

ICTM and Its Members: Views from Around the World

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Introduction

The membership of ICTM is geographically diverse, extending across Africa, Asia, Europe, Latin America, North America, and Oceania. For this chapter, ten members from each of these broad regions were invited to describe the impact of ICTM on their own professional lives, their national framework, and international networks, and to make suggestions about what within the ICTM should be improved.

Common themes emerge in the responses, such as the value of ICTM on forming scholarly networks and friendships, the value of the study groups, and the importance of being inclusive of people across all backgrounds, including cultural and financial. The issue of English being the dominant language of ICTM and of research outputs was also a common concern in the majority of regions. Other responses reflect more the geographical and historical contexts of each region, and include the importance of respecting and incorporating indigenous/First Nations voices in postcolonial settings, gender representation (particularly in contexts where there are few female scholars), and administrative challenges, such as financial transactions through the foreign-exchange system.

We are very grateful to the individuals who responded to our invitation to share their thoughts on ICTM. Below is a summary of the responses of each region, arranged alphabetically. Within each region are member statements, arranged alphabetically according to the name of the member.

Africa

This section represents individual and collective voices of the African membership that spans the diverse geocultural and geopolitical regions of Côte d'Ivoire, Ghana, Mozambique, Nigeria, South Africa, Sudan, Uganda, and Zambia. It was challenging working with gender balance in mind, especially when women scholars in music constitute a significant minority in the

African region. There is a strong consensus and appreciation, both for the professional environment and wider circle of opportunities for African participants. Current challenges and limitations include problems in paying membership fees through the foreign-exchange system since normal credit-debit/visa transactions are limited in many African contexts—this has been noted as a major drawback. Other areas highlighted include the need to consider the younger generation—scholars and students—such as through forums and publishing activities; and more support for African scholars, both financial and through greater representation. A language barrier (i.e., between Anglophone, Lusophone and Francophone areas) is noted, but the situation is much more complex than can be fully represented in this forum.

ADWOA ARHINE (GHANA)

I have been impacted by the growing scholarly publications in ICTM, especially those in the *Yearbook for Traditional Music*, which I usually engage in teaching and research on traditional music in Ghana. I have also benefited greatly from established scholars who serve in various capacities in ICTM. ICTM conferences have allowed me to network with ethnomusicologists globally and these connections enhance my research and pedagogical approaches. The ICTM world and regional conferences have broadened my awareness and knowledge of foreign cultures. These conferences have also strengthened ties between Ghanaians and individuals from other countries, fostered mutual understanding between nations, and advanced knowledge across communities. One of the most difficult aspects of becoming an ICTM member is the registration process; we hope the administration will streamline this aspect of becoming and sustaining membership, especially in the Ghanaian and most African contexts.

DANIEL AVORGBEDOR (GHANA)

I first participated in a 1983 ICTM World Conference in New York City (Columbia University) as a gradu-

ate student, and since then ICTM has been among the major sources of inspiration towards advancing my professional career. I am particularly encouraged to see how ICTM has consistently encouraged wider participation from scholars and practitioners of various geo-cultural regions. Essays from the *Yearbook* have always been among my research and teaching resources, and the wide diversity of membership is another positive factor that encourages my ongoing participation in ICTM. It is my hope that one day, everyone will be able to contribute and at the same time share in the vast and growing resources of ICTM, irrespective of individual or regional limitations.

NII MOSES DORTEY (GHANA)

In my six years as an active member of ICTM, I have participated in world and regional meetings, two of which made a great impact on my career as an African musicologist: the 2015 ICTM World Conference in Kazakhstan and the 2018 African symposium at the University of Ghana, Legon. The opportunity to share my own research work and exchange ideas at seminars, panel discussions, and performance sessions broadened my research options and theoretical perspectives; these experiences have impacted my professional career positively. My greatest challenge—as is with most African membership—has been how to renew my ICTM membership, and this is because of the limited modes of payment available. I suggest transfers of membership dues should be made more flexible based on the options that are available in members' countries.

AUSTIN EMIELU (NIGERIA)

I joined ICTM in 2016 and was appointed liaison officer for Nigeria effective January 2017, and have since gained the opportunity to present conference papers and publish in ICTM's *Yearbook*. Membership in ICTM has improved my scholarship and enabled me to connect with the international network of scholars. The opportunity to serve as liaison officer for my country has been very rewarding and interactions with the ICTM secretariat and the general membership have been very cordial and democratic. This sense of inclusion has greatly improved my confidence as a scholar and strengthened my faith in ICTM as a body that stands to promote music and dance scholarship, and to empower disadvantaged and marginalized groups and peoples within academia globally.

SIÉ HIEN (CÔTE D'IVOIRE)

At the professional level, ICTM allows me to enrich and deepen my knowledge in music and related fields, thanks to the wealth of documentation and meeting opportunities it offers. The professional and general

intellectual environment of ICTM has allowed me to develop research projects on local musical expressions with the support of a number of fellow teacher-researchers. Internationally, ICTM promotes contacts with colleagues from other parts of the world; this allows me to enrich my knowledge of other world musical traditions. The emphasis on the English language as the common medium of communication poses challenges to those of us from the Francophone zone.

KAPAMBWE LUMBWE (ZAMBIA)

Ever since I joined ICTM in 2011, I have been able to access scholarly publications and receive constructive feedback at my conference presentations—these are indispensable in fostering my scholarly works and teaching career. Besides academic work, I have been able to use the knowledge and ideas drawn from ICTM publications to inform my personal music practice as a performer, and also towards advancing my role as advisor to various groups in tertiary institutions, and primary and secondary schools. As a liaison officer, I have been able to organize exchange academic and traditional programmes with groups from different countries. Membership in ICTM has allowed me to build an important network of scholars and resources, both locally and internationally.

