

Spencer, Herbert. 1966. *A System of Synthetic Philosophy. The Principles of Ethics*. *The Works of Herbert Spencer*. Osnabrück: Zeller. Original Publication: London, Williams and Norgate, 1879–1893.

Straub, Jürgen. 2002. "Differenzierungen der psychologischen Handlungstheorie – Dezentrierungen des Reflexiven, Autonomen Subjekts." *Journal für Psychologie* 10 (4): 351–79. Accessed April 24, 2021. https://nbn-resolving.org/urn:nbn:de:0168-ssoar-28052.

Weber, Max. 1922. *Grundriss der Sozialökonomik. Abteilung 3 Wirtschaft und Gesellschaft.* Tübingen: Mohr.

Westerlund, Heidi M. 2002. "Bridging Experience, Action and Culture in Music Education." PhD Diss., Sibelius Academy. Accessed April 24, 2021. https://www.academia.edu/3750188/Westerlund_H_2002_Bridging_Experience_Action_and_Culture_in_Music_Education_Helsinki_Sibelius_Academy_Music_Education_Department_2002_No_price_given_paperback_Available_from_the_Ostinato_Bookshop_of_the_Sibelius_Academy_ostinato_at_ostinato_fi.

ANTI-RACISM

Imani Danielle Mosley

Anti-racism is an important term for the study of music and migration because historically it has been used as a strategy in combination with music-making to dismantle racist policies, as diverse peoples move through and come up against both their own and differing societies. In some cases, this can happen on a more local scale, such as the integration of performance spaces by Black performers as they traveled, primarily in the American South, during the Jim Crow era (Vaillant 2003; Olsen 2007; Absher 2014). → Performance as a tool of anti-racism extends to the fleeing of racist societies and the → integration into new ones, sometimes racist, sometimes not (Thurman 2019). There is also an element of soft power that could be applied here where governments can use → music as a form of destabilizing, indoctrinating, and dismantling racist systems (→ racism) (Nicholls 2010; Herrera 2017).

As a social concept, anti-racism is quite an old one with traces back to early humanistic thought (Bonnett 2000, 12). Alastair Bonnett calls anti-racism a "global phenomenon, and a diverse social process" (ibid., 2). This situates anti-racism as not only a contemporary practice but a historical one as well, rooted in various movements, epistemologies, politics, and cultural practices. Bonnett elaborates on the definition of anti-racism, thusly:

> […] it [anti-racism] refers to those forms of thought and/or practice that seek to confront, eradicate and/or ameliorate racism. Anti-racism implies the ability to identify a phenomenon — racism — and to do something about it.
>
> (ibid., 4)

The forms of thought and/or practice can exist within various subjects and areas such as law, education, policy, geopolitics, sociology, and history. Within those fields – especially law, sociology, and education – anti-racism, as a practice and as a process, ties into critical race theory, a → discourse that stems from critical legal studies (Crenshaw et al. 2010). Anti-racism relates to → migration in that policies and laws that are enacted are often done in the service of policing groups that transgress borders, whether those borders are political, social, or cultural. Anti-racism allows for the examination, disentangling, and dismantling of those policies.

At the beginning of the twentieth century, especially during the interwar years, there was an exodus of African American musicians and artists out of the United States and into Europe,

DOI: 10.4324/9781003309437-5

specifically France, first to tour and then often to put down roots. In *Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris*, Rachel Gillett makes the connection between cosmopolitanism (→ 4.2.3.3), → diaspora and, as a result, anti-racism:

> More recent attempts to grapple with what constitutes cosmopolitanism have considered large 'world' cities that bring people together as a site of cosmopolitanism or, alternatively, diasporic networks that link various localities across the globe as inherently cosmopolitan. […] black cosmopolitanism [is] based upon the link between black entertainers engaging in cosmopolitan practices […] and the way the wider black community […] perceived such practices as evidence of the promise that every black person could be recognized as a bearer of universal rights.
>
> (Gillett 2010, 473)

This cosmopolitanism acted as its own kind of soft power, encouraging others to spread the idea of universal rights, vis-à-vis anti-racism, into their own → communities.

Gillett points to this diaspora as a "jazz migration," situating it as slightly different from travels between the United States and Europe by Black artists in the late nineteenth and early twentieth centuries (ibid., 473). This migration to Europe was a continuation of the Great Migration, where freed Blacks moved from the South to cities in the North after Reconstruction. As jazz became popular throughout Europe, there was a desire to bring over many African American performers and the potential for that work inspired hundreds of artists to stay. Reeling from race riots, Jim Crow laws, and World War I, many of these musicians sought refuge in Europe; and in cities, such as Paris, they found "a more liberal and racially integrated environment and greater intellectual and cultural freedom" (Gardner and Kilkenney 2008, 89). But this migration was not limited to Paris. The interwar years also saw African American artists in Germany as well. Jonathan Wipplinger explains why Germany was at the forefront of this migration and of the New Negro movement of the 1920s, which was started by W.E.B. DuBois:

> […] to African Americans Germany referred not only to a power vanquished in the First World War, but to an ongoing battleground of American racism and its increasingly international scope. As a result of the French deployment of African troops in Germany as part of its occupation of the Rhineland, the early 1920s bear witness to a surprising amount of commentary on Germany and German culture by African Americans.
>
> (Wipplinger 2013, 106)

Black artists in Paris and Berlin could comment and challenge openly the racist practices transpiring in the United States and, through the press, could use Europe as a foil for their commentary. Even the performance of Black and "non-Black" music could provide this antiracist commentary as Kira Thurman recounts:

> The fact that such provocative racial performances occurred in the world of classical music contradicts popular perceptions of interwar, Jazz Age Europe […] Black singers' entry into the world of German lieder in the interwar era made the relationships between politics and culture, race and national identity, and music and locus even more contentious, not less.
>
> (Thurman 2019, 878f.)

While many African American artists felt more at ease in Europe than in the United States, that did not mean that there was no anti-Black racism (see Hill 2013; André, 2018; Thurman 2021).

But the immersion of Black artists and Black art into interwar European cosmopolitan society pushed back against it while also challenging racist ideas upheld in the United States. This reflects a kind of cultural anti-racism that is less rooted in dismantling laws than it is in dismantling embedded cultural and social structures. This is not as straightforward as perhaps the work and performances of artists such as Paul Robeson and others (Zion 2012) that were specifically rooted in a desire to dismantle racism and other structural inequities, but the idea of performance as a tool of integration is very much in line with the cultural and social elements of anti-racism as a process.

Bibliography

Absher, Amy. 2014. *Black Musician and the White City: Race and Music in Chicago, 1900–1967*. Ann Arbor, MI: University of Michigan Press. Accessed December 17, 2021. https://library.oapen.org/handle/20.500.12657/30245.

André, Naomi. 2018. *Black Opera: History, Power, Engagement*. Urbana, IL: University of Illinois Press.

Bonnett, Alastair. 2000. *Anti-Racism: Key Ideas*. London: Routledge.

Crenshaw, Kimberlé Williams, Niel Gotanda, Gary Peller, and Kendall Thomas. 2010. *Critical Race Theory: The Key Writings that Formed the Movement*. New York, NY: The New Press.

