

**NOMINATION STATEMENTS FOR ELECTION TO THE COMMITTEE OF
THE BRITISH FORUM FOR ETHNOMUSICOLOGY**

30 MAY 2015

Ilana Webster-Kogen

Proposer: Angela Impey

Secunder: Rachel Harris

I am a lecturer at SOAS, University of London, and I have been nominated for the BFE committee by my colleagues, Dr. Angela Impey and Dr. Rachel Harris. I joined BFE in 2009, when as a PhD student, I delivered my first-ever conference paper in Liverpool. In the years since then, I have continued to attend the conferences, and to publish in *Ethnomusicology Forum*, consistently impressed by the impact the organization has internationally. I have been equally impressed by the networks that UK-based PhD students have established through BFE, using the listerv to set up reading groups and to conduct peer review of thesis chapters. I believe that we, as an organization, can support these efforts better, and expand on them in the form of mentoring of research students and early career scholars. BFE's core membership, researchers based in the UK, will face intense competition for funding in the upcoming years, and to maximize our results with ever-fewer resources. I am standing for BFE committee so that I can use my experience in the British and American university systems to establish a mentoring programme for BFE's early career and junior researchers.

As a community of scholars, BFE possesses an extraordinary wealth of talent and knowledge, and thanks to the geographical proximity of our membership, the organization is in a position to distribute that knowledge and experience without having to travel far. If elected to the committee, I would like to build on the initiatives of the one-day conferences and the student conference to set up workshops and symposia that work cross-generationally. I would like for our UK-based PhD candidates (and postdoctoral and teaching fellows) to have the opportunity to learn from more senior scholars about publishing, REF, best practice for long-term fieldwork, pedagogy, and other professional skills that they might not have the resources at their home institutions to learn about in the context of a four-year PhD. As a first initiative, I would propose surveying the membership to find out which skills they feel they need to be competitive in job and grant applications, but that their home institutions do not offer. Then, I would build a mini-conference around the application of research skills to those gaps.

Having split my education and career between American and British institutions, I have learned that the two systems have plenty to teach one another about how to use resources. In an era of tuition hikes and budget cuts, BFE's main resource is a will to act as a cohesive community. I would like to join BFE's leadership so that I can help turning this will into a set of tangible initiatives that will help our younger membership to develop professional skills.

Hettie Malcomson

Proposer: Henry Stobart

Seconder: James Butterworth

Hettie Malcomson is Lecturer in Ethnomusicology at the University of Southampton. She trained in social anthropology (BA, London School of Economics), ethnomusicology (MMus, Royal Holloway) and sociology (PhD, Cambridge), and has worked in the music industry and as a composer for film and theatre. She has conducted ethnographic research with danzón practitioners in Mexico and new music composers in the UK, publishing articles on these in journals such as *Ethnomusicology*, *Popular Music*, and *twentieth-century music*. She co-edited the Latin American and Caribbean genres volume of the *Bloomsbury Encyclopedia of Popular Music of the World* and is currently completing a monograph on music, dance and ambivalence in Veracruz, Mexico.

Hettie is a member of the Latin American Music Seminar committee and has been an enthusiastic member of the BFE committee since 2013 (having joined the BFE in 2005). She chaired the committee of the BFE's first ever Book Prize in 2014, and has supported the programming committee of the 2015 BFE-SEM joint conference. She is nominated by Henry Stobart and seconded by James Butterworth.

Noel Lobley

Proposed by: Martin Stokes

Seconded by: Janet Topp Fargion

Profile:

As an ethnomusicologist sound curator working at the interfaces linking ethnography, sound studies and popular music studies, I have been employed since 2010 as an ethnomusicologist Research Associate at the Pitt Rivers Museum, University of Oxford, where I develop the music and sound collections through a series of online resources and immersive “Sound Galleries” public events. I have also worked as a Lecturer and Tutor in the Institute of Social and Cultural Anthropology and the Music Faculty at the University of Oxford (2010 – 2014), and as a Visiting Lecturer in Ethnomusicology at the University of Virginia (2015). In August 2015 I will begin a tenure-track position as Assistant Professor of Music at the University of Virginia where I will be developing a series of international curatorial residencies in South Africa, Washington DC, the Central African Republic, Oxford and London. I also currently serve on the Royal Anthropological Institute’s ethnomusicology committee and have been appointed as the Royal Anthropological Institute’s Curl Lecturer for 2015. My interdisciplinary research in the anthropology of sound and music explores recorded heritage as a key method for understanding the relationships between archival field recordings, experience, knowledge and contemporary communities. With extensive fieldwork experience in South Africa, Kenya, and Guinea and at a range of international sound and music archives, I work as an applied Africanist musical anthropologist who explores and builds the links between institutions and indigenous communities, between popular and traditional music, and between recorded heritage and contemporary culture. Embracing soundscape ecology, popular music studies, sonic art and ethnography, my research examines ethnographic sound and music recordings as measures of musical, cultural and environmental change. My research shows how the creative circulation of sound recordings among indigenous communities and international audiences can elicit local insights into contemporary social and environmental issues, such as urbanization and the ethical, political and economic transformation of cultural heritage. For example, I am currently developing the world’s largest collection of BaAka music, collaborating with BaAka communities, digital experts, artists and producers in order to implement mutually beneficial and sustainable methods to curate recorded musical heritage across international borders.