PATRICIA OPONDO (SOUTH AFRICA)

ICTM is one of the two scholarly societies that I have been active in for over a decade, and its world conferences are among those I would not like to miss. The diversity and levels of scholarship and membership enrich my professional outlook and experiences, in general. The leadership positions in the organization over the years have provided an important channel for growth and learning from colleagues in the executives, as well as offering strategic vision for Africa, taking into consideration our unique challenges. Hosting both a world conference and study-group symposia has enabled me to contribute towards the organization, and also bring important dialogue to both my institution and country. ICTM should increase African participation, including representation and service on various committees. The *Yearbook* should be published more than once a year.

NICHOLAS SSEMPIJJA (UGANDA)

The professional network of ICTM membership has been very productive since the beginning of my professional career, including the period of my doctoral studies. Many of my earliest publications were partly influenced by what I had learned from the ICTM conferences, particularly scholarly perspectives. ICTM membership has enabled me to network with ethnomusicologists globally; it has also facilitated access to a

wide range of teaching and research materials and ideas. ICTM should strive to give more voice and space to African scholars and to encourage sustained and rigorous study of music and dance traditions of Africa.

MOHAMED ADAM SULAIMAN (SUDAN)

I am proud to be an ICTM member and liaison officer for Sudan. ICTM gives me a good opportunity to act and serve in an official capacity to serve Sudan's musicians' unions and to advertise the opportunities and resources that come with membership in and affiliation with ICTM. I have been able to network and exchange research ideas within the international community of scholars—thanks to ICTM. I hope to see more of Sudanese music cultures represented in research projects and in future conferences and symposia.

MARÍLIO WANE (MOZAMBIQUE)

In my particular professional life, ICTM has had a major impact, especially in developing a network of individuals and institutions at local and international levels. At the national (local) level, my ICTM membership and its privileges have allowed me to build some critical mass around ethnomusicological studies in Mozambique, even in other African countries. I believe as my membership is consolidated over the next few years, the privileges and benefits of ICTM membership will become more apparent, and I look forward to exploring them and building a deeper scholarly and general working relationship with both African and international scholars.

Asia

Colleagues from West Asia, Central Asia, South Asia, Southeast Asia, and East Asia highlighted their professional-national and international interests through their personal involvements and practices in the ICTM study groups and activities within their geographic regions, as well as in world conferences. Many of the long-standing members attributed their extensive activities to their national and regional networking as well as being mentors themselves; the younger members credited their seniors who had mentored them to be actively involved in the national and regional activities. Some commented on the need to prioritize efforts from other language mediums by non-native English speakers to disseminate research outcomes; it is indeed timely that the ICTM has embraced the performing arts, particularly music and dance as inseparable entities in many of the ICTM study groups. In a similar vein, they have suggested that the ICTM needs to actively increase its membership from the non-English speaking world, maintain and

advance open-mindedness in welcoming the diversities in cultural, linguistic, and academic backgrounds, different worldviews, and cultural encounters to further enrich the corpus of knowledge in global research.

AISHA BILKHAIR (ABU DHABI, UAE)

My participation in the ICTM Study Group for Music in the Arab World symposium in 2019 gave me the opportunity to collaborate with esteemed scholars from the Arab world. I got to know colleagues and scholars in the ICTM who helped me enrich my knowledge and understanding of their work in the preservation of music and performances in their respective regions and locales. I was appointed as a member of the National Music Preservation Committee by the Office of the Prime Minister based on my networks with the ICTM. I strongly feel that the ICTM should encourage researchers to engage in a cross-cultural study that would concern music festivals, universities (projects/consultations), and part of government future strategies to develop an effective presence in the global tourist and researchers' market.

HSIN-WEN HSU (TAIWAN)

The ICTM has had a great impact on my professional life. In addition, it shaped my understanding of the national and international framework of music scholarship, which led me to meet many scholars whom I had known from course readings, and opened my eyes to the diversity of world music cultures through cross-cultural and cross-disciplinary conversations. From 2010 onward, I have presented my research at ICTM world conferences, study-group symposia, and online meetings. The scholarly exchange taking place in these events has also prepared me to collaborate with other scholars in promoting organizational development when I was elected as an executive committee member of the ICTM Study Group on Musics of East Asia (ICTM MEA) and the ICTM Regional Committee of Taiwan (ICTM Taiwan) in 2018.

AKO MASHINO (JAPAN)

Since participating in an ICTM world conference for the first time, in Hiroshima in 1999 as a doctoral candidate, ICTM has provided me access to a broad network of other colleagues around the world. Over two decades, I have taken part in many world conferences and symposia of study groups, including Performing Arts in Southeast Asia, Music and Minorities, and Musical Instruments. I hope ICTM maintains and advances its open-mindedness in welcoming people of various cultural, linguistic, and academic backgrounds who have cultivated various methodologies, perspectives, and ideas reflecting their cultural and social dif-

ferences. More intersections and additional bridges of these different worldviews would further enrich our field of study, the same as encounters with cultural differences have always stimulated musicians' creativity throughout the history of music.

CHINTHAKA PRAGEETH MEDDEGODA (SRI LANKA)

The ICTM has given me an opportunity to connect with academia in the short period of my research life since there are a number of study groups which organize symposia biennially, allowing me to participate in ICTM events on a regular basis. It has been the best platform so far for budding scholars to embark upon academia, regardless of gender, age, social, and political orientation. Study groups should not be confined to music research in a particular place or region but to encourage studies beyond national or regional borders and anywhere in the world aiming at particular research ideas and methods. The ICTM should find solutions to disseminate research outcomes from those who are not native English speakers, and to enable expert researchers to use other language mediums.

