

## How do you solve a problem like capitalism? The role of music science

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**Disciplinary background A.** All research is political. This much is clear to feminist, Black, and Indigenous (critical) approaches to science.

**Disciplinary background B.** Music science does not do enough to acknowledge or work to dismantle the systems of oppression such as racial capitalism, heteropatriarchy and colonialism in which it operates.

### Abstract

The aim of this paper is to highlight how systems of oppression (politics) operate in academia, including music science, and to offer alternatives to how we go about doing our research to work against these systems.

In this paper, I draw on a range of feminist, Black and Indigenous literature to offer a non-exhaustive list of individual and systemic actionable changes possible at three points of interactivity with “the system” (here the academy): positions of power inside the system, using the system’s existing mechanisms and working outside the system (CLEAR, 2021; Combahee River Collective, 2017; Federici, 2004; Haraway, 2003; Kelley, 2002; Liboiron, 2021; O’Brien, 1993; Robinson, 2000; Smith, 2013; Tuck & Yang, 2012). Each researcher’s identity affects the questions they ask, the methods they choose and their interpretation of the data; therefore, it is important to disclose identity and context (social, economic, political) along with every piece of research in order to situate the knowledge being created (Haraway, 2003). Some additional strategies discussed include community-based research (Hall & Tandon, 2017), citational politics (Ahmed, 2013), strong objectivity (Harding, 1992) and writing reflexively (Richardson, 2000).

**Interdisciplinary implications.** This paper highlights how music science can learn from critical approaches to science, typically located in social science disciplines, to work in anti-oppressive ways. This is especially important for cross-cultural research (Sauvé et al., 2022), but can be applied to all research.

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