Vision Statement for BFE Committee Membership 2015 – 2018:

I have been a member of the BFE since 2004, and have served as conference liaison officer since 2013, where my role has been primarily to forge sound working relationships between the BFE and host institutions to enable the success of our annual and one day conferences. During this period I have helped extensively throughout all stages of the planning and delivery stages for our last three annual conferences and one day conferences, as well as convening and hosting ‘Making Sound Objects’, our one day conference held at the Pitt Rivers Museum, University of Oxford in 2012. I maintain close working relationships with key institutions holding ethnographic audio-visual collections, including the Pitt Rivers Museum and The British Library, as well as with leading organizations for the development of current ethnographic projects such as Oxford Contemporary Music and Sound and Music

(London). Now also based at a top US public university, I am very well placed to expand my ethnomusicological network and relationships to include the Library of Congress, as well as key US universities such as Columbia, Indiana, and UCLA, while continuing to work with major international ethnographic archives such as the International Library of African Music (South Africa), The District Six Museum (South Africa) and the Smithsonian (US). I would be honoured to continue serving as a committee member, building upon my conference liaison and curatorial and music events management experience in order to develop our relationships with SEM, regional US ethnomusicology chapters, and universities and institutions within the US and further afield. I am confident that this will prove very beneficial to the BFE as we increase our profile, recruitment and collaborative projects with US and other international partners. Institutional Affiliations: Pitt Rivers Museum (University of Oxford) & University of Virginia (US).

Keith Howard

Proposer: Anna Morcom

Seconder: Ruard Absaroka

I joined BFE (or, rather, the ICTM (UK), as it then was), in 1981, and have regularly taken part in its activities ever since. I served on the committee in the early 2000s, and was local chair for the 2005 annual conference, held at SOAS. I was co-opted back onto the committee as ICTM Liaison Officer in 2013. In the last two years I have submitted regular reports on BFE and BFE member activities to ICTM bulletins, have been involved in various discussions linking our two bodies, and am working on the first ever BFE High Tea for the forthcoming ICTM conference in Astana, Kazakhstan. I have recently worked on the BFE Ethics Statement, and see the completion of this work as one of my first tasks if elected to the BFE committee. I would also, unless members decide otherwise, wish to continue as ICTM/BFE liaison officer. I am keen to strengthen our links, both individual and organisational, with the globally inclusive ICTM since, as members will be aware, the BFE constitution enshrines a formal relationship. If elected, I would hope that my experience gained as an ethnomusicologist over the last 34 years can be of use to the BFE.

I hold Music BA and MA degrees and a PhD in Social Anthropology – my doctoral supervisor was John Blacking. I am currently Professor of Music at SOAS, University of London. I have previously been Associate Dean at the University of Sydney and Visiting Professor at Monash University, Ewha Women's University and Hanguk University of Foreign Studies. I have written or edited 19 books, including *SamulNori: Korean Percussion for a Contemporary World* (2015), *Music as Intangible Cultural Heritage: Policy, Ideology and Practice in the Preservation of East Asian Traditions* (2012), *Singing the Kyrgyz Manas* (with Saparbek Kasmambetov, 2011), *Korean Kayagum Sanjo: A Traditional Instrumental Genre* (with Chaesuk Lee and Nicholas Casswell; 2008), *Zimbabwean Mbira Music on an International Stage* (with Chartwell Dutiro, 2007), *Creating Korean Music* (2006), *Preserving Korean Music* (2006), and *Korean Pop Music: Riding the Wave* (2006). I was director of the AHRC Research Centre for Cross-Cultural Music and Dance Performance (2002-2008) and have given lectures, workshops and concerts at universities in Britain, throughout Europe, and in America, Asia and Australia. I founded and managed the SOASIS CD and DVD series as well as OpenAir Radio (now SOAS Radio), and since 2008 I have served as editorial chair of the SOAS Musicology Series (Ashgate) – a series that by the end of 2015 will consist of 62 published volumes.