Dalton, Karen C. C., and Henry Louis Jr. Gates. 1998. "Josephine Baker and Paul Colin: African American Dance Seen through Parisian Eyes." *Critical Inquiry* 24 (4): 903–34. Accessed October 6, 2021. https://www.jstor.org/stable/1344112.

Gardner, Bettye J., and Niani Kilkenney. 2008. "In Vogue: Josephine Baker and Black Culture and Identity in the Jazz Age." *The Journal of African American History* 93 (1): 88–93. Accessed October 6, 2021. https://doi.org/10.1086/JAAHv93n1p88.

Gillett, Rachel. 2010. "Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris." *Journal of World History* 21 (3): 471–95. Accessed October 6, 2021. https://www.jstor.org/stable/40985026.

Herrera, Eduardo. 2017. "The Rockefeller Foundation and Latin American Music in the 1960s: The Creation of Indiana University's LAMC and Di Tella Institute's CLAEM." *American Music* 35 (1): 51–74. Accessed October 6, 2021. https://doi.org/10.5406/americanmusic.35.1.0051.

Hill, Edwin C. Jr. 2013. *Black Soundscapes White Stages: The Meaning of Francophone Sound in the Black Atlantic*. Baltimore, MD: Johns Hopkins University Press.

Nicholls, Tracey. 2010. "Changing the Subject: Making Democracy through Making Music." *The CLR James Journal* 16: 17–36. Accessed October 6, 2021. https://www.jstor.org/stable/26758872.

Olsen, Allen O. 2007. "The Post-World War II 'Chitlin' Circuit' in San Antonio and the Long-Term Effects of Intercultural Congeniality." *Journal of Texas Music History* 7: 22–33. Accessed October 6, 2021. https://gato-docs.its.txstate.edu/jcr:6acf4447-96c7-460e-93f1-d72238bb004b/Volume_7_The%20Post-World%20War%20II%20Chitlin%20Circuit%20in%20San%20Antonio.pdf.

Southern, Eileen. 1997. *The Music of Black Americans: A History*. 3rd ed. New York, NY: Norton.

Thurman, Kira. 2019. "Performing Lieder, Hearing Race: Debating Blackness, Whiteness, and German Identity in Interwar Central Europe." *Journal of the American Musicological Society* 72 (3): 825–65. Accessed October 6, 2021. https://doi.org/10.1525/jams.2019.72.3.825.

———. 2021. *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*. Ithaca, NY: Cornell University Press.

Vaillant, Derek. 2003. *Sounds of Reform: Progressivism and Music in Chicago, 1873–1935*. Chapel Hill, NC: University of North Carolina Press.

Wipplinger, Jonathan. 2013. "Germany, 1923: Alain Locke, Claude McKay, and the New Negro in Germany." *Callaloo* 36 (1): 106–24. Accessed October 5, 2021. https://doi.org/10.1353/cal.2013.0066.

Zien, Katherine. 2012. "Race and Politics in Concert: Paul Robeson and William Warfield in Panama, 1947–1953." *The Global South* 6 (2): 107–29. Accessed October 5, 2021. https://doi.org/10.2979/globalsouth.6.2.107.

COMMUNITY

Ulrike Präger

Vast in meanings and uses, and challenged by postmodernism and globalization, "community" has been used so widely and pervasively "that it would appear to be nearly meaningless" (Joseph 2014, 53). So much so, some claim, that by the end of the twentieth century, term and phenomenon community had vanished. Poststructuralist theorists, for example, argue that the immediacy, → identity, purity, and empathy implied by "community" are dystopian fantasies (Young 1990; Joseph 2014). Others affirm that the term community always seems to be employed positively and is even taken for granted (Williams 1983, 76). Rogers Brubaker (2006) further cautions against representing the social and cultural world in "monochrome ethnic, racial, or cultural blocks," as in homogenous or bounded groups, and labels such tendencies "to treat ethnic groups, nations, and races as substantial entities" as "groupism" (8). Such notions are central to the study of community in migratory contexts, where groups of migrant and host societies are defined by heterogeneity and diversity. These terms are often used to refer to subcultures and subgroups within a society that engender spaces of alterity and → difference (Agamben 1993). Community studies focus not only on individuals' differences but also on similarities. Community studies thus also center on notions of fairness and equity, rather than privilege, as the study of difference can imply.

The numerous critical and ideological readings of community demonstrate the term's complexities. Community as "normative prescription" frequently interferes with "empirical descriptions," making "a systematic sociology of community … impossible to construct" (Cohen 1985, 8). However, specifically at a time when some bemoan the imminent disappearing of communities; socio-political circumstances, worldwide displacements, and migration have produced a global "search for roots, identity, and aspirations for belonging," providing community with a new significance (cf. Delanty 2018, 1).

The origin of community studies is generally marked by the work of German sociologist Ferdinand Tönnies (1887), who used the term community (*Gemeinschaft*) to express immediate social interactions among individuals, and (civil) society (*Gesellschaft*) to describe impersonal and more abstract relations denoted by capitalist or modern societies. This distinction, highlighting the erosions of community in the age of capitalism, suggests that communities are expressed by social values, while capitalist societies are largely driven and shaped by a focus on economic values (Joseph 2014, 54).

DOI: 10.4324/9781003309437-6

Common interests, shared values, norms, and moral codes, as well as social and familial ties, commonly frame the quality of relationships within a community, along with characteristics such as religion, ethnicity, kinship, language, place of origin, and social and → cultural capital (e.g., musical practices and tastes). Such values and characteristics further provide a sense of collective identity. Thereby, communities are framed by personal face-to-face interactions or expressed through "imagined" and symbolic relationships (Anderson 2006). Communities are thus experienced as real, ideal, or as both (cf. Cohen 1985, 8).

Communities are further shaped by rituals they habitually perform such as liturgies, weddings, birthdays, inaugurations, funerals, and performances (Stephenson 2015, 17f.). Generally, rituals are a quality of repeatable doings as well as a way of thinking and knowing. Theorized as communicative action (ibid., 22) that is known to some and unknown to others, rituals turn people into insiders and outsiders.

All these delineations are problematic because individuals typically carry various identities or ethnic characteristics and therefore are members of several intersecting communities (i.e., a European female musician, simultaneously can be a member of a political party and a religious community, a mother, daughter, sibling, and initiator of a local community music group of immigrants and hosts in her adopted homeland South America, etc.). Such intersections are frequently perceived as the most effective places to study communities and processes of community building. Furthermore, musical practices have been shown to construct and reaffirm such intersections, relating groups while also dividing them (Shelemay 2011, 368).

