

ICTM Study Group on Music, Gender, and Sexuality

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The 28th World Conference of the International Council for Traditional Music buzzed with excitement as the first sessions began in Stockholm on 30 July 1985.¹ Students who had never attended a world conference outside their home countries were eager to catch a glimpse of the ethnomusicologists whose works they had read, first because the materials were required reading, but later because they, including myself, were eagerly anticipating what the authors would write next. Some of us students walked together, but our mentors noticed our interest and introduced us to a few of what seemed to be larger-than-life figures at the appropriate times.

The Third World Conference on Women had just adjourned in Nairobi (15–26 June 1985), assembled following the first two in Mexico City and Copenhagen, respectively, and plans had been laid for their Beijing conference in 1995. Both feminist scholars and activists across the globe gathered to share ideas in international settings. Within the United States, both feminist and womanist ideas had surfaced at informal teach-ins held by women's studies programmes, one of the earliest of which was at Hunter College (established in 1871 as an all-women's college within the City University of New York). The latter set of ideas found wide circulation in Barbara Smith's *Home Girls: A Black Feminist Anthology* (1983), where the "Statement of the Combahee Collective" appeared, and the writings of Gloria Anzaldúa and Cherríe Moraga from the same year (*This Bridge Called My Back: Writings by Radical Women of Color*) drew wide attention. Eventually a digest of these ideas would appear in Elisabeth Spelman's *Inessential Woman: Problem of Exclusions in Feminist Thought* (1988). No longer should the lives of minority women of the North Atlantic be marginalized in feminist studies; instead, the lives of all women from across the globe must be included. Essentialist models were untenable. The programme committee of the 28th ICTM World

Conference offered a topic, "The formation of musical traditions: Physical and biological aspects," under which Amy Catlin, Hiromi Lorraine Sakata, Ann Dhu Shapiro, Ines Talamantez, Henrietta Yurchenco, and Barbara L. Hampton presented six papers that focussed on women's participation in musical traditions from as many different cultures and put forth then current approaches to studying women.

Formative years

The second part of the 28th world conference was held at the Sibelius Academy, Helsinki. In my informal discussions with Pirkko Moisala, we shared our enthusiasm about promoting and supporting the study of women in music and the potential of ethnomusicology to take these studies beyond essentialism; the formation of an ICTM study group devoted to the topic was proposed. The idea was enthusiastically welcomed by many colleagues. We agreed that I would approach the secretary general, Dieter Christensen, and ask if an inaugural meeting could be held immediately in Helsinki. Being a faculty member of the Sibelius Academy, Pirkko Moisala arranged a space for the meeting which, held during a scheduled lunch period, was well-attended. On that day, we collectively embarked on what would become a two-year journey toward official recognition by the Executive Board. Members voted to name it the Study Group on Music and Gender and selected senior scholar Anca Giurchescu (Romania/Denmark) and me as co-chairs to lead the group to formal approval by the Board (*BICTM* 67, Oct 1985:6).

A formal scholarly meeting was required before the study group's application could be reviewed by the Board. The study group committed to broad geographic representation in all its official acts; yet in these early months, the membership was largely from Europe and the Americas. Hence, Anca Giurchescu (Romania/Denmark) and I (USA) proceeded to lead the group, in close communication with the Board, to accomplish its official status, while Jane Mink Rossen (Denmark) and

¹ This chronicle was prepared with the assistance of (study group members in alphabetical order) Naila Ceribašić, Cornelia Gruber, Marko Kölbl, Pirkko Moisala, Boden Sandstrom, and Susanne Ziegler.



Figure 1. Participants of the first symposium of the study group: (front row) Edda Brandes, Barbara L. Hampton, Marcia Herndon, Henrietta Yurchenco; (middle row) Jane Mink Rossen, Gretel Schwörer-Kohl, Adrienne Kaeppler; (back row) Anne Dhu Shapiro, Pirkko Moisala, Akin Euba. West Berlin, 27 July 1987 (photo by Susanne Ziegler).