MOHD ANIS MD NOR (MALAYSIA)

I was first introduced to the ICTM when I attended the symposium of the ICTM Study Group on Ethnochoreology in Třešt, Czech Republic, in 1996. It was from then onwards that I was able to develop extensive networking within the ICTM study groups, which helped me steer the foundations for the ICTM Study Group on Performing Arts of Southeast Asia (ICTM PASEA) with a group of colleagues in 2008, making music and dance as inseparable entities in ICTM PASEA. As a co-opted member of the ICTM Executive Board from 2013 to 2015, I had introduced the World Dance Alliance as a representative of ICTM sister societies at the 15th ICTM World Conference in Kazakhstan. It is indeed timely that the ICTM should represent music and dance to remain relevant in the twenty-first century.

URMIMALA SARKAR MUNSI (INDIA)

The support that ICTM provides to inter-artistic and multidisciplinary scholarship is exemplary. The exchange and conversations of individual researchers from different parts of the world get encouragement and support through the global meetings, as well as the work of various study groups. I have come to see study-group symposia every alternate year as my very own personal time to learn and listen and re-imagine my relationship with my scholarship. One concern I have had is that the name ICTM does not include the word "dance"; this is of concern simply because many of the young ICTM scholars are dance specialists. It is

important for them to be able to show ICTM as one of the most important conferences they attend, that specializes both in dance as well as music.

ARWIN Q. TAN (PHILIPPINES)

Through the ICTM world conferences and the PASEA Study Group regional symposia of the ICTM that I have attended, I have been exposed to a tremendous number of interesting studies on music. ICTM has become an important agent to help us understand ourselves with diverse cultures to respect each other and celebrate the plurality of our traditions as a way to find meanings and answers to our questions. I am impressed with the way ICTM is operating and is being administered. The biennial world conferences, the study groups, and the publication of an annual *Yearbook* have played significant roles in propagating scholarship within regions and specific fields of study. I cannot really think of a better way to improve what for me is already perfect.

PAPHUTSORN KOONG WONGRATANAPITAK (THAILAND)

I joined the ICTM in 2004 as a graduate student at the School of Oriental and African Studies (SOAS), University of London, and soon after I began to present papers in many conferences. However, my interest in the ICTM grew during the 45th ICTM World Conference in Bangkok, Thailand, when I was given the opportunity to work with the local arrangement committee and spent almost two years working to make the event successful. Being part of the organizing committee for the 45th ICTM World Conference at Chulalongkorn University in 2019 was an unforgettable memory. Through this experience, I made many new friends through the ICTM and began to develop strong global connections from all continents to outsource Thai and Southeast Asian education, cultural and the performing arts activities.

SAIDA ABDRAKHIMOVNA YELEMANOVA (KAZAKHSTAN)

I came to know of the activities of the International Music Council (IMC) in Moscow in 1971 and in Almaty in 1973. My first contact with the ICTM was through Razia Sultanova, who had invited me to the School of Oriental and African Studies, London, in 2006. I attended my first ICTM world conference in Vienna (2007) and joined in the ensuing conferences in Durban (South Africa), St. John's (Canada), and Shanghai (China). Through these experiences, I was entrusted to be one of the organizers of the 43rd ICTM World Conference in Astana, Kazakhstan, the first to be held in the territory of the former Soviet Union. ICTM is great! ICTM members are like-minded, sharing common goals and work paths to elevate traditional performing arts, old and new.

HUIYU (CHINA)

ICTM connects me to my colleagues and friends in the academic fields of traditional music research worldwide, with whom I maintain consistent contact. It also keeps me updated on subjects and methodologies of research trends of traditional music on a global scale. ICTM activities help me develop a feeling of belonging to this society and to explore the musical heritage of my own culture of the present and the past. However, the contribution of East Asian scholarship to the international community has much more potential to grow if not for language barriers and past colonial histories. ICTM needs to actively increase its membership participation, especially those in the non-English speaking world, and decrease the financial costs for its members, especially those from the developing world.

Europe

The respondents from the huge and geopolitically diverse area of Europe, including Russia and Turkey, with highly heterogeneous music/dance research traditions, strongly agree in the shared feeling that the ICTM is an irreplaceable global scholarly forum that enables vivid international networking in the fields of academic cooperation, highly inclusive knowledge exchange, re-consideration of both worldwide, and nationally and individually specific approaches to music and dance in a friendly atmosphere and with mutual respect. All colleagues point to the importance of the work within study groups, which enables the focus on regional and/or thematic particularities of music/dance research. Their concerns, however, relate to the need for developing strategies for even more openness of the organization and possibilities for easier payment of membership fees. No less critical reflections relate to aspects of entering the structure of the organization and the need for greater balance in flattening its management hierarchies. The voting procedures should also be improved with the general prevailing view regarding the inclusion of dance in the name of the organization.

ABDULAH AKAT (TURKEY)

I attended my first ICTM event in 2012 in Berovo, FYR Macedonia. Velika Stojkova Serafimovska hosted us incredibly, and brought together all the smiling faces and warm embraces of the Balkan people. At the end of the same year, I attended another ICTM meeting in Cambridge, UK. Thanks to Razia Sultanova, I could find an opportunity to widen my relations among scholars who are interested in Turkic music cultures. For structuring a bright future, the ICTM should widen its circle with young scholars, because it can only diversify

and maintain its wealth with fresh minds. I believe that if the seniors of the ICTM can touch the young scholars' lives and careers more, the ICTM will gain more enthusiastic and qualified new members and so improve itself more!