Reexamining the concept of community through an active, musical perspective shows how various forms of musicking (Small 1998) potentially generate and shape processes of community building (Reyes 1999; DeNora 2008; Turino 2008; Shelemay 2011, etc.). In these processes, musical and performance parameters such as rhythm, timbre, style, performance practice, lyrics, etc. facilitate shared sonic behavior (musicking, dancing, listening). These participatory musical practices solidify sound worlds (or soundscapes), which function as community-building elements. In migration contexts, sounds that migrants bring as embodied practices (→ embodiment) from their homelands create communities of fate (*Schicksalsgemeinschaften),* which continually renegotiate ties to an old and, also, a new home (Präger 2018), often leading to experiences of "poly-belonging" (Unseld 2018). Furthermore, music's ability to communicate inspires the formation of collectives in establishing "audible entanglements," (Guilbault 2005) and moments of intercorporeality (Meyer et al. 2017) generating audible, visible, and felt communities accompanied by imaginations of longing, belonging, as well as exclusion (see Shelemay 2011, 363). Benedict Anderson (2006) labels occasions in which individuals participate in musical events and thus experience a simultaneity of sound as *unisonance* or *unisonality*. Such sonic moments of shared performance and performativity shape experiences of (imagined) communities (Anderson 2006, 145).

Kay Shelemay (2011) delineates how musical practices can build various forms of communities, distinguishing processes of descent, dissent, and affinity and their interrelations. Categories that form descent communities such as identity, → ethnicity, kinship, and religious ties, historically were perceived to be "located in a fixed locale" (ibid., 367). However, massive migratory movements as well as technical developments eventually "unsettled geographical fixity and […] opened new channels of mobility" as well as various forms of community construction (ibid.), such as symbolic, imagined, reconstructed, invented, and virtual communities. As seen in → diaspora communities, such as Mexican populations in the US, descent communities' musical practices can function as a tool for the → performance and sustenance of old, transient, and new subjectivities.

Furthermore, musical repertoire and practices can give voice to groups uniting in opposition. Such dissent communities employ music not only to oppose but also to recruit others for the cause (Shelemay 2011), as for example in the 2011 Arab Spring or current voices that unite to sing against extreme right- or left-wing politics (Eyerman and Jamison 1998; Pieslak 2015). Most often, communities of dissent use memorable songs allowing for easy participation, which in turn can help create a sense of being part of the community/movement. Judith Butler (2015) labels such communities of performative action forms of public assembly, remarking that public assemblies are never homogenous groups, but rather powerful in their heterogeneous makeup.

Community-building processes of affinity are based on preferences, such as a specific musical or dance style, or the shared enthusiasm for a particular musician or band. Sometimes such communities of affinity are driven by a shared cultural heritage, making cultural backgrounds and a shared cultural understanding the community-building force (Shelemay 2011). Such processes are evident, for example, in musical practices of Syrian asylum seekers in contemporary Germany.

Applying subcultural theory, Mark Slobin (2000) suggests the study of musical communities in transit through a tripartite framework distinguishing between "superculture," "interculture," and "subculture" as well as their possible interactions. "Superculture" refers to the hegemonies implied by industry and state, as well as to stereotypes attached to the study of musical communities. "Interculture" mainly refers to musical interactions based on technology and electronic networks. The idea of musical "subcultures" – frequently built on concepts of belonging, choice, affinity, class, ethnicity, and musical taste – points to the entanglements in defining subcultural musical communities (ibid.).

A seminal and recently developing musical framework exploring the concept of community building relates to the larger notion of "community music" (Higgins 2012). Building on Jacques Derrida's notion of "hospitality," Higgins focuses on the overcoming of community's exclusive parameters. Community music is an interventional and democratic pedagogy of "one-anotherness" often used to create translational spaces for migrants and hosts. Such pedagogy and spaces not only invite members into the community but also focus on welcoming and "visitation" as reciprocal processes that possibly lead to lasting relationships among the community members. In musical terms, community musicians invite individuals to actively participate in forms of listening, inventing, playing, singing, dancing, and performing in non-educational local musical activities – activities oftentimes feasible to (musically) engage with others in post-migration contexts.

Bibliography

Agamben, Giorgio. 1993. *The Coming Community*. Translated by Michael Hardt. *Theory out of Bounds*. Minneapolis, MN: University of Minnesota Press. Original publication: La comunità che viene, Torino, Bollati Boringhieri, 2001.

Anderson, Benedict. 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso. Accessed June 1, 2021. https://is.muni.cz/el/fss/podzim2019/SOC755a/um/05_Benedict_Anderson_Imagined_Communities.pdf.

Bartleet, Brydie-Leigh, and Lee Higgins, eds. 2018. *The Oxford Handbook of Community Music*. New York, NY: Oxford University Press. Accessed December 18, 2021. https://doi.org/10.1093/oxfordhb/9780190219505.001.0001.

Bauman, Zygmunt. 2001. *Communiy: Seeking Safety in an Insecure World*. Cambridge, MA: Polity.

Brubaker, Rogers. 2006. *Ethnizität ohne Gruppen.* Translated by Gabriele Gockel and Sonja Schuhmacher. Hamburg: Hamburger Edition. Original publication: Ethnicity without Groups, Cambridge, MA, Harvard University Press, 2006.

Butler, Judith. 2015. *Anmerkungen zu einer Performativen Theory der Versammlung.* Translated by Frank Born. Berlin: Suhrkamp. Original publication: Notes toward a Performative Theory of Assembly, Cambridge, MA, Harvard University Press, 2015.

Cohen, Anthony P. 1985. *Symbolic Construction of Community*. London: Routledge. Accessed January 21, 2021. https://doi.org/10.4324/9780203131688.

Crow, Graham, and Graham Allan. 1994. *Community Life: An Introduction to Local Social Relations*. Hemel Hempstead: Harvester Wheatsheaf.

Delanty, Gerard. 2018. *Community*. 3rd ed. London: Routledge. Accessed January 21, 2021. https://doi.org/10.4324/9781315158259.

DeNora, Tia. 2008. *Music in Everyday Life*. 7th ed. Cambridge: Cambridge University Press. Accessed June 6, 2021. https://doi.org/10.1017/cbo9780511489433.

Eyerman, Ron, and Andrew Jamison. 1998. *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. Cambridge: Cambridge University Press. Accessed January 21, 2021. https://doi.org/10.1017/cbo9780511628139.

Guilbault, Jocelyne. 2005. "Audible Entanglements: Nation and Diasporas in Trinidad's Calypso Music Scene." *Small Axe* 9 (1): 40–63. Accessed April 18, 2021. https://doi.org/10.1215/-9-1-40.

Higgins, Lee. 2012. *Community Music: In Theory and in Practice*. New York, NY: Oxford University Press.

Joseph, Miranda. 2002. *Against the Romance of Community*. Minneapolis, MN: University of Minnesota Press. Accessed June 1, 2021. https://doi.org/10.5749/j.ctttt4ng.

———. 2014. "Community." In *Keywords for American Cultural Studies*, edited by Bruce Burgett and Glenn Hendler, 53–6. New York, NY: New York University Press.

Meyer, Christian, Jürgen Streeck, and J. Scott Jordan, eds. 2017. *Intercorporeality: Emerging Socialities in Interaction*. *Foundations of Human Interaction*. New York, NY: Oxford University Press. Accessed August 11, 2021. https://doi.org/10.1093/acprof:oso/9780190210465.001.0001.

Phelan, Helen. 2012. "Sonic Hospitality: Migration, Community, and Music." In *The Oxford Handbook of Music Education*, edited by Gary E. McPherson and Graham F. Welch, 168–84. New York, NY: Oxford University Press. Accessed January 21, 2021. https://doi.org/10.1093/oxfordhb/9780199928019.013.0012.