I worked to develop communications with the membership. Susanne Ziegler (FRG) issued an invitation to host the required formal scholarly meeting (symposium) at the historic Institut für Musikwissenschaft in West Berlin (FRG), 27–29 July 1987, a few days prior to the ICTM world conference in East Berlin (GDR) (figure 1).² According to Susanne Ziegler,

Papers given by Marcia Herndon, Henrietta Yurchenco, Barbara L. Hampton, and Pirkko Moisala, were dealing with gender issues connected to musical performance and fieldwork issues due to the gender of the investigator. A great part of the meeting was left to open discussion, which resulted in a statement of purpose, presented and accepted at the business meeting. Many colleagues, men and women, expressed their interest in the study group, and it became obvious that the focus on music and gender gained an important place in musicological research. Further, there was a feeling that the study group would be the right forum for improving women's status as researchers. (Susanne Ziegler, pers. comm., 2018)

During the time that the group met in West Berlin, the Board held its pre-conference meeting in East Berlin. In communication with Dieter Christensen, I learned that the Board had voted: the Study Group on Music and Gender was officially accepted. When I gavelled to order the business meeting and made this announcement, the Board's decision was met with jubilation.

² In this chapter, this symposium is considered the first, although symposia were generally not numbered until the ninth, held in Bern (2016). According to the "Memorandum on ICTM Study Groups," the 1987 meeting would be considered a preparatory one, required before its formal acceptance by the Executive Board.

Marcia Herndon, then new to the group, decided to run for election to the chair. Members persuaded her to accept the position of co-chair with Susanne Ziegler, a distinguished scholar who had been involved in the development of the study group from the very beginning. A report of the meeting was subsequently published in the ICTM *Bulletin* (Herndon 1987:17–18). It described both the study-group meeting and the participation of its members in the 29th world conference, held 29 July – 6 August 1987 in East Berlin:

Through the organizational efforts of Dr. Barbara Hampton and Dr. Susanne Ziegler, two formal sessions of papers, two open discussion sessions, a business meeting, and four working sessions were held. In addition, members of the group attended two concerts, viewed a video made by Dr. Artur Simon, and toured the Institut für Vergleichende Musikwissenschaft, the Internationales Institut für Vergleichende Musikstudien und Dokumentation, and the Musikethnologische Abteilung des Museums für Völkerkunde (phonogram archive, library, collection of musical instruments). On 29 July, Dr. Max Peter Baumann hosted a reception and luncheon for the group at the Internationales Institut für Vergleichende Musikstudien und Dokumentation.

At the business meeting, held on 29 July, an interim statement of purpose was discussed. The next meeting of the Study Group was set for June 21–26, 1988, in Heidelberg, in conjunction with the Fourth Congress of Women Composers; twelve papers will be presented, and working sessions are also planned.

A second business meeting was held during the ICTM conference in Berlin (GDR). Susanne Ziegler, reporting participation in the 29th world conference, noted that "seven papers were presented in two sessions under the

heading “The roles of women in musical cultures I and II,’ organized by Henrietta Yurchenco and Jane Mink Rossen” (Susanne Ziegler, pers. comm. 2018).

The report on the formation of the Study Group on Music and Gender appeared in the same volume of the *Bulletin*:

The ICTM Study Group on Music and Gender, which was formed during the Baltic Conference thanks to the efforts of Dr. Barbara Hampton and Jane Mink Rossen, and which held a three-day meeting in West-Berlin prior to the 29th Conference, is co-chaired by Dr. Marcia Herndon (USA) and Dr. Susanne Ziegler (FRG). The group is planning a meeting for June 21–26, 1988 in Heidelberg with Susanne Ziegler as organizer. The Study Group has issued the following statement of purpose:

The ICTM Study Group on Music and Gender seeks to promote the growth of insight and understanding of gender as a critical factor in social interaction which can contribute a meaningful theoretical dimension to any study of musical culture. A gender balanced view of musical and dance activities is required since our work produces documents which in the future will be a source for historians. Towards this end we shall:

1. Encourage understanding of gender in terms of the roles it plays in society.
2. Stimulate critical evaluation of gender roles within our discipline.
3. Identify basic lacunae in the area of music/dance cross-culturally.
4. Expand the methodological and theoretical basis for data collection and provide a forum for the presentation and interpretation of new material.
5. Publish and disseminate research findings. (*BICTM* 71, Oct 1987:5–6)

This “Statement of purpose” was key to establishing the study group and having it approved by the Board. Therefore, it had been accomplished prior to the West Berlin meeting, where it was ratified by the vote of the membership.