EGIL BAKKA (NORWAY)

The ICTM is my home in the international world of academia, allowing me to take my personal and local experiences into a cosmopolitan forum that respects them. The ICTM should remind us cosmopolitans that most people in the world are not cosmopolitans, but that their culture and lives deserve equal attention. It means that our field needs to promote research at home and educate insiders who can do it for the benefit of the practitioners. Movement and sound are very different expressions that must be studied with different tools. They are drawn towards each other in search of perfect harmony as dance and music, and stand out as an indivisible unit in society. As objects of research and education, dance more than ever needs as much visibility that the ICTM can offer.

CHARITON CHARITONIDIS (GREECE)

Since 2016, when I first joined the ICTM, I have been an active member of the Study Group on Ethnochoreology. Thus, my answers regarding the impact of the ICTM are related to my involvement in this specific study group and its activities. Acting as a flowing source of music/dance knowledge, the seniors of the study group have formed the fruitful context, while fostering new members to "ride the tide." This is a constant call to build on accumulated knowledge. I think that the main impact of the ICTM internationally is the music/dance network, the bond among people, the corresponding cooperation, and the mutual respect. In that sense, I would propose a modification of regulations and procedures that were established many years ago, and perhaps, need an updating, in order to meet contemporary needs.

MARKO KÖLBL (AUSTRIA)

I vividly remember presenting a paper at an ethnomusicological conference for the first time at the ICTM world conference in Newfoundland, Canada, in 2011. I entered this new space with curiosity and openness, and was immediately mesmerized by the variety of research, the joy of musicking, singing, and dancing, and above all the people I met. All of that made me truly understand the global diversity of ethnomusicological epistemologies, helping me to reconsider European and national frameworks beyond an Anglophone and Eurocentric notion of music and dance scholarship. I think that the ICTM still has some work to do in order

to flatten the hierarchies within its organizational structure. I am sometimes surprised how logics of seniority, prestige, and bureaucracy seem to inform the Council's institutional politics.

DILYANA KURDOVA (BULGARIA)

My first encounter with the ICTM was in 2017 when I presented at the symposium of the Study Group on Music and Dance in Southeastern Europe in Sinj, Croatia. As a young researcher this was an opportunity of a lifetime and a petrifying fear, since most of the names I had only come to know via their work, were present there. The warm welcoming, the friendly feedback, and the hearty smiles showed me where my second family would be from now on. Considering improvements, the inclusion of the word "dance" in the name of the organization will be of immense importance for consolidation of the different groups within the ICTM. An online catalogue of all members, their institutions, areas of interest, and literary work will be of great help in various ways.

ANA FLÁVIA MIGUEL (PORTUGAL)

I would say that 75% of my international activity is connected with the ICTM "family." Here I include sharing the teams of research projects, organizing international events, constructing institutional bridges, doing ERASMUS teaching mobility, reviewing/writing articles, and sharing common seminars. When I am searching for a colleague in a certain country, or when my university asks me to establish international protocols, it is very common to start with the ICTM national committees or its members. Something that the ICTM should improve is related to democracy, elections, and the transparency of this process. It may seem a detail, but for me, it is important to know the exact numbers of the outcomes when announcing the results of the elections. For me, this is at the moment the priority for improvements to the ICTM.

JOHN MORGAN O'CONNELL (UK)

For more than thirty years, the ICTM has played a significant part in my professional development. It provided me with a collegial environment for engaging with an international cadre of scholars who had like-minded interests. I found the international scope of its conference venues and study groups especially appealing. Importantly, I was an active member of the Study Group on Music and Minorities, which had an important remit and continues to have a substantial impact. The ICTM has for a long time been distinct from other organizations in ethnomusicology. In contrast to SEM and/or BFE, it had from the outset a global remit. It has actively embraced scholars from Africa and Asia

(among other continents), allowing individual academics to present their research to an international audience on a world platform.

OLGA PASHINA (RUSSIA)

Being an ICTM member is important for any ethnomusicologist, inasmuch as it helps to get a broad panorama not only of the national types and forms of traditional music and scholarly approaches to it, but also of various practices for the preservation and popularization of music performance traditions in different countries. The ICTM could become a more open organization if the participation in its events was allowed not only to its members, but also to a wider range of individuals. I also have another suggestion: to define the notion of "traditional music" in the regulations of the ICTM more clearly, since, judging by my experience of taking part in the ICTM conferences and symposia, this notion has expanded to such an extent that its meaning has been virtually lost.

SELENA RAKOČEVIĆ (SERBIA)

I encountered the ICTM in the late 1990s, at a time of establishing a change from folkloristic ethnomusicology/ethnochoreology to a much more diverse approach to music and dance research in Serbia. The ICTM meetings were and still are key to widening research paradigms and establishing international relations for all members. My impression is, however, that the exchange of knowledge between the so-called mainstream of ethnomusicological and ethnochoreological schools of Anglophone orientation with the predominance of an anthropological understanding of music and dance, and local scholarly traditions from the other side, is still not equal, despite all the efforts of good intentions and an atmosphere of equal cooperation between all involved. Since dance research is an integral part of the ICTM, the word "dance" should be included in the name of the organization.

