

Salwa El-Shawan Castelo-Branco: ICTM President, 2013–2021

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I was elected ICTM president for two terms, at the 42nd ICTM conference held in Shanghai in 2013, and at the 44th conference in Limerick in 2017. These elections culminated my engagement with the Council over four decades. As a graduate student at Columbia University in New York (1973–1979) and later as assistant professor at New York University (1979–1982), Dieter Christensen (my advisor at Columbia University’s doctoral programme in ethnomusicology, then an ICTM Board member) encouraged me to give my first paper at the 25th IFMC Conference in Oslo, in 1979, and later to engage in the Council’s activities. Since my appointment in 1982 as associate professor at the Nova University of Lisbon, Portugal, I became involved in many of ICTM’s scholarly activities and its governance.¹ Thus, when I took office as president, I was quite familiar with the Council’s workings, needs, and potential. Following Anthony Seeger’s legacy as president (1997–1999), I considered my new responsibility as a mandate from the membership and an opportunity to serve the Council. I set several priorities, some figured in my position statements published in the *Bulletin* (*BICTM* 122, Apr 2013:11; 134, Apr 2017:13–14), others emerged as I listened to the membership and worked closely with the Board and the Secretariat.

One of my goals was to stimulate debate on how the ICTM can best contribute to promoting respect for cultural diversity, social justice, dialogue, peace, and a sustainable future. These fundamental values that anchor ICTM’s work were introduced in the Council’s mission statement in the revised Statutes approved in 2017 (see below). They have also continued to be the subject of discussion in ICTM’s scholarly meetings and publications. Another goal was to increase the Council’s membership and activities, especially in under-repre-

sented areas such as Africa, the Middle East, and Latin America, and to attract more young scholars and students. I also supported the consolidation and expansion of study groups, as well as cooperation with national and international scholarly societies, and transnational organizations, such as UNESCO and WIPO.

In my service to the Council, I was guided by principles of professional ethics, the ideals of democracy, transparency, and shared responsibility. I would like to emphasize that the developments described below were the result of team work and close cooperation with the Secretariat and the Executive Board in a friendly, collegial, and constructive atmosphere. Our shared goal was to make the ICTM an inclusive, representative, democratic, and transparent international scholarly organization that spearheads debate on current issues in music and dance research (figure 1).

Executive Board committees

One of my first tasks was to improve the ICTM’s governance by engaging EB members in accomplishing its mission. Although this approach was common in other scholarly organizations, it was not part of the Council’s practice. At the first EB meeting that I chaired, I suggested that “different responsibilities of the Council should be distributed among Executive Board members, to leverage the EB’s expertise, and to help the Secretariat with its day-to-day tasks” (EB minutes, 110th meeting, 18 Jul 2013:§5887). Towards this end, I proposed the formation of Executive Board Committees, each focusing on one of the Council’s concerns. These committees have become a structural feature of ICTM’s governance and are included in the Council’s Statutes² and in a dedicated memorandum.³ As the ICTM sought to expand its activities and outreach, the number of EB committees increased, from ten in 2013 to twenty-one

1 Liaison officer and chair of the National Committee of Portugal (1982–1997, 1997–2021), Board member (1986–2001), vice president (1997–2001, 2009–2013); programme-committee chair of the 41st ICTM World Conference (2011), programme-committee member of the 28th (1985) and 31st (1991) World Conferences; chair of the 6th and 22nd ICTM Colloquia (1986 and 2011) held in Portugal, *YTM*’s record review editor (1985–1991) and co-editor (2012).

2 <https://www.ictmusic.org/statutes-ictm>.

3 <https://www.ictmusic.org/memoranda/eb-committees>.