Building a database

According to a report by Susanne Ziegler (1988), the second symposium of the study group was held 21–26 June 1988 at the Musikwissenschaftliches Seminar der Universität Heidelberg in Heidelberg, FRG, organized by Ziegler in cooperation with the International Congress on Women in Music and the International Festival of Women Composers, with the theme “Women composers yesterday – today.” Meanwhile several more female and male ethnomusicologists joined the study group, and twenty-three papers were presented to the thirty-one participants from ten nations. Three workshops offered the possibility of discussing theoretical

and methodological issues and other subjects related to music and gender. Continuing the discussions held in Berlin, the questions of differences between feminine and masculine musical styles and perceptions of gendered music were salient. How are local constructions of man and woman articulated by composers and performers? A priority was marshalling data gathered by researchers with different perspectives in order to refine foundational concepts.

During the 30th world conference in Schladming, Austria (1989), four sessions on music and gender and a business meeting were held. A third symposium was planned for 31 October – 4 November 1990 in Oakland, California with the proposed themes: “Music and the life cycle,” “Children’s music,” and “Theory and method in the approach to gender” (*BICTM* 76, Apr 1990:27). The meeting had to be cancelled due to the institutional relocation of Marcia Herndon, the local organizer in Oakland, who “left the Music Research Institute and moved to Maryland” (Susanne Ziegler, pers. comm., 2018). Herndon’s promise to hold the meeting on the east coast of the United States in March 1991 was announced in the subsequent *Bulletin* (*BICTM* 77, Oct 1990:12). In that year, Herndon together with Ziegler edited a volume that marked where scholarship within the study group stood at that time (Herndon and Ziegler 1990).

“The 32nd World Conference of ICTM in Berlin (1993) offered the next possibility for the group to meet, and a one-day symposium was held prior to the regular world conference of ICTM” (Susanne Ziegler, pers. comm., 2018). The third symposium of the Study Group on Music and Gender was scheduled for 14–15 June 1993 in Berlin with local organization led by Susanne Ziegler (*BICTM* 82, Apr 1993:31). Ziegler accepted an appointment at the Berlin Phonogramm-Archiv and decided to devote all of her research time to that institution. At the business meeting she resigned, and Pirkko Moisala continued as co-chair with Marcia Herndon (Susanne Ziegler, pers. comm., 2018).

The third symposium of the Study Group on Music and Gender met in Berlin on 14 June 1993 as an “assembly of the whole.” The group decided that a special committee should be created to circulate working papers devoted to issues of theory and method for the purpose of eliciting comments from the membership. The members expressed thanks to departing co-chair Susanne Ziegler “for her many efforts to organize, stabilize, encourage and further the Study Group’s work.” Immediate plans were to create a newsletter and to update the membership list. The “Celebration of success,” a highlight of the symposium, was an afternoon during which senior scholars Barbara Krader, Ursula Reinhard, Doris Stockmann, and Henrietta Yurchenco were honoured



Figure 2. Participants of the fifth symposium of the study group: (*front row*) Jarna Knuuttila, Irma Vierimaa, Jane Bowers, Boden Sandstrom, Bliss Little, Susanne Ziegler, Doris Stockmann, John Richardson; (*middle row*) Hanna Väätäinen, Taru Leppänen, Naila Ceribašić, Helmi Järviluoma, Margot Lieth-Philipp, Dorit Klebe-Wonroba; (*back row*) Gorana Doliner, Maria Susana Azzi. Turku, 4–7 August 1994 (photo courtesy of Gorana Doliner).

for their long-term contributions to the field. A colloquy with these distinguished women, new scholars, and graduate students concluded the event (Herndon and Moisala 1993:26).

Mainstreaming gender in music studies

A central argument was that gender should become a mainstream of ethnomusicological studies, such that every research project would take it into account. Glimpses of such a future appeared in 1994 in the form of an invitation from Lisbon to hold an ICTM colloquium, entitled “The role of women in music: Processes, networks, hierarchy,” to be chaired by Salwa El-Shawan Castelo-Branco, 21–25 November 1994 (*BICTM* 84, Apr 1994:29). However, the plans for that colloquium failed to materialize.