BRITTA SWEERS (SWITZERLAND)

I organized a symposium of the Study Group on Music and Gender (now Music, Gender, and Sexuality) in 2013. It clearly had a major impact on the visibility within and of my institution in Bern. The ICTM Limerick colloquium, the Study Groups on Applied Ethnomusicology and on Gender were clearly important for my international networking. Yet they were also important in outlining new ideas and directions as became especially apparent with the 2017 "Welcome symposium" in Vienna. The question remains: How do we get young scholars into the ICTM? Entering the structure is not always easy, neither on a local nor on an international level. I wonder also about the *Yearbook*,

which is highly diverse, hereby reflecting the ICTM. I sometimes would like to see its stronger coherence in terms of content.

Latin America

Colleagues from Latin America point out that the ICTM has worked as a bridge to connect different cultures, generations, and academic approaches. These connections have allowed scholars, including those early in their careers, to broaden their spectrum of knowledge of the fields related to music and dance studies. The key role of study groups as spaces to develop new and more specific approaches was highlighted. However, it also became clear that the ICTM has not had an equal impact in all countries, especially due to financial and language constraints. It seems necessary to generate more strategies to overcome the exclusion due to financial and language constraints, and the inclusion of non-academic knowledge(s). Also, the structure of the ICTM could be revised since its actual hierarchy does not necessarily encourage a wide participation of members. Other suggestions include revising the printing of the *Yearbook* due to environmental concerns, and for the ICTM to have more presence on social media and undergraduate and graduate field-related courses in the region.

SAMUEL ARAÚJO (BRAZIL)

My participation in the ICTM opened up broader perspectives for me to seek to understand the issues that interest me, allowing me to identify similarities and distinctions between ways of thinking and making use of sound and movement in the most diverse socio-historical experiences. While much is already being done, some of the governance modes can be improved in ways that encourage more engaged participation by the membership.

NORA BAMMER (AUSTRIA/ECUADOR) AND JAVIER SILVESTRINI (PUERTO RICO)

The ICTM has been coming home to a community of scholars, thinkers, and practitioners who have allowed us to exchange and broaden the scope of transdisciplinary ideas, methods, and theories regarding the world's music and dance practices. This network has also brought unsurmountable support in the process of our PhD studies. We connected with fellows from Latin America and the Caribbean and from other parts of the world who did music and dance research in the region. As a result, the Study Group on Music and Dance in Latin America and the Caribbean (LAT CAR) was established. Nevertheless, the ICTM still has much work to do, especially regarding the representation and

inclusion of members from underrepresented groups, particularly in Latin America, the Caribbean, and other regions of the "Global South."

ADRIANA VALERIA CERLETTI (ARGENTINA)

My admission to the ICTM meant an opening at the international level, a beautiful challenge that I tackled through a collaborative work with Silvia Citro that is sustained to this day. It also meant a rich exchange with colleagues and an opening to the culture of each of the countries or places where the biennial conference was taking place. The impeccable organization is always an extra enjoyment beyond the academic matter itself. Improvements are being developed by opening up to other languages and by widening the possibilities for membership and participation in accordance with the economies of emerging countries, such as those that belong to Latin America. It is worth taking into account that it represents a financial sacrifice for us to sustain our membership due to the restrictions on our currency.

BEATRIZ HERRERA CORADO (GUATEMALA)

The ICTM has allowed me to meet a wide network of researchers that I would not have been able to contact otherwise. Participating in the ICTM has been essential to learn about different research approaches. In my national context, it has allowed me to contact practitioners who safeguard traditional techniques and have a better understanding of intangible cultural heritage. In the international context, I am part of several research networks that help me to be updated and to develop new topics. The ICTM should improve access for non-academic people with extensive knowledge of music and dance traditions, in different languages. It could also more directly support early-career scholars who need to add to their CV to solidify their academic careers. This support could materialize in direct collaborations with ICTM projects.

EDILBERTO JOSUÉ DE FONSECA (BRAZIL)

The ICTM maintains an important dialogue with the Brazilian ethnomusicological field, and it was at the 2001 world conference in Rio de Janeiro that it was finally possible to articulate the creation of the Brazilian Association of Ethnomusicology (ABET) that now completes twenty years of existence. The ICTM should work more on broadening the dissemination through social networks of the initiatives, debates, meetings and conferences promoted by the ICTM together with the academic programmes for undergraduate and graduate courses in the field.

MARÍA GABRIELA LÓPEZ YÁNEZ (ECUADOR)

The ICTM has allowed me to be part of an international supportive community of scholars on music and dance studies. Through the ICTM, I have received valuable feedback and built strong professional relationships with colleagues with whom I have been able to develop new projects, write books, and specially, exchange inspirational ideas that have encouraged me to keep developing my research. As for my national framework, the impact of the ICTM has been minimal mainly due to language constraints. Thus, the inclusion of official languages other than English should be immediate. I also think that, because of environmental reasons, the *Yearbook* should not be printed anymore. All ICTM activities should permanently offer the option to present online and with low/differentiated costs to include as many low-income scholars as possible.

PEDRO MACEDO MENDOZA (BRAZIL)

Since I am part of the ICTM, I have been able to share internationally what I have been doing. I feel that it is also an opportunity for my work, and that of my research group, the Dona Ivone Lara Research Group in Ethnomusicology (GPEDIL), to be better known internationally, drawing the attention of colleagues from other parts of the world. Today I am organizing its next conference in my city, Rio de Janeiro, in September 2022, together with another group that I approached, LAT CAR, which organized a symposium that I attended in Uruguay in 2018. I think that the ICTM should certainly work on becoming more democratic, less white, less elitist, less colonial, and more open to the participation of people who are not inside academia.