Pieslak, Jonathan. 2015. *Radicalism & Music: An Introduction to the Music Cultures of Al-Qa'ida, Racist Skinheads, Christian-Afflicted Radicals, and Eco-Animal Rights Militants*. Middleton, CT: Wesleyan University Press.

Präger, Ulrike. 2018. "Musically Negotiating Difference: Cross-Cultural Sounds of Empathy in Contemporary Germany." In *Musik und Migration*, edited by Wolfgang Gratzer and Nils Grosch, 67–76. Münster: Waxmann. Accessed April 27, 2021. https://www.waxmann.com/index.php?eID=download&buchnr=3712.

———. 2020. "'You Play Me Your Music and I'll Play You Mine:' Munich's First Smart (Phone) Party." In *My Body Was Left on the Street: Music Education and Displacement*, edited by Kính T. Vũ and André De Quadros, 131–45. Leiden: Brill. Accessed January 21, 2021. https://doi.org/10.1163/9789004430464_012.

Reyes, Adelaida. 1999. *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*. Philadelphia, PA: Temple University Press.

Shelemay, Kay Kaufman. 2011. "Musical Communities: Rethinking the Collective in Music." *Journal of the American Musicological Society* 64 (2): 349–90. Accessed January 21, 2021. https://doi.org/10.1525/jams.2011.64.2.349.

Slobin, Mark. 2000. *Subcultural Sounds: Micromusics of the West. With a New Preface*. 2nd ed. Hanover, NH: Wesleyan University Press.

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middelton, CT: Wesleyan University Press.

Stephenson, Barry. 2015. *Ritual: A Very Short Introduction*. New York, NY: Oxford University Press. Accessed January 21, 2021. https://doi.org/10.1093/actrade/9780199943524.001.0001.

Tönnies, Ferdinand. 1887. *Gemeinschaft und Gesellschaft. Abhandlung des Communismus und des Socialismus als empirischer Culturformen*. Leipzig: Fues.

Turino, Thomas. 2008. *Music as Social Life: The Politics of Participation*. Chicago, IL: University of Chicago Press. Accessed December 16, 2021. https://www.researchgate.net/publication/37690682_Music_as_Social_Life_The_Politics_of_Participation.

Turner, Victor. 1977. "Communitas: Model and Process." In *The Ritual Process: Structure and Anti-Structure*, edited by Victor Turner, 131–65. Ithaca, NY: Cornell University Press.

Unseld, Melanie. 2018. “Musikwissenschaft und transkulturelle Mehrfachzugehörigkeit.” In *Musik und Migration*, edited by Wolfgang Gratzer and Nils Grosch, 13–23. Münster: Waxmann. Accessed February 25, 2021. https://www.waxmann.com/index.php?eID=download&buchnr=3712.

Williams, Raymond, ed. 1983. “Community.” In *Keywords: A Vocabulary of Culture and Society*, 75–6. New York, NY: Oxford University Press. Original publication: Croom Helm, 1976.

Willmott, Peter. 1986. *Social Networks, Informal Care and Public Policy*. London: Policy Studies Institute.

Young, Iris Marion. 1990. *Justice and the Politics of Difference*. Princeton, NJ: Princeton University Press.

CREATIVITY

Nils Grosch

In Vilém Flusser's (1920–1991) migration philosophy, the concept of creativity forms an important starting point for the actions of migrants. In his influential essay "Exil und Kreativität" ("Exile and Creativity"), first published in 1984–1985 (Flusser 2002, 103–9), he interpreted exile, "no matter what form it takes," as a "breeding ground for creative activity, for the new" (ibid., 109). In doing so, he referred to an interpretation of the concept of "creativity" (from creare = "to create") that includes both the creative and the innovative, as found in working sociological definitions of the term. The Lexikon zur Soziologie defines creativity as a "general term for the ability to produce new and original solutions to problems" (Fuchs-Heinritz 1994, 374). This, of course, includes artistic and musical creativity as "an activity that involves the use of an artistic form, language, or technique to express and communicate an emotion or an idea" (Hajdukowski-Ahmed 2012, 220). Maroussia Hajdukowski-Ahmed interprets creativity in refugee migration situations as a form of resilience.

For Flusser, exile is a breeding ground for creativity because it forces the expelled persons to process a large amount of new information ("data") in an unfamiliar environment. As a media theorist, Flusser therefore views data processing as synonymous with "creation" (2000, 104). As Eckehard Pistrick has noted in his research with migrants in Albania, music has the potential to comment on the migration experience and to process it, both activating and constructing a migration memory that can transfer the past into present experiences (Pistrick 2015, 42; → memory/remembrance).

Flusser suggests that in such a creative process, the relationship between the expeller and the expelled is reversed as soon as the expelled "uncovers that the human being is not a tree; and that perhaps human dignity consists in not having roots" (2002, 107). Based on this notion, Flusser sees expelled persons as an active part in the migration and displacement process; → history, then, is not made by the expeller but by the expelled (ibid.).

Reversing the image of the so-called passive "refugee," a perception of the refugee often taken for granted, becomes particularly virulent against the background of what Andreas Reckwitz calls the "creativity imperative," a highly normative charging of the concept of creativity on the horizon of the → culture of modernity. This imperative elevates creativity to an almost compelling aspiration and simultaneously to the standard of human activity (Reckwitz 2012, 10–17). This is because

DOI: 10.4324/9781003309437-7

Flusser's interpretation fundamentally counteracts the mental image of the expelled person as passive. For Flusser, the usual or the habitual (which contains the same root word as "habitat") is a result and character trait of sedentariness or stasis. Habit, for Flusser, is a "blanket" that limits perception (especially of what is permanent), whereas → migration broadens perception and thus releases creative potential (Flusser 2002, 103ff.). Dissonance in perception, especially in music education, is considered a "crucial impulse for creative intercultural musical practices" and a "necessary condition" of creative imagination, as Saether, Mbye, and Shayesteh formulate following Vygotsky (Saether, Mbye, and Shayesteh 2012, 356–9). The relation to the "other" and the creative potential of → difference and dissent thus become a platform of wonder and curiosity for the penetration of creative practices (ibid.).

This notion addresses the essential question of → agency in migration situations. More generally, it addresses the tension between the scope for action gained in mobility situations, on the one hand, and structural constraints on the other. This in turn is key to the study of → cultural mobility (Greenblatt 2010, 251f.).

The tearing of the fibers that connect human beings to what Flusser calls home (*Heimat*) ("Home is not an eternal value, but rather a function of a certain technique"; Flusser 2002, 92) does indeed imply a painful process. However, under the paradigm of creativity and agency, pain and the loss of home are not to be seen as a "traumatic conclusion, but as a driving force for continued human activity and a source of cultural creativity" (Pistrick 2015, 43).

Migration, even if forced by expulsion, can therefore become the starting point for new perspectives and insights, as well as for the attainment of freedom of movement and creative scope for action. Seen in this way, Flusser's impulse counters a history of exile predominantly understood as a history of loss and injury, as revealed in literary and musicological research on exile (→ exile; → 4.1.4.2). Migrants, then, are not the passive "victims" of structural constraints, but understood as active and creative agents in the conditions of migration. In such a perspective, migration itself emerges as an active formative process, a dynamic situation with creative potential shaped far more by the migrants than the sedentary.