Signs of growth did emerge, however, from the large number of participants who attended the fourth symposium of the Study Group on Music and Gender organized by Pirkko Moisala at the University of Turku, Finland, on 4–7 August 1994 (Herndon and Moisala 1994:28). The study-group meeting was connected to the Nordic Forum of Women, which gathered ten thousand women from Nordic countries. Numerous cultural performances of the Nordic Forum were available to the Music and Gender Study Group members, while many

participants of the Nordic Forum attended papers presented by twenty-one members of the study group (figure 2). At this meeting, the study group reaffirmed its 1985 commitment to gender studies, rather than women’s studies alone, and called for strategies to encourage more studies of men and greater participation by male scholars. Hosting institutions were especially generous and hospitable. On the ground floor of the guest house, a sauna was available daily, refreshments were served regularly, and a boat tour with dinner and dancing was a highlight of the evenings, along with Finnish tango, Sami, and other music and dance presentations.

At the study group’s two meetings during the 33rd ICTM World Conference in Canberra in 1995—one for discussion (fourteen participants) and one for lunch (ten participants)—the membership reaffirmed that theorizing requires a large data base and more broadly defined its projects. Two themes for possible meetings in 1996 were proposed: “Sexuality and performance” and “Gender and dance.” The ways in which societies construct women and men through music had commanded considerable attention, but led to a concern for the different kinds of bodies and how music together with dance constructed bodies. Discussion of future meetings—plans, themes, finances—was on the agenda, and it was suggested that the possibility of a joint meeting be explored with the Study Group on Ethnochoreology.

Finally, by 1998 the study group's commitment to the expansion of gender studies and the mainstreaming of them in ethnomusicology had a demonstrable impact. The Study Group on Anthropology of Music in Mediterranean Cultures launched a symposium theme titled "Music as representation of gender in Mediterranean cultures." It was scheduled for 11–13 June 1998 and resulted in a publication, including contributions by members of that study group, edited by Tullia Magrini (*BICTM* 82, Apr 1998:33).

Pedagogy, field research, and activism

By acclamation, the study group favoured holding its fifth symposium in Zagreb, Croatia, on 12–15 September 1995 (subsequently changed to Punat on the island of Krk, on the 20–24 September) with the Institute of Ethnology and Folklore Research and Matrix Croatica (Zagreb) as hosting institutions, and Gorana Doliner as the local arrangements chair. Its theme, "Music, violence, war, and gender," emphasized music in a war context and gender-conditioned music as expressive of resistance to war (Herndon and Moisala 1995a:24). At the business meeting, Moisala was re-elected to the position of co-chair for another two-year term (Herndon and Moisala 1995b:14) and served with Herndon, who remained the other co-chair until 1997. Eighteen papers were presented, including two panels specifically addressed to music, war, and exile in Croatia, and the impact of cultural disturbances on gender roles in music. Some papers addressed the fluidity and ambiguity of gender roles in unstable situations (*ibid.*).³ The study group was invited to Gothenburg, Sweden, for its sixth symposium to be held beginning 29 April 1996 in conjunction with a music, gender, and pedagogies conference hosted by Margaret Myers at the Department of Musicology, University of Göteborg (Gothenburg). The focus was on ethnomusicology, gender, and pedagogy. Increasing numbers of study-group members were invited to serve as faculty in the growing number of women's studies or women and gender

studies programmes that were opening, some of which became full-fledged departments; ethnomusicologists' sharing of their pedagogical approaches and materials was a highlight of this symposium.

At Kallio-Kuninkaala, an old mansion in the conference centre of the Sibelius Academy, served as the site of the seventh symposium held on 20–24 January 1999. The symposium was supported by the Academy of Finland and Åbo Akademi University. Its theme was "Gendered images of music and musicians," and approximately twenty papers were presented (Moisala 1998). On one evening, local organizer Moisala arranged for the gathering to conduct a fieldwork experiment to study the gendered behaviours and interplay at a dance-music restaurant. The idea was to explore in a self-reflexive manner how the scholar's background influences his/her observations. Ten members of the study group participated in the experiment (Moisala 2001).

The first study group's scholarly meeting held off the continent of Europe was hosted in Toronto, Ontario, Canada on 5–7 August 2000. This, the eighth symposium, was distinct in one other way. Advertised as a "working group" gathering limited to 20–30 participants, this was the first time that a limit was placed on the number of participants by a study group that previously emphasized growth as an objective. Beverley Diamond was the local arrangements chair and the main theme was "Music, gender, and the body," along with three subthemes: "Integrating the study of music and dance," "Gender and the voice," and "Technology and the body in the production and reproduction of music." Held at Glendon College, the downtown campus of York University in Toronto, the meeting was "located on a beautiful ravine site. Visitors to Toronto, the largest city in Canada on the shores of Lake Ontario, enjoy[ed] a city shaped by an extraordinarily diverse population from all parts of the world" (Babiracki 1999:15).