JUAN FELIPE MIRANDA MEDINA (PERU)

The friendly environment and the possibility of engaging in discussions and research projects in ICTM events is what motivated me to devote myself more to music and music research. I do believe, however, that the presence of ICTM could be strengthened much more in Peru, since I have never seen an ICTM LAT CAR event arranged here, and I do think there would be people interested in participating. I find it very valuable that ICTM devoted 2021 to the topic of decolonization. From the Latin American perspective, praxis is a central concept in the scholar's endeavour. Hence, it would be great if we could blur the theoretical versus applied distinction, and consider funding projects and scholars that can have a strong social impact by engaging with traditional music and dance.

MIGUEL OLMOS AGUILERA (MEXICO)

I have been in this organization for a very short time, but I consider that in Mexico the impact of the Council has not been relevant so far. I consider that it would help to promote the ICTM more in each country, including promoting free subscriptions, scholarships, and publications, among others. In particular, I think it would be essential to have economic considerations for marginalized countries; and also include Spanish as a lingua franca or classify linguistic regions, even if the plenary sessions are in English.

MARÍA PEREDO GUZMÁN (BOLIVIA)

Being part of the ICTM has enriched my professional life, opening my eyes to realities and beautiful forms of intergenerational and intercultural organization. Internationally, through the ICTM, I have met colleagues, teachers, and authors that otherwise I would never have met. Beyond the knowledge I could access, what I value the most is the communication on many levels: personal, interinstitutional, and international. However, entering in a moment when knowledge and its production expands beyond classical institutions, I think that the ICTM should work on being more open to new voices, especially those non-academic. Especially talking about dance and music, big treasures can be found among communities and stakeholders who possess important knowledge: they should be valued, and have the same space of attention and visibility that some PhD professionals have.

North America

North American respondents from Canada and the United States indicate that ICTM is a tremendously important organization for them; some said that taking part in its activities, such as the biennial conferences and study-group symposia, have been career changing. Some could not afford ICTM membership as young scholars, and most were not able to attend the international meetings until their careers were fully launched. They enjoy the international engagement with colleagues and the opportunities to have academic and social experiences in different locations around the world. They appreciate the more relaxed environment that is less academically stressful than the US-centred Society for Ethnomusicology (SEM). North American members' concerns relate to the organization's governing structure and election processes that sometimes seem mysterious, and the often formal communication practices seem unnecessarily cumbersome. Also of concern are the privileging of English in scholarly exchanges and the imbalance in

membership, especially the dearth of members representing the global south. In this period of relatively easy global communication, some also expressed that ICTM members would benefit from more collaborative opportunities with sister organizations.

BEVERLEY DIAMOND (CANADA)

ICTM has been of enormous importance to me professionally. Many of us in Canada feel that the sister society—the Society for Ethnomusicology—is shaped by a certain confidence about the rightness of approaches and values in the United States, some of which we actually don't share in Canada. Obviously, I love SEM as well, since I agreed to be its president a few years ago. The openness to different perspectives worldwide in ICTM, however, has been exceedingly important to me as a scholar and a citizen trying to understand and engage in an interconnected world. The style of conferences where we encounter wonderful performance traditions as well as local scholars has been both energizing and humbling.

GEORGE WORLASI KWASI DOR (UNITED STATES)

I was able to attend ICTM world conferences held at St. John's (2011), Shanghai (2013), and Astana (2015). Having the opportunity to present papers at those meetings, I received a body of critical responses and discussions that shaped those papers significantly, and I benefited from performances that prioritized music cultures of the host cities, regions, and countries. Such culturally-situated performances provided me with a deeper pragmatic understanding of the musical traditions I teach in my classes. Nationally, I was the secretary of the executive committee and a member of the programme committee when the ICTM Study Group on African Musics held its second international symposium at the University of Ghana, Legon, in 2018. Internationally, I like the rotation of the world conferences on different continents of the world. Further, the planned tours to historic and outstanding cultural sites are phenomenally illuminating.

DAMASCUS KAFUMBE (UNITED STATES)

Following a productive discussion about the possibility of founding a subsection of the African Music Study Group of ICTM in the United States, in June 2014 Marie Agatha Ozah, Jean Kidula, and I co-organized the inaugural symposium of the North American subsection of the ICTM Study Group on African Musics. Hosted by Marie Agatha and the Duquesne University School of Music, the theme of the symposium—"Pedagogy and performance of African and African American music in higher education"—inspired and framed diverse presentations. We have since collaborated on

research and other scholarly activities. Additionally, we have continued to develop frameworks for teaching and representing the musics of Africa both on the continent and in its diaspora. Many of us find ICTM to be very welcoming and eager to embrace and promote diverse as well as inclusive approaches to African music research and scholarship.

JEAN NGOYA KIDULA (UNITED STATES)

I joined ICTM after I graduated with my PhD because that is when I could afford the membership fee. My initial attraction was that ICTM conferences hosted in different places offered me an opportunity to "taste" the musics/arts/ambiances/foods and other material of these places. I was afforded a different experience than what recordings, videos, pictures, or performances proffered. The summer conferences offered a less frantic pace than when I prepared for a conference and travel during the school year. They also provided opportunities to learn how scholars and practitioners from different parts of the world operated. What I learned exponentially expanded my resources for teaching, research, and scholarship. I also met thinkers, leaders, scholars, researchers, performers, and producers who widened my gaze on and experience of the music and dance world. At ICTM conferences, I deliberately search out new people, sit in presentations from parts of the world I know nothing about, and attend as many performances as I can because these are some of the activities at the gatherings that stir my imagination, refresh my body, and also settle my soul.