Bibliography

Coleman, Daniel, Erin Goheen Glanville, Wafaa Hasan, and Agnes Kramer-Hamstra, eds. 2012. *Countering Displacements: The Creativity and Resilience of Indigenous and Refugee-ed Peoples*. Edmonton: The University of Alberta Press.

Flusser, Vilém. 2002. *Writings*. Translated by Erik Eisel. Vol. 6 *Electronic Mediations*, edited by Andreas Ströhl. Minneapolis, MN: University of Minnesota Press. Original publication: Von der Freiheit des Migranten: Einsprüche gegen den Nationalismus, Düsseldorf, Bollmann, 1994.

Fuchs-Heinritz, Werner, Rüdiger Lautmann, Ottheim Rammstedt, and Hanns Wienold, eds. 1994. *Lexikon zur Soziologie*. Opladen: Westdeutscher Verlag.

Greenblatt, Stephen. 2010. "A Mobility Studies Manifesto." In *Cultural Mobility: A Manifesto*, edited by Stephen Greenblatt, Ines Zupanov, Reinhard Meyer-Kalkus, Heike Paul, Pál Nyíri and Friedericke Pannewick, 250–3. Cambridge: Cambridge University Press. Accessed June 23, 2021. https://doi.org/10.1017/CBO9780511804663.008.

Greenblatt, Stephen, Ines Zupanov, Reinhard Meyer-Kalkus, Heike Paul, Pál Nyíri, and Friedericke Pannewick. 2010. *Cultural Mobility: A Manifesto*. Cambridge: Cambridge University Press. Accessed June 13, 2021. https://doi.org/10.1017/CBO9780511804663.

Hajdukowski-Ahmed, Maroussia. 2012. "Creativity as a Form of Resilience in Forced Migration." In *Countering Displacements: The Creativity and Resilience of Indigenous and Refugee-ed Peoples*, edited by Daniel Coleman, Erin Goheen Glanville, Wafaa Hasan and Agnes Kramer-Hamstra, 205–35. Edmonton: The University of Alberta Press.

McPherson, Gary E., and Graham F. Welch, eds. 2012. *The Oxford Handbook of Music Education*. Oxford: Oxford University Press. Accessed February 8, 2021. https://doi.org/10.1093/oxfordhb/9780199928019.001.0001.

Pistrick, Eckehard. 2015. *Performing Nostalgia: Migration Culture and Creativity in South Albania*. Farnham: Ashgate. Accessed February 8, 2021. https://doi.org/10.4324/9781315089935.

Reckwitz, Andreas. 2012. *Die Erfindung der Kreativität: Zum Prozess gesellschaftlicher Ästhetisierung*. Berlin: Suhrkamp.

Saether, Eva, Alagi Mbye, and Reza Shayesteh. 2012. "Intercultural Tensions and Creativity in Music." In *The Oxford Handbook of Music Education*, edited by Gary E. McPherson and Graham F. Welch, 354–70. Oxford: Oxford University Press. Accessed February 8, 2021. https://doi.org/10.1093/oxfordhb/9780199928019.013.0024.

CRITICAL WHITENESS

Imani Danielle Mosley

Critical whiteness is an important term regarding music and migration because one of the ways that whiteness understands and reinvents itself is through the continuation of migratory practices. Critical whiteness studies as a term emerges from the critical study of whiteness as a concept "intimately related to the construction of race" (Applebaum 2016). As groups encounter other groups, as borders, nations, and identities are formed, whiteness remakes itself. And just how it remakes itself—as well as how we can critically understand that remaking—often appears in the social products made by various groups. As will be discussed below, for Jews in nineteenth- and early twentieth-century America, both the desire to assimilate into whiteness and the recognition of their distance from whiteness (and proximity to African Americans) led them to a liminal space (→ liminality) in the performance of blackface minstrelsy. Understanding this tension and evaluating it through the lens of critical whiteness helps to deepen the conversation (→ discourse) around the role of blackface minstrelsy in American popular music and culture.

When discussing whiteness, it is first important to make a distinction between whiteness as a concept, which began in the early twentieth century (Guess 2006, 656), and critical whiteness, or the theoretical engagement with an examination of that concept. Ruth Frankenberg, in her introduction to *Displacing Whiteness* refers to whiteness as "a process, not a 'thing,' as plural rather than singular in nature" (Frankenberg 1997, 1). The idea of whiteness as active rather than static, something that *does* rather than *is*, allows for its malleability. Whiteness, then, does and continues to permute when necessary. That permutation also allows for the kind of invisibility that whiteness tends to inhabit. And it is this invisibility, and the damage that can come from said invisibility, that requires a critical engagement with whiteness.

Critical whiteness, as a term, is relevant both to the current moment as well as to a discussion of music and migration because whiteness as a process is something that is constantly making and remaking itself (see Painter 2010). As groups move, enmesh with other communities, spread, and grow, whiteness responds to those changes in order to change the meaning of itself: "[…] the formation of specifically white subject positions has in fact been key, at times as cause and at times as effect, to the sociopolitical processes inherent in taking land and making nations" (Frankenberg 1997, 2). One's proximity to whiteness may change dependent on time and place even if what whiteness has come to represent does not change, i.e., universality, naturalness, essentiality, and so on. Being pushed out of whiteness or entering into whiteness changes the subject and not the other

 DOI: 10.4324/9781003309437-8

way around. The most visible examples of this relate to law, nation, and class: for example, during the nineteenth-century European project of nation-building, delineating who and what was white went hand in hand with creating the Other (→ difference/Othering), those outside of the nation. Italy, in its quest for unification, had to address its southern populum, areas and peoples ruled by and influenced by Spain and North Africa. What whiteness represented did not change, only who now had access to that whiteness. Critical whiteness aims to examine that process as well as what it means for a subject position to go unmarked (see Bonnett 2014).

Whiteness as a thing that could be either accessed or pushed out of came into sharp focus from the mid-nineteenth century on through the twentieth century, as much of Europe began that active process of nation formation. Nations were constructed socially, politically, and ethnically and, as a result, led to the displacement of several groups of people whose relationship to what was becoming whiteness was tangential. This, in part, led to a large-scale migration movement out of Europe and toward America. Historically, immigration waves were centered on a group/country or a handful of groups/countries, and the 1880s and onward saw an influx of immigrants from Eastern Europe, including Eastern European Jews. Jewish immigration to the United States had been happening throughout most of the century, with settlements mostly in New York and the mid-Atlantic. At this moment, the proximity to whiteness for Jews as well as other Eastern, Southern Europeans, and the Irish was elusive, something that would start to change in the mid-twentieth century:

> The 1940 census no longer distinguished native whites of native parentage from those … of immigrant parentage, so that Euroimmigrants and their children were more securely white by submersion in an expanded notion of whiteness.
>
> (Brodkin Sacks 1994, 87)

Various approaches were used in order to secure upward mobility that would, in turn, lead to inclusion in whiteness, and the arts were no exception.