Thirty members from seven nations—Australia, Canada, Croatia, Finland, Germany, Poland, and the United States—attended the symposium to present their research on the conference themes, including

Ukrainian folk dance; Georgian chants from Russia; Jewish songs; issues in music education; Sephardic music in Spain; female African composers; Australian aboriginal women's crying-songs; restaurant music in Finland; and the construction of gender in popular music in Iceland and America. (Magowan 2000:21)

Open discussion sessions, then a regular feature of the symposia, were moderated by Beverley Diamond and co-chair Carol Babiracki. At the business meeting, Moisala resigned from her position, and Fiona Magowan was elected as the new co-chair. Evening fare featured Caribbean Mardi Gras music and dance, a surprise performance of Georgian chant, exploration

3 Feminists have consistently recognized the significance of connecting scholarship and activism in that their research informs activism and new policies, and problems identified by activists often make their way onto research agendas. While sexual violence has been part of war for centuries, the very first successful prosecutions occurred in 1998, three years after this symposium, when the International Criminal Tribunal pronounced Rwandan Mayor Akayesu guilty of "rape as genocide," deciding the case that Sara Darehshon and Pierre-Richard Prosper brought for Rwandan women plaintiffs ("When Rape Becomes Genocide," *New York Times*, 5 Sep 1998). The International Criminal Court Tribunal on the former Yugoslavia did not conclude until 21 December 2017, but one-third of those charged with rape as a crime against humanity were found guilty and sentenced. Feminist scholarship and activism played no small role in the conclusions that these tribunals reached.

of the sights of downtown Toronto, and an evening at Caribana (ibid.:21–22).

Only five years later, on 18 November 2005, the study group held a meeting at the Sheraton Midtown Hotel, Atlanta, Georgia, during the Society for Ethnomusicology conference. Nine members of the group attended and the chair, Fiona Magowan, proposed to elect a new co-chair to fill the position left by Carol Babiracki, whose resignation for health reasons in 2000 was announced in April 2001 (Magowan 2001). Nino Tsitsishvili was elected. Discussion focussed on the issue of funding for study-group symposia. The possibility of holding symposia in combination with other conferences was considered. Looking forward, members proposed to organize a panel either at the 39th ICTM World Conference in Vienna (4–11 July) or at the Feminist Music Theory conference, both in 2007. The remainder of the discussion was devoted to plans for more collaboration and discussion among members. The chair promised to circulate a list of research projects, compiling a database of publications and scholarly materials upon which members could draw, and to use the listserv more effectively (Magowan 2006:53). Financial issues plagued the study group during the ensuing decade.

The resurgence

At the 42nd ICTM World Conference held in Shanghai, 11–17 July 2013, the ICTM Executive Board noted that the study group had been inactive for an extended period of time. Svanibor Pettan, then secretary general, asked that it be revived. An organizational meeting was planned in Pittsburgh, Pennsylvania, United States, for 13 November 2014 (*BICTM* 126, Oct 2014:11). Members attended and elected officers. Barbara L. Hampton was elected to the chair, and Susan Thomas was elected as secretary. A committee was appointed to formulate operating procedures, and plans were made to present study-group panels at the 43rd world conference in Astana, Kazakhstan, held on 16–22 July 2015 (Thomas 2015:30–31).

At the 43rd world conference, members who presented papers and/or served as panel chairs were (in alphabetical order): Barbara L. Hampton, Michiko Hirama, Marko Kölbl, Heather MacLachlan, Inna Naroditskaya, Anne K. Rasmussen (then president of the Society for Ethnomusicology), and Elizabeth Tolbert. At the business meeting, Marko Kölbl was elected co-chair, and Shzr Ee Tan was elected secretary. Heather MacLachlan agreed to chair the Operating Procedures Committee, and the study group voted to accept the invitation extended by Britta Sweers to host the ninth symposium in Bern, Switzerland, at the Institut für

Musikwissenschaft and Center for Global Studies on 13–16 July 2016.