MARCIA OSTASHEWSKI (CANADA)

Although I was a few years into graduate studies before I could participate in ICTM meetings it has been the most significant international academic society in my career. My first connections with ICTM are through the Canadian Society for Traditional Music—the sister organization in our region. I travelled to my first ICTM world conference, in Rio de Janeiro, where I was welcomed into an enormous, exciting, diverse, and vibrant community of scholars! My first moments as a member of ICTM include hearty welcomes at a grand social and musical gathering. Being so warmly welcomed by ICTM members at study groups and world conferences opened the field to me and welcomed me to make contributions as well. Since that time, I have participated in the organization and hosting of world conferences and study-group symposia.

JENNIFER C. POST (UNITED STATES)

ICTM and its *Yearbook* have always been important to me, even when I couldn't afford to keep up my membership. I followed the activities of the organization begin-

ning in the 1970s as a graduate student, but regretted that I could not find financial support to attend international meetings until about ten years ago. I find it a wonderful opportunity to gather together with colleagues from around the world in a less formal setting than at many other conferences. In fact, when I step away from my field site (Mongolia) in July to attend, I enjoy the luxury of taking greater risks with my research papers than I ever dared at SEM meetings.

MARGARET SARKISSIAN (UNITED STATES)

ICTM has long been on my horizon. I regularly read the *Yearbook* in the library as a US-based student and finally joined in 1998, a few years into my first professional job. Since then I have served as audio reviews editor of the *Yearbook* and attended eight world conferences. The ICTM community has become increasingly important to my professional life. I find the international membership and the variety of perspectives that this brings intellectually engaging, and I find it rejuvenating to be in a non-US-centred community. The longer conferences and summer schedule make for a more relaxed opportunity to get to know my colleagues and their research. I have found my professional “family” in the PASEA Study Group. Their week-long, single session format conferences create a close community that enables senior scholars to interact with and mentor junior colleagues and graduate students. This is professionally satisfying and fulfilling at this stage of my career.

ZOE SHERINIAN (UNITED STATES)

Involvement with ICTM (in only the last five years) has provided me with highly enriching opportunities to travel to places I have never been (China, Sri Lanka, Ireland, Portugal) and to engage with a much broader community of scholars. Meeting SEM colleagues at ICTM has helped me understand the commitment that many of these have to a greater international framing of our discipline. This has also allowed my work, especially my films, much broader exposure. Further, I am certain that my engagement with colleagues at ICTM in the last five years also contributed to winning the ICTM Best Film/Video award in 2021.

HENRY SPILLER (UNITED STATES)

ICTM’s most significant impact for me has been the opportunity to meet ethnomusicologists from around the world while attending the biennial international conferences. The PASEA symposia have been especially important in making connections with scholars of and from my own geographic area of specialization. ICTM’s influence in American ethnomusicology (and on my

own day-to-day practice of ethnomusicology) is rather small, however.

RIC TRIMILLOS (UNITED STATES)

My first encounter with the (then) International Folk Music Council in 1975 in Regensburg was a personal- and career-changing moment that has continued to inform and enable both strands of my life. During my formative career years, the collegiality and respect from ICTM colleagues representing a diversity of approaches and very different positionalities was a welcome respite from the monolingual and monocultural ideological environments of US-based professional societies. These qualities have informed various career and personal choices, which have been satisfying. My years on the Executive Board (1977–1993) and the generous mentoring by senior colleagues including Erich Stockmann, Anna Czekanowska, Kishibe Shigeo, Dieter Christensen, and Barbara Smith afforded me international opportunities (and adventures!) that were both significant and memorable.

Oceania

For Oceania, members are keenly aware of their geographical distance from the historical centres of ethnomusicology, Europe and the United States, where a significant portion of the membership is based. The Study Group on Music and Dance of Oceania (SGMDO) looms large in the academic life of members from this part of the world. Being a member of the ICTM has proved invaluable for scholars from this region in making connections with other parts of the world, but the distance has posed significant challenges in engaging with ICTM events in person, leading to a broader concern about inclusivity. A separate but related issue is the need for the inclusion of Indigenous and First Nations voices in ICTM activities at all levels, from research collaboration through to leadership opportunities within the organization. This concern is shared widely across the ICTM and reflects a rethinking of the discipline more broadly.

BRIAN DIETRICH (NEW ZEALAND)

For those of us in Oceania, ICTM has offered global leadership, but also local advocacy and support as we confront societal problems through our research. ICTM has long supported scholarship in Oceania, especially through the SGMDO, one of the oldest study groups in the Council. I am encouraged by ICTM’s continuing advocacy for members through its World Network, in greater language inclusion, in more opportunities for young scholars and students, and in strong advocacy for

indigenous voices. Through my own participation in ICTM, I am inspired by the work and commitment of friends and colleagues in the Council to arts and culture internationally, as we work together toward our shared commitment to music and dance across the globe.

KEOLA DONAGHY (HAWAII, USA)

In 2005, with an MA in Hawaiian Language and Literature from University of Hawai'i at Hilo, I presented at the 38th ICTM World Conference in Sheffield. At the end of the panel, I was approached by three gentlemen from the University of Otago in New Zealand. It was suggested I pursue doctoral studies in ethnomusicology at Otago, and in 2008 I found myself in Dunedin studying for my PhD in music (awarded in 2012). There has been much discussion recently about international conferences, in particular the cost of travel and the carbon footprint involved, but had I not made the trek from Hawai'i to Sheffield, I may never have considered Otago for doctoral studies. For that reason, I will always be grateful to ICTM for the incredible opportunity that it facilitated.