Figure 1. Break during 115th EB meeting: (*front row*) Xiao Mei, Marie Agatha Ozah, Salwa El-Shawan Castelo-Branco, Razia Sultanova, Catherine Foley; (*back row*) Carlos Yoder, J. Lawrence Witzleben, Terada Yoshitaka, Svanibor Pettan, Jonathan Stock, Tan Sooi Beng, Kati Szego, Naila Ceribašić, Don Niles, Samuel Araújo. Limerick, 11 July 2017 (photo by Trần Quang Hải).

in 2021.⁴ In less than a decade, EB committees contributed substantially to the efficiency of the Council's operations and to its activities and outreach. The following examples are indicative: (a) the Ethics Committee, chaired by Jonathan Stock, prepared the "Declaration of ethical principles and professional integrity";⁵ (b) the Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology that I chaired, proposed a substantial revision of ICTM's Rules (see below); (c) the Survey Committee that I also chaired, analyzed two membership surveys conducted in 2018 and 2020 (see below); (d) the Committee on ICTM Dialogues, chaired by Tan Sooi Beng, launched a year-long online platform of scholarly exchange titled "ICTM Dialogues: Towards Decolonization of Music and Dance Studies."⁶

Statutes and name

One of my priorities was to update ICTM's rules, memoranda, and guidelines so as to reflect and guide the Council's mission, policies, management, and activities, and to promote a debate on a possible name change. At the 113th EB meeting, held in Astana in 2015, I called attention to the fact that the existing rules and memoranda "did not properly reflect at all levels the ways by which the Council operates, in particular regarding the work of the Secretariat ... [and] called for a motion

to replace the existing EB Committee for Terminology with a new Committee for the Revision of the ICTM Rules, Mission, and Terminology" (EB minutes, 113th EB meeting, 18 Jul 2015:§§6321–6322). The new committee consisted of Naila Ceribašić, Ursula Hemetek, Don Niles, Marie Agatha Ozah, Anthony Seeger, Razia Sultanova, and myself as chair. I suggested that we change the title of ICTM's policy document from Rules to Statutes, a term that seemed more adequate for denoting this document's function as a policy and regulating instrument. The revised Statutes reflected the Council's mission, governing structure, and activities, emphasizing, for the first time, its commitment to social responsibility, human rights, and the sustainability of the performing arts. The committee and the EB also considered the Council's name change, including the possibility of removing the ideologically laden term "traditional." Three possible names were discussed: (1) International Council for Traditional Music and Dance; (2) International Council for Traditions of Music and Dance; and (3) International Council for Music and Dance Traditions (EB minutes, 114th EB meeting, 29 Jun 2016:§§6550–6551). Taking into account the complex issues involved, the EB decided to propose the new Statutes for approval and to continue discussing the name change. During my second mandate (2017–2021), further amendments were made to the Statutes. Most importantly, a reduction in the length of the mandates of Board members, from six to four years, a measure that aims at promoting a more participative and democratic governance (EB minutes, 118th EB meeting, 10 Jul 2019:§§7170–7171).

4 <https://www.ictmusic.org/list-ictm-executive-board-committees>.

5 <https://www.ictmusic.org/documents/ethics>.

6 <http://ictmusic.org/dialogues2021>.



Figure 2. Britta Sweers (president of ESEM), Salwa El-Shawan Castelo-Branco (president of ICTM), Beverley Diamond (president of SEM), and Anne Rasmussen (president-elect of SEM). Limerick, September 2015 (photo courtesy of Anne Rasmussen).

Taking into account the responses to the membership surveys conducted in 2018 and 2020, the EB decided to launch an online vote concerning the Council's name, in conjunction with the General Assembly held in July 2021, proposing three options: "(a) to rename the Council to the International Council for Traditional Music and Dance (ICTMD); (b) to rename the Council to the International Council for Music and Dance Traditions (ICMDT); and (c) to keep the current name (ICTM). Since none of the proposals obtained a two-thirds majority vote, the Council's name could not be changed (see *BICTM* 146, Apr 2021:7; Minutes of the 45th Ordinary Meeting of the GA, item 1⁷) and a new EB committee on the name of the Council, chaired by Catherine Foley, was appointed to continue working on this issue.

Cooperation with national and international scholarly organizations

I pursued regular collaboration between the ICTM and other national and international scholarly societies primarily through joint meetings, named fora.⁸ The first forum was jointly organized by the ICTM and the Society for Ethnomusicology (SEM) in 2015 and hosted by the Irish World Academy of Music and Dance of the University of Limerick.⁹ The annual meet-

ing of the European Seminar in Ethnomusicology overlapped with the forum for one day on which the three organizations met. Chaired by Beverley Diamond, then SEM's president and myself, twenty-five scholars and public sector activists met to discuss how to transform ethnomusicological praxis through activism and community participation (figure 2).