In Bern, thirty-three ethnomusicologists from sixteen countries presented papers addressing a broad variety of topics, including popular music in global contexts, gender theory, gender mainstreaming in contemporary ethnomusicologies, indigenous articulations of activism, rainbows and diversity, and national discourses and gender biases (figure 3). Anna Hoefnagels chaired the programme committee. The conferees were greeted with an informal reception on 12 July, creating a pleasant welcoming to stimulating papers, while on the next day, the official opening ceremony was held with the chair, Barbara L. Hampton, presiding. The first Lifetime Achievement Award ever presented by the Study Group on Music and Gender was awarded to Pirkko Moisala, who led the group for seven years, 1993–2000, the longest continuous term of any co-chair up to that point. The study-group chair, Barbara L. Hampton, officiated at the award ceremony and formally introduced Pirkko Moisala, who gave the keynote lecture titled “Cross-cultural encounters: Deleuze and the musicking bodies of Tamu women (Nepal),” followed by a lively discussion period.

Panels were dedicated to the indigenous cultures of Australia, Canada, and Ecuador; queer movements and queer theory; musical performance and national discourses; theorizing gender; changing and challenging gender roles in religion, rock, and flamenco; and gender roles in media and education. In addition, Barbara L. Hampton chaired a roundtable designed as a brainstorming/open-discussion session that addressed the political implications of gender theories, how gender theory and activism each implicates the other; the feminist backlash, especially in social media; the ways in which ethnomusicologists can become engaged scholars; and pedagogies and the possibilities of interdisciplinary gender requirements in academic curricula across the globe. The Swiss Society for Ethnomusicology held its annual meeting with the study group, and the roundtable was followed by a practical workshop of Swiss yodelling. Its members presented papers on Alpine female tradition-bearers during the afternoon session. A highlight was the soundscape tour of Bern led by Britta Sweers who introduced the conferees to acoustic impressions of the “City of fountains.” Following the closing ceremony, conferees took an excursion to the Alps in the brightest sunshine—a fitting conclusion to a stimulating symposium.

At the 44th world conference on 13–19 July 2017 in Limerick, the study group presented a roundtable and three sponsored panels. The roundtable was “Rethinking language and discourses on gender and ‘feminism’ in ethnomusicology: Global contexts, scholarly trends and