NAOMI FAIK-SIMET (PAPUA NEW GUINEA)

Since joining the ICTM in 2004 as Papua New Guinea's liaison officer, I have expanded my scholarly network. Being a member also helped me gain financial support to host the 2014 National Dance Workshop at the University of Goroka and to participate in the SGMDO symposium held in Madang during the same year. In 2021, I presented within the SGMDO's online symposium on the impact of COVID-19 on local music and dance cultures. As a result of that, I was invited to undertake a survey on the impact of COVID-19 on Papua New Guinea's intangible cultural heritage. In the future there should be more collaborative research projects between ethnomusicologists and dance ethnologists. This will generate interest, recognition, participation, and support for scholarly research on indigenous cultures that include music and dance.

KIRSTY GILLESPIE (AUSTRALIA)

I joined ICTM in 2003 and attended my first meeting of the SGMDO in Palau in 2004, an invaluable experience for a then-graduate student. My first ICTM world conference (Sheffield, 2005) coincided with the announcement of the ICTM Secretariat moving to Canberra; it was wonderful to sense a shift in focus of ICTM to this part of the world. Over the years, I have been able to serve the ICTM in a number of ways, which has strengthened my international networks. Professional exchanges have become friendships that I deeply value. While meeting in person has enriched my life and career, meeting virtually helps our planet

and allows members to actively engage in scholarly discussion who cannot otherwise attend events in person. This virtual engagement should be further developed and encouraged.

CATHERINE GRANT (AUSTRALIA)

Since being welcomed into ICTM as a student about a decade ago, I have felt part of a rich scholarly community. For me, the study-group symposia and world conferences continue to be wonderful opportunities to stimulate my thinking about current topics and to develop research networks (and friendships). ICTM involvement has also provided me opportunities to engage with national and international music policy and research frameworks. Of all the things I value about ICTM, its integrity and sincerity are foremost. Like many scholarly organizations, ICTM is (rightly) facing challenging but imperative questions about diversity, inclusion, access, equality, and environmental responsibility. The strong ethical compass of ICTM's leadership and members is a great asset as we seek to improve practices. In my view, this is the most pressing and important task for ICTM today.

IRENE KARONGO HUNDLEBY (NEW ZEALAND/SOLOMON ISLANDS)

Since 2013, ICTM has supported me as an indigenous researcher. Experienced academics within ICTM have encouraged me, offered practical opportunities and openly reinforced my viewpoints and those of my Malaitan/Solomon Islands communities. ICTM and the SGMDO have gifted me opportunities to connect with other researchers; these exchanges have helped me expand my professional practice. Within New Zealand, these relationships have helped strengthen our national framework. The appointment of liaison officers recognizes minority indigenous voices and validates the importance of diversity in music and dance studies. In the future, I would love to see ICTM further support diversity and actively continue the decolonization work that the ICTM Dialogues in 2021 bravely began. For many indigenous peoples, music and dance are intertwined; acknowledgement of dance in our body name would further support decolonization efforts.

MARIA LANGTON (AUSTRALIA)

ICTM provided the opportunity for me to join the inaugural symposium of the ICTM Study Group on Indigenous Music and Dance, held online in December 2020. This event led to the official formation of the study group, of which I am the first elected chair. Support from ICTM for our study group is crucial to our success. An explicit charter setting out ICTM's commitment would greatly enhance our ability to secure funding for our

activities; such a charter could be based on the ICTM “Statement on Indigenous Australian music and dance” of 2011. The ICTM’s formal consultative relations with UNESCO would secure international recognition of global indigenous rights to preserve music and performance traditions and establish principles in accordance with the United Nations Declaration on the Rights of Indigenous People.

BARBARA SMITH (HAWAII, USA)

ICTM’s contribution to my career began in 1958 when I presented a paper in IFMC’s 11th conference in Liège, Belgium. A week later, I visited Maud Karpeles in London; eventually I was co-opted to the Executive Board in 1966. The Council’s 24th conference in Honolulu in 1977, for which I chaired local arrangements committee, greatly expanded my friendships, and was the birthplace of the SGMDO. Chairing that study group from 1983 to 2001 led to my desire to give back to the Council in the form of travel awards. In 2013 I was voted an ICTM honorary member. ICTM now reflects a more global vision than that of IFMC’s founders. The Council should continue this by electing an outstanding indigenous scholar to its Executive Board.

KUKI TUIASOSOPO (AMERICAN SAMOA)

Being an ICTM liaison officer for American Samoa has allowed me to develop my professional skills and my involvement in community service. I have often been sought after by organizations to give virtual talks or be interviewed on specific topics. As an ICTM liaison officer my profession and name have been circulated amongst networks, connecting me to university students in other countries who are researching Samoan music. Through this connection, I have been able to mentor and advise on numerous occasions. On an international level, the Pacific seems to be less represented in the ICTM. I suggest that ICTM considers having a world conference hosted by a Pacific nation; this would allow scholars of music elsewhere to be exposed to Pacific music and dance in the Pacific.

STEPHEN WILD (AUSTRALIA)

Since the 1960s, I had been conscious of the need for stronger international ties for Australian ethnomusicology. After returning from studying in the USA, I argued for the Musicological Society of Australia (MSA) to become affiliated with ICTM which resulted in the MSA hosting the 1995 ICTM World Conference. In my professional life, the most important impact of the ICTM was the hosting of the secretariat at the Australian National University (2006–2011). Holding world conferences every two years has the effect of discriminating

against those who cannot travel long distances because of cost and/or lack of institutional support, or for personal reasons. A solution would be to reduce the frequency of world conferences; the longer time between world conferences would provide the opportunity to organize regional conferences.