In order to move up on the social ladder, it was necessary to convey what was beneath. For some Jews in New York City (as well as the Irish), that was conveyed through blackface minstrelsy. Lori Harrison-Kahan places Jewish involvement in blackface minstrelsy as part of the "black-Jewish […] imaginary," asking the question:

> […] Are Jews empathetically identifying with the sufferings of African Americans by wearing the blackface mask, or is blackface an expression of racism, a form of exploitation of black culture that allowed Jews to situate themselves as members of the white majority?
>
> (Harrison-Kahan 2011, 4)

Blackface minstrelsy provided its performers the ability to transgress certain racial, sexual, and political boundaries all while ascribing those performances to Black people, becoming signifiers for whatever the show focused on (Morrison 2019). Blackness becomes marked while its opposite remains unmarked. Additionally, with minstrelsy's musical and dramatic elements being understood by U.S. Americans at that time as being uniquely American, the performance of blackface becomes a marker of Americanness, and whiteness and Americanness become synonymous (see Hale 1999; Hill 2004). It is this overlapping that allows Jews who perform in blackface closer proximity to whiteness: "[…] blackface enabled marginalized Jewish immigrants to align themselves with the dominant culture. […] Jewish performers […], through this process of racial impersonation, became part of white America" (Harrison-Kahan 2011, 4f.).

This process continued on beyond minstrelsy, where (musical) cultural → performance of or adjacent to Blackness allows Jewish performers to inhabit and assimilate to whiteness. Rachel Dubrofsky sees this in the performance of character Rachel Berry on the television show *Glee* where "[…] whiteness is an inferred ethnic presence underlying Rachel's Jewishness, enabling her to access the unacknowledged privileges of whiteness" (Dubrofsky 2013, 85). Rachel's access to marginalization only comes into play when it is necessary to engage in a kind of postracial turn — and when it is advantageous for Rachel to do so. Because the show conflates Rachel's Jewishness with whiteness outside of these moments, she is able to participate in an "inferential racism" (Hall 2003, 91 as cited in Dubrofsky 2013, 87); depicted most clearly in her interactions with Mercedes, a Black woman. This liminality reminds us of the porousness of whiteness and critical whiteness provides the tools to examine how it is possible for something like whiteness to be both so stringent as well as malleable.

Critical whiteness necessitates the constant evaluation of positionality not just regarding one's own personal relationship to race but also how one engages with overarching methodologies around race. Recognizing the ways that ideas and methods emergent from people of color can be appropriated and subsumed into whiteness helps remind us of the transient nature of whiteness —its ability to be anything for legal, political, and sociological reasons. Critical whiteness studies demand the assessment of whiteness's fluidity and its unmooring nature.

Bibliography

Applebaum, Barbara. 2016. "Critical Whiteness Studies." In *Oxford Research Encyclopedia of Education*. n.p.: Oxford University Press. Accessed October 15, 2021. https://oxfordre.com/education/view/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-5.

Berger, Maurice. 1999. *White Lies: Race and the Myth of Whiteness*. New York, NY: Farrar, Straus, Giroux.

Bonnett, Alastair. 2014. *Unruly Places: Lost Spaces, Secret Cities, and Other Inscrutable Geographies*. Boston, MA: Houghton Mifflin Harcourt.

Brodkin Sacks, Karen. 1994. "How Did Jews Become White Folks?" In *Race*, edited by Steven Gregory and Roger Sanjeck, 78–102. New Brunswick, NJ: Rutgers University Press.

Dubrofsky, Rachel E. 2013. "Jewishness, Whiteness, and Blackness on Glee: Singing to the Tune of Postracism." *Communication, Culture and Critique* 6 (1): 82–102. Accessed October 15, 2021. https://doi.org/10.1111/cccr.12002.

Dyer, Richard. 2017. *White. Twentieth Anniversary Edition.* 2nd ed. London: Routledge. Accessed October 15, 2021. https://doi.org/10.4324/9781315544786

Eggers, Maureen Maisha, Grada Kilomba, Peggy Piesche, and Susan Arndt. 2020. *Mythen, Masken und Subjekte: Kritische Weißseinsforschung in Deutschland*. 4th ed. Münster: Unrast.

Engles, Tim. 2006. *Towards a Bibliography of Critical Whiteness Studies*. Urbana-Champaign, IL: University of Illinois. Accessed December 17, 2021. https://thekeep.eiu.edu/cgi/viewcontent.cgi?article=1050&context=eng_fac.

Frankenberg, Ruth ed. 1997. *Displacing Whiteness: Essays in Social and Cultural Criticism*. Durham, NC: Duke University Press. Accessed October 15, 2021. https://doi.org/10.1515/9780822382270.

Goldstein, Eric L. 2006. *The Price of Whiteness: Jews, Race, and American Identity*. Princeton, NJ: Princeton University Press. Accessed October 15, 2021. https://doi.org/10.1515/9780691207285.

Greve, Anna. 2013. *Farbe – Macht – Körper: Kritische Weißseinsforschung in der europäischen Kunstgeschichte*. Karlsruhe: KIT Scientific Publishing. Accessed October 13, 2021. https://doi.org/10.5445/KSP/1000036143.

Guess, Teresa J. 2006. "The Social Construction of Whiteness: Racism by Intent, Racism by Consequence." *Critical Sociology* 32 (4): 649–73. Accessed October 15, 2021. https://doi.org/10.1163/156916306779155199.

Hale, Grace Elizabeth. 1999. *Making Whiteness: The Culture of Segregation in the South 1890–1940.* New York, NY: Vintage Books.

Hall, Stuart. 2003. *The Whites of Their Eyes: Racist Ideologies and the Media*. Edited by Gail Dines and Jean M. Humez. 2nd ed. 1995 *Gender, Race, and Class in Media: A Critical Reader*. Thousand Oaks, CA: Sage.

Harrison-Kahan, Lori. 2011. *The White Negress: Literature, Minstrelsy, and the Black-Jewish Imaginary*. New Brunswick, NJ: Rutgers University Press. Accessed October 15, 2021. https://doi.org/10.36019/9780813549897.

Hill, Mike. 2004. *After Whiteness: Unmaking an American Majority*. New York, NY: New York University Press.

Morrison, Matthew D. 2019. "Race, Blacksound, and the (Re)Making of Musicological Discourse." *Journal of the American Musicological Society* 72 (3): 781–823. Accessed October 15, 2021. https://doi.org/10.1525/jams.2019.72.3.781.

Painter, Nell Irvin. 2010. *The History of White People*. New York, NY: Norton.

Roediger, David R., ed. 1998. *Black on White: Black Writers on What It Means to Be White*. New York, NY: Schocken.

Saad, Layla. 2020. *Me and White Supremacy: Combat Racism, Change the World and Become a Good Ancestor*. Naperville, IL: Sourcebooks.

CULTURAL CAPITAL

Michael Parzer

According to Pierre Bourdieu (2020, 1984, 1983), cultural capital encompasses the explicit and implicit knowledge, competencies, and skills, acquired by social actors within processes of socialization, which are considered valuable in a society at a certain point in time. Alongside economic, social, and symbolic capital, cultural capital is an essential resource that is used in particular by socially privileged individuals and groups to maintain and/or improve their social status. Cultural capital is expressed particularly clearly in the preference for high → culture – with a simultaneous aversion to popular genres that are devalued as trivial. More recent studies have shown a new expression of cultural capital in the wide-ranging tastes of so-called "omnivores" (Peterson and Kern 1996; Berli 2014) and a cosmopolitan openness (Ollivier 2004) to many different cultural worlds.