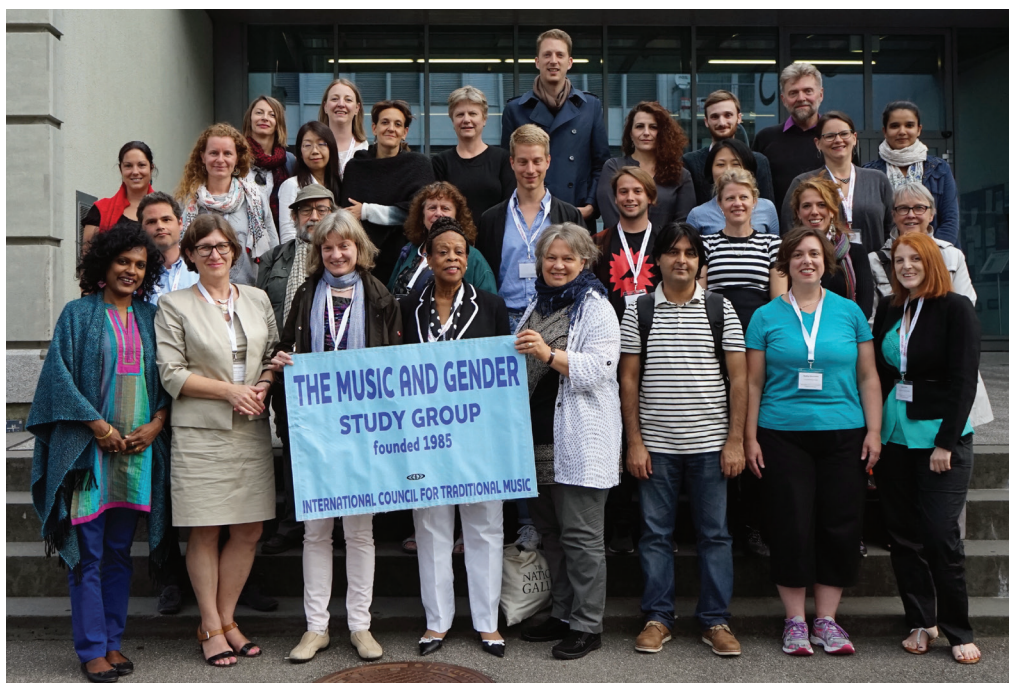


Figure 3. Participants of ninth symposium of the study group: (*front row*) Lasanthi Manaranjanie Kalinga Dona, Gertrud Huber, Britta Sweets, Barbara L Hampton, Pirkko Moisala, Rafique Wassan, Heather MacLachlan, Alyssa Aska; (*middle row*) Marc-Antoine Camp, Marcello Sorce Keller, Loren Chuse, Marko Kölbl, Andres Pfister, Kristin McGee, Sara Selleri, Beverley Diamond; (*back row*) Lea Hagmann, Nora Bammer, Ana Hofman, Michiko Hiram, Anja Brunner, Francesca Cassio, Jenny Game-Lopata, Thomas Hilder, Linda Cimardi, Qu Shuwen, James Nissen, Svanibor Pettan, Anna Hoefnagels, Rasika Ajotikar. Bern, 13–16 July 2016 (photo by Laura Mettler, courtesy of Britta Sweets).

future directions” (Marko Kölbl, Rasika Ajotikar, Laila Rosa, and Anna Hoefnagels, who also chaired). The three panels were “Female representation in academia and music education” (Sara Selleri, James Nissen, Joan Bloderer, and Gertrud Maria Huber, who also chaired); “Representations of gender and sexuality in academia and on the stage” (Ellen Koskoff, Shzr Ee Tan, with Barbara L. Hampton as discussant and chair); and “Contesting silences, claiming space: Discourses on music, gender and sexuality” (Kathryn Alexander, Michiko Hiram, James Nissen, and Barbara L. Hampton, also as chair). It was decided in Limerick that the tenth symposium would be held jointly with the Study Group on Music and Minorities in Vienna, 23–30 July 2018.

The tenth symposium of the Study Group on Music and Gender was a joint meeting hosted by the Department of Folk Music Research and Ethnomusicology at Universität für Musik und darstellende Kunst Wien. This was the first joint meeting formally organized with the Study Group on Music and Minorities, although the two groups have overlapping memberships. The liaison to the joint local arrangements committee was Marko Kölbl, who worked with other members of the committee—including Nora Bammer, Ursula Hemetek (chair), Cornelius Holzer, Martina Krammer, and Hande Sağlam—to generously host the nearly two hundred scholars who attended this joint symposium

of twenty-six consecutive paper sessions at the historic home of Viennese classicism. The rectorate, along with ICTM Secretary General Ursula Hemetek, who warmly welcomed the participants, launched the opening ceremony. The presiding officers of the two study groups, Svanibor Pettan (chair, Study Group on Music and Minorities), and Barbara L. Hampton (chair, Study Group on Music and Gender) followed. After gifts of thanks from the Study Group on Music and Gender were presented to the hosts, the ceremony concluded with a stirring performance by Ivana Ferencova. On the evening of 23 July, the local arrangements committee ended the day by hosting an elegant welcome reception.

Scholars from thirty-four nations presented research that they conducted into as many cultures. The gender and sexuality studies from nineteen different cultures provided perspectives on nearly all the feminist frameworks and on queer studies. Having no parallel sessions—only consecutive ones—meant that all papers were available to all participants. Eight sessions were programmed under the heading “Shared themes,” featuring papers that applied intersectionality and standpoint approaches to analyses of gender and sexuality. The programme committee—Kristin McGee (chair), Francesca Cassio, Marko Kölbl, and Rafique Wassan—produced a slate of papers that will continue to be cited for quite some time. Notable was the participation of a

substantially increased number of scholars from Africa and Asia. Evening activities included a concert by the ensemble Kalyi Jag; an evening of Indian, Pakistani, and Afghan migrant dance at the Club Celeste; a presentation of the book *Mansur Bildiks Saz Method*; and a workshop, “Music of the Andes,” conducted by the ensemble Thunupa. Each study group also conducted a business meeting, the minutes of which can be found at their respective sections of the ICTM website. The excursion in three-parts concluded with dinner at the Heuriger Schübel-Auer (a wine tavern built in 1682). There all were reminded, while they joyfully engaged in fruitful discussion, that Vienna is the only major European city with vineyards within its official city limits.

New positionalities

In 2019, the study group presented panels and held a business meeting at the 45th World Conference of the ICTM hosted by Chulalongkorn University in Bangkok. More than half a dozen panels featuring papers on music, gender, and sexuality were presented, many with papers by study-group members, including Michiko Hirama, Rachel Ong, Britta Sweers, and Barbara L. Hampton.