The second forum was held in 2017 and jointly organized by ICTM, the International Musicological Society (IMS), and the International Association of Music Libraries, Archives and Documentation Centres (IAML). Sponsored and hosted by the New York University Abu Dhabi (United Arab Emirates) and organized by Virginia Danielson, the forum addressed "Music as cultural heritage: Problems of historiography, ethnography, ethics, and preservation."

The third ICTM forum, chaired by Svanibor Pettan, Jonathan Stock, and Zhang Boyu and hosted by the Central Conservatory of Music in Beijing, China, in 2018, was jointly organized by ICTM, IMS, IAML, ISME (International Society for Music Education), IASPM (International Association for the Study of Popular Music), and the Society for Traditional Music of China. The Forum addressed "Approaches to research on music and dance in the Internet era."

Collaboration with sister societies has also been extended to ICTM conferences. The 43rd World Conference, held in Astana in 2015, included a roundtable entitled "ICTM and its sister societies," with representatives from ICTM, IMS, IASPM, and WDA (World Dance Alliance). In 2020, I proposed the inclusion in ICTM's

⁷ <https://www.ictmusic.org/documents/minutes/minutes-45th-ictm-general-assembly-2021-online>.

⁸ <http://www.ictmusic.org/memoranda/organization-ictm-fora>.

⁹ <http://ictmusic.org/past-fora>.

46th conference (Lisbon, July 2022) of a joint plenary session with IMS, and a joint IMS/ICTM plenary session at IMS's quinquennial conference (Athens, August 2022).

Membership surveys

Two anonymous surveys of ICTM members were conducted online in 2018 and 2020 through an electronic platform. The surveys were designed jointly by the Secretariat, and the Executive Board. A special EB Committee that I chaired analyzed the results. The two surveys aimed at gaining a fuller understanding of ICTM's membership's profile, diversity, and perspectives on the Council's activities, governance, fees, funding, and a possible name change. Both surveys were successful with participation rates of 24% and 34%, respectively.¹⁰

Other developments

During my two mandates as president, the ICTM expanded its membership and activities. Prior to the pandemic, the number of ICTM members rose steadily, from 1058 in 2013 to 1380 in 2019; the World Network (liaison officers, and national and regional representatives) was incremented; the Barbara Smith and Maud Karpeles funds supported more ICTM members to participate in the Council's scholarly meetings; eight new study groups were formed; five colloquia were organized; and four world conferences were successfully held in Shanghai (2013), Astana (2015), Limerick (2017), and Bangkok (2019). The website covered more ground than ever, the *Bulletin* (edited by Carlos Yoder) moved from two to three issues a year, and the *Yearbook for Traditional Music* has been published by Cambridge University Press since 2019 and will move to two issues a year in 2022, thereby consolidating its position as a flagship international periodical.

Final considerations

It was an honour to serve as ICTM president. My two mandates were very exciting and gratifying. I am thankful to the members for their trust and to my colleagues on the EB, the Executive Group (Vice Presidents Stephen Wild, Don Niles, Razia Sultanova, and Svanibor Pettan), the Secretaries General (Svanibor Pettan and Ursula

Hemetek), and the Executive Secretary (Carlos Yoder) for their collaboration, commitment, and friendship. I am sure that the ICTM will keep growing, guided by the capable new leadership. I will of course continue my engagement with the Council as an active member of this wonderful global community of music and dance scholars.

Reference cited

- Diamond, Beverley, and Salwa El-Shawan Castelo-Branco. 2021. Eds. *Transforming Ethnomusicology*; vol. 1: *Methodologies, Institutional Structures and Policies*; vol. 2: *Political, Social and Ecological Issues*. New York: Oxford University Press.

10 The 2018 survey is available at: <https://www.ictmusic.org/sites/default/files/documents/other/2019-05-11%20-%20survey%20analysis%20complete.pdf>. The 2020 survey at: <https://www.ictmusic.org/sites/default/files/documents/other/2021-07-27%20-%20analysis%202020%20ictm%20survey.pdf>.