The economic concept of capital in particular gained importance for the science of economics during the spread of English capitalism. In sociology, at the latest with Karl Marx ([1867] 1962), the linking of the concept of capital with questions of power and domination proved to be decisive (Rehbein and Saalmann 2014, 134). Bourdieu (1984) builds on this, but he goes beyond the economic dimension of the concept of capital by focusing not only on material resources but also on all of the resources that are socially valuable and relevant for symbolic class struggles. These include cultural capital (see below), social capital, and symbolic capital. Bourdieu understands social capital to be the sum of all current and potential social contacts of a member of society, or "the resources based on belonging to a group" (Bourdieu 1983, 190f.). Symbolic capital is based on the perception of economic, social, and cultural capital, and means first and foremost recognition and esteem (Rehbein and Saalmann 2014, 138).

The research literature distinguishes (1) several forms of cultural capital as well as (2) multiple disparate functions; moreover, there is (3) a focus on the transformation of cultural capital over time.

Three Forms of Cultural Capital

Cultural capital can exist in an institutionalized form if it appears as legally sanctioned capital (e.g., training certificates, and educational titles). Objectified cultural capital is expressed in material goods (e.g., books, art objects, or musical instruments). The most effective is incorporated cultural capital: the internalized, body-bound, and permanent dispositions that are acquired as part of primary socialization. This includes not only competencies (in the cognitive

 DOI: 10.4324/9781003309437-9

sense), but also taste (in the aesthetic sense): differences in the assessment of art or music are therefore a result of origin-specific mediation processes. The incorporated cultural capital is a central component of what Bourdieu also calls "habitus."

Functions of Cultural Capital

In their interpretation of Bourdieu's concept of capital, Lamont and Larreau (1988) distinguish at least three functions of cultural capital: (1) Cultural capital can function as a social resource that contributes to the preservation and/or improvement of a respective social position. This is facilitated by the fundamental transformability of all types of capital into one of the respective others. In this way, cultural capital can be converted into economic, social, and symbolic capital. This is the case, for example, when someone gets a well-paid job, makes the relevant (status-securing) contacts, or achieves social recognition due to a high level of education. (2) Cultural capital can be used (usually unintentionally) as a demonstration of a privileged social position and thus as a means of social distinction. (3) Through cultural capital, social inequality is reproduced: especially through the "ideology of natural taste," which makes our preferences appear as something natural, cultural capital lends itself to the obfuscation and legitimization of social differences. The quintessence of Bourdieu's theory of culture and society ultimately culminates in the thesis that taste is the result of social structures, and that social structures are maintained through taste.

Transformation of Cultural Capital

What is considered valuable in a society is subject to a constant process of transformation. This raises the question of whether the preference for high culture can still be used to gain distinction at all. A number of new forms of cultural capital have been identified that take into account the change in the orders of distinction in the twenty-first century, such as "cosmopolitan cultural capital" or "migration-specific cultural capital" (Lamont and Molnár 2002; Prieur and Savage 2013).

In migration research, the concept of cultural capital plays a central role when it comes to the opportunities for participation and social mobility of migrants. The focus is on the tension between the resources acquired in both the country of origin and in the course of migration and the requirements, expectations, and barriers in the respective society of arrival (Nohl et al. 2010). The term "ethnic (cultural) capital," which was used in the 1990s, has meanwhile been replaced by the term "migration-specific (cultural) capital" due to its tendency toward an essentialist understanding of culture (Erel 2010). For the topic of music and migration, at least two central points of connection can be identified:

1 With regard to migrants who want to (re-)establish themselves as musicians, the question arises as to what role migration-specific and transnational cultural resources play in their musical work, its presentation, and marketing (→ 3.1.). In addition, one could ask to what extent musical activity enables the accumulation of cultural capital and other types of capital, and thus social upward mobility.
2 Studies on the consumption of music-making by migrants show that a demonstrative openness to "foreign" culture plays a central role in the practices, especially of educationally privileged consumers from the so-called "majority society." It is questionable to what extent this demonstration of openness serves as cosmopolitan cultural capital – as a social resource and as a means of social distinction (Rössel and Schroedter 2015; Reckwitz 2017; Parzer 2018).

Bibliography

Berli, Oliver. 2014. *Grenzenlos guter Geschmack. Die feinen Unterschiede des Musikhörens*. Bielefeld: Transcript. Accessed May 18, 2022. https://doi.org/10.14361/transcript.9783839427361.

Bourdieu, Pierre. 1983. "Ökonomisches Kapital, kulturelles Kapital, soziales Kapital." In *Soziale Ungleichheiten*, edited by Reinhard Kreckel, 183–9. Göttingen: Schwartz.

———. 1984. *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge & Kegan.

———. 2020. *Zur Soziologie der symbolischen Formen.* Translated by Wolfgang Fietkau. 12th ed. Frankfurt am Main: Suhrkamp.

Erel, Umut. 2010. "Migrating Cultural Capital: Bourdieu in Migration Studies." *Sociology* 44 (4): 642–60. Accessed December 18, 2021. https://doi.org/10.1177/0038038510369363.

Lamont, Michèle, and Annette Larreau. 1988. "Cultural Capital: Allusions, Gaps and Glissandos in Recent Theoretical Developments." *Sociological Theory* 6 (2): 153–68. Accessed December 18, 2021. https://doi.org/10.1146/annurev.soc.28.110601.141107.

Lamont, Michèle, and Virág Molnár. 2002. "The Study of Social Boundaries in the Social Sciences." *Annual Review of Sociology* 28: 167–95. Accessed June 16, 2021. https://doi.org/10.1146/annurev.soc.28.110601.141107.

Marx, Karl. 1962. *Das Kapital*. 3 vols. Vol. 1. Berlin: Dietz. Original publication: Hamburg, Otto Meissner, 1867.

Neveu, Erik. 2018. "Bourdieu's Capital(s). Sociologizing an Economic Concept." In *The Oxford Handbook of Pierre Bourdieu*, edited by Thomas Medvezt and Jeffrey J. Sallaz, 347–74. New York, NY: Oxford University Press. Accessed December 18, 2021. https://doi.org/10.1093/oxfordhb/9780199357192.013.15.

Nohl, Arnd-Michael, Karin Schittenhelm, Oliver Schmidtke, and Anja Weiß. 2010. *Kulturelles Kapital in der Migration: Hochqualifizierte Einwanderer und Einwanderinnen auf dem Arbeitsmarkt*. Wiesbaden: VS Verlag für Sozialwissenschaften.

Ollivier, Michèle. 2004. "Towards a Structural Theory of Status Inequality: Structures and Rents in Popular Music and Tastes." *Research in Social Stratification and Mobility* 21: 187–213. Accessed December 18, 2021. https://doi.org/10.1016/S0276-5624(04)21010-1.

Parzer, Michael. 2011. *Der gute Musikgeschmack: Zur sozialen Praxis ästhetischer Bewertung in der Popularkultur*. Frankfurt am Main: Lang.