From this meeting emerged new stances on both the activist and research arms. The ways in which violence and micro-aggressions had permeated universities and scholarly organizations by 2017 came to the attention of the study group which considered the gravity of the matter sufficient as to warrant a public statement on the matter. The study group collectively drafted a statement at its 2018 Vienna meeting on sexual harassment which the chair, Barbara L. Hampton, edited during the 2018–2019 academic year as a “Position statement” on relationship violence and posted as a draft on the website in late spring 2019. The statement was officially adopted by unanimous vote at the 2019 business meeting in Bangkok and is now posted on the website.

It was decided that the name of the study group should be changed to reflect the direction that the research and publications of its members had taken over the past few years. At the 2019 business meeting, the name was officially changed from the Study Group on Music and Gender to the Study Group on Music, Gender, and Sexuality.

Finally, in accordance with the term limits inscribed in the Operating Procedures, all but one of the incumbent officers accepted those terms and vacated their positions. Marko Kölbl continued, however. Newly elected officers were: Marko Kölbl, chair; Rachel Ong, vice chair; and Rasika Ajotikar, secretary. An invitation to hold the eleventh symposium in July 2020 in

Zagreb, Croatia, marking the 25th anniversary year since Zagreb last hosted the study group, was offered by Naila Ceribašić and unanimously accepted. However, due to the spread of the global COVID-19 pandemic, the symposium was postponed until February 2021, and subsequently until September 2021.

Postscript

Throughout its history, the study group’s objective of theorizing gender loomed large. Open discussions of theory and method were held at all the symposia. As a foundation, the early publications turned in thick descriptions of gendered music across the globe. These descriptions led to compendia edited by Herndon and Ziegler (1990), and by Moisala and Diamond (2000).

The development of international collaboration between activists and cross-disciplinary researchers became evident when major international projects underscored the urgency of addressing gender-based violence across the globe. A practical result of one such collective effort was the development of international judicial procedures for successfully prosecuting rape as a war crime/genocide and the judiciary response. The Study Group on Music and Gender’s research in this area is reflected in the themes of the 1995 symposium. Policies on localized and interpersonal crimes based on gender and sexuality, including sexual harassment, were addressed in the study group’s “Position statement” on interpersonal violence ratified in 2019 at Bangkok.

Not only in publications, but also in fieldwork situations, the negotiations of gender identities compelled new methods. Methods of data gathering were underscored during the 1999 symposium, and the process of refining them and formulating new ones is continuous. This includes addressing approaches to research problems highlighted by LGBTQIA (lesbian, gay, bisexual, transgender, questioning, intersex, and asexual) activists. Hence, more knowledge is being created about LGBTQIA experiences of music and how music is used to communicate understandings of LGBTQIA lives and communities.

Pedagogical strategies must accompany curriculum changes, as more Women’s Studies Programmes become Women and Gender Studies Departments, embracing queer studies and propelling the mainstreaming of courses on gender and sexuality in music, folklore, and anthropology departments. In many parts of the globe, the COVID-19 pandemic has required new or hybrid teaching environments and, consequently, pedagogical change. Study-group members continue to formulate pedagogical strategies, to infuse them into these curricula, and to make ongoing assessments of learning out-

comes—an effort that was launched at the symposium in 1996.

Finally, the rich descriptions and analyses of music, gender, and sexuality produced by the study group since its inception continue to be part of the struggle for attention from major publications in the field. Marko Kölbl and Cornelia Gruber (2018) have produced a study showing the percentage of total articles published on the subjects of gender and sexuality between the years 2010 and 2016, and have since updated these data. The percentages given for major journals are: *Ethnomusicology* (6.2%), the *Yearbook for Traditional Music* (8.22%), the *Ethnomusicology Forum* (7.69%), and *The World of Music* (8.11%). Journals supported by an international organization or edited by an international body of scholars tend to have a higher percentage, while journals supported by one nation or largely based in one nation publish a smaller percentage. In all cases, this study group continues to stress the importance of its area of inquiry and strives to move these statistics above single-digit percentages. It will now amass current data collected since its inception and place it into the interdisciplinary conversation on feminist and queer theoretical frameworks in its forthcoming book publication: *Theorizing Music, Gender and Sexuality*.

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