———. 2018. "Offenheit als kulturelles Kapital: Kosmopolitischer Konsum in migrantischen Ökonomien." In *Migration und Integration – Wissenschaftliche Perspektiven aus Österreich*, edited by Jennifer Carvill Schellenbacher, Julia Dahlvik, Heinz Fassmann and Christoph Reinprecht, 271–87. Vienna: Vienna University Press. Accessed April 9, 2021. https://doi.org/10.14220/9783737008280.271.

Paul. Original publication: La Distinction Critique Sociale du Jugement, Paris, Les Éditions de Minuit, 1979.

Peterson, Richard A., and Roger M. Kern. 1996. "Changing Highbrow Taste: From Snob to Omnivore." *American Sociological Review* 61 (5): 900–7. Accessed December 18, 2021. https://www.jstor.org/stable/2096460?origin=crossref.

Prieur, Annick, and Mike Savage. 2013. "Emerging Forms of Cultural Capital." *European Societies* 15 (2): 246–67. Accessed December 18, 2021. https://doi.org/10.1080/14616696.2012.748930.

Reckwitz, Andreas. 2017. *Die Gesellschaft der Singularitäten: Zum Strukturwandel der Moderne*. Berlin: Suhrkamp. 1984. *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge & Kegan

Rehbein, Boike, and Gernot Saalmann. 2014. "Kapital (Capital)." In *Bourdieu-Handbuch. Leben – Werk – Wirkung*, edited by Gerhard Fröhlich and Boike Rehbein, 134–40. Stuttgart: Metzler. Accessed December 18, 2021. https://doi.org/10.1007/978-3-476-01379-8_29.

Rössel, Jörg, and Julia H. Schroedter. 2015. "Cosmopolitan Cultural Consumption: Preferences and Practices in a Heterogenous, Urban Population in Switzerland." *Poetics* 50: 80–95. Accessed December 18, 2021. https://doi.org/10.1016/j.poetic.2015.02.009.

CULTURAL ECONOMY

Michael Parzer

The term "cultural economy," as well as the terms "cultural industry" and "creative industry," refer to that sector of the economy which is dedicated to the production and distribution of artistic and creative products and services. This covers such sectors as the music industry, the book market, the art market, the film industry, the broadcasting industry, the performing arts market, the design industry, the architecture market, and the press market as well as the advertising market and the software/games industry (Söndermann et al. 2009, 14). Not least because of its appropriation by cultural and economic policy and its proximity to neoliberalism, it is questionable whether the term "creative industries" is at all suitable as an analytical concept (for a critique, see Hesmondhalgh 2008).

The terms "cultural economy," "cultural industry," and "creative industry" gained popularity from the 1980s onwards, initially not in academic discourse but in debates on cultural and economic policy. The employment potential of the cultural and creative industries was emphasized, as was their ability to integrate new technologies (Weckerle, Gerig and Söndermann 2008, 10). The terms "cultural industries" or "creative industries" used in English refer to the original coinage of the term "culture industry" by the Frankfurt School of Critical Theory (Adorno and Horkheimer 2003), though usually without adopting their critical view of the commercialization of → culture.

The main focus of the term "cultural economy" is on the economic creation of value through the commercialization of artistic-creative work. Nevertheless, this should not obscure the fact that a substantial part of cultural work takes place without large profit margins and/or on a voluntary basis and often under precarious working conditions (Eichmann 2008). This is especially true of the cultural work by migrants, which occurs not least due to marginalization at the edges of the classic cultural and creative industries. In order to account for the less commercially significant "cultural enterprises," Andreas Gebesmair (2009), in his study on the Turkish, Chinese, and South Asian creative industries in Vienna, argues for a broad definition of cultural economy that includes not only companies but also associations and cultural initiatives (ibid., 9). The subsumption of less economically relevant artistic and creative activities under the term "cultural economy" enables the application of an analytical perspective that originates from migrant business research and focuses on the interplay of the resources and structural framework conditions of culturally active migrants.

DOI: 10.4324/9781003309437-10

Cultural ventures by migrants contribute not only to the local cultural life but also significantly to the creation of economic value. Especially in the field of music, numerous companies, associations, artists, organizers, festivals, and sites have been established in many Western European cities, all of which are commercially relevant in one form or another. Only recently has this so-called "migrant cultural economy" been uncovered as a subject of migrant business research (Brandellero 2009; Gebesmair 2009). This is a strand of research that emerged in the U.S.A. in the 1970s and examines the economic, social, and cultural significance of entrepreneurial activities by migrants and their descendants. This perspective enables a specific examination of the following aspects, among others:

1 Emergence conditions and support opportunities for migrant music economies: In particular, the interaction approach (Waldinger, Aldrich, and Ward 1990) and the "mixed embeddedness" perspective (Kloosterman and Rath 2003) point not only to the relevance of the respective resources (e.g., familiarity with a musical tradition, playing a musical instrument, intra- and interethnic → networks, economic know-how), but also to the opportunity structures in the respective host countries, including most importantly the political and legal framework conditions (Kwok 2009; Parzer 2009).
2 Social mobility vs. precarization: From a migrant business perspective, it is also possible to examine the extent to which the commercial practice of musical activities enables social upward mobility and economic improvement. However, this should not obscure the fact that migrant cultural work – like cultural work in general – is often poorly remunerated and carried out under precarious circumstances.
3 Commodification of → ethnicity: The reference to ethnicity (e.g., the highlighting of ethnic roots) enables marketing strategies that are particularly successful among members of the "majority society." Such a commodification of ethnicity is based on a structure of reciprocal internal and external definition (Jenkins 2008), which gains importance and momentum through market presentation (Parzer and Kwok 2013). For many music makers, this presents a dilemma: on the one hand, economic benefits can be expected from the marketing of ethnic identities; on the other hand, ethnic stereotypes and clichés are also solidified at the same time (Gebesmair and Parzer 2012).
4 Consumers: For many migrants, the commercial, artistic and creative activities of their compatriots enable the maintenance of specific → identities and the formation of intraethnic networks (DiMaggio and Fernández-Kelly 2010). For members of the "majority society," many offerings from migrants provide the opportunity to get in touch with a "foreign culture." This is often accompanied by an increase in openness and receptiveness toward migrants. However, the interest in "foreign cultures" can also be seen as an expression of postcolonial domination relations (→ postcolonialism), especially when the consumption of migrant music reproduces degrading images and imaginaries of "the other" (→ difference) (Born and Hesmondhalgh 2000; Hutnyk 2000). Moreover, studies have shown that, for educationally privileged consumers, open-mindedness toward "foreign" cultures serves as a means of social distinction (Reckwitz 2017; Parzer 2018).

Bibliography

Adorno, Theodor W., and Max Horkheimer. 2003. *Dialektik der Aufklärung*. Edited by Rolf Tiedemann. Frankfurt am Main: Suhrkamp. Original publication: Amsterdam, Querido, 1947.

Bendixen, Peter. 1998. *Einführung in die Kunst- und Kulturökonomie*. Wiesbaden: VS Verlag für Sozialwissenschaften. Accessed June 9, 2021. https://doi.org/10.1007/978-3-322-92500-8.