Amanda Villepastour

Nominated by: David Hughes (former BFE Chair)

Seconded by: Caroline Bithell (former BFE Chair)

Length of BFE membership: 8 years

Lecturer, Cardiff University

Platform statement:

I completed a three-year term as Chair of the BFE in April 2015 and seek election for a further term to ensure the smooth running of the organization following a brief handover period (April-June) to our new Chair, Barley Norton.

Outgoing BFE Chairs traditionally remain on the committee for a further term, and my election would extend the privilege of serving the organization. Remaining on the committee would afford me the opportunity not only to support the new Chair, but to develop and oversee initiatives that were instigated in the past year while I was Chair. Being alleviated from the day-to-day responsibilities of being a committee post-holder (I was Membership Liaison before taking over the Chair) will also give me the space to be creative as the BFE grows and moves forward.

I continue to travel widely both undertaking and presenting my research and am a passionate advocate of ethnomusicology generally and the BFE specifically. I have developed the High Tea Party at SEM annual meetings and wish to continue asserting the BFE's presence across regions and disciplines through instigating events and networking. Continued membership of the BFE Committee would give me a continued formal role to represent the organization at home and abroad.

Biography:

Following a sustained international popular music performance career over almost two decades, I re-entered academia and completed a PhD at SOAS, London (2006) about Nigerian and Cuban bata drumming. I was awarded consecutive post-doctoral fellowships at SOAS, where I researched speech surrogacy among the Yorùbá in Nigeria, and the Smithsonian Institution Latino Center (Washington DC), where I conducted research around the USA with female musicians in Cuban Santería devotional music. After completing a fixed-term post as Ethnomusicology Instructor at Bowling Green State University, Ohio, I was appointed as a founding curator at the The Musical Instrument Museum (MIM) in Phoenix, Arizona, where I curated exhibits for every country in Africa and built the museum's collection of African instruments through extensive fieldwork and a network of consultants throughout Africa. I was also the curator for Latin America in the museum before taking up my teaching/research position at Cardiff University in 2011.

Beyond my regional research interests in Africa, Cuba, and Réunion, my theoretical interests include transatlantic studies, religion, linguistics, organology, and gender. My publications include a monograph, *Ancient Text Messages of the Yorùbá Bàtá Drum: Cracking the Code* (Ashgate 2010) and a forthcoming edited collection, *The Yorùbá God of Drumming: Transatlantic Perspectives on the Wood that Talks* (University Press of Mississippi 2015).

Byron Dueck

Proposer: Barley Norton

Seconder: Laudan Nooshin

Lecturer in Ethnomusicology, Open University

BFE member since 2005

I am seeking re-election as a member of the BFE Committee at the conclusion of my first three-year term. My contributions to the Committee's work during this time include helping to organise two new ventures with partnering scholarly organisations: the forthcoming joint conference with the Société Française d'Ethnomusicologie (SFE) and the Research Student Conference that the BFE will host annually in tandem with the Royal Musical Association (RMA) starting in January 2016.

It is especially with respect to such joint undertakings that I have decided to seek re-election. The last few years have seen an unprecedented increase in collaborative ventures – with not only the SFE and the RMA, but also the Royal Anthropological Institute and the Analytical Approaches to World Music conference. If re-elected, I believe I would be in a good position to contribute administrative continuity in the area of such partnerships, to evaluate the health of those ventures (for instance by appraising whether they are truly mutually beneficial), and to offer advice about joint undertakings in the future.

In addition to these offerings, I would bring to the position a broad engagement with the field of contemporary ethnomusicology and several related disciplines. I lecture in ethnomusicology and regularly supervise and examine PhD students in that subject. I have conducted fieldwork and/or published on North American Indigenous music and dance, jazz, contemporary electronic music, and Cameroonian popular music. I currently serve as audio reviews editor for the *Yearbook for Traditional Music* and hold a position on the board of the music division of Oxford Handbooks Online, and in these positions engage with a diverse range of ethnomusicological publications. My higher education in music incorporated studies in ethnomusicology, anthropology, music analysis, the history of western music, and piano performance. And I am the co-editor of two volumes that take a decidedly interdisciplinary approach to the study of music: *Migrating Music* (Routledge, 2011) and *Experience and Meaning in Music Performance* (Oxford University Press, 2013). I believe this broad engagement with ethnomusicology and related disciplines will continue to be an asset to a committee that represents the gamut of British ethnomusicology and that is increasingly being approached to collaborate on joint ventures with other scholarly societies.

Liam Adrian Barnard (Co-opted BFE Committee Member)

I am a PhD candidate in ethnomusicology at the School of Music and Fine Arts at the University of Kent's beautiful Chatham Historic Naval Dockyard site. I have been co-opted to the committee primarily in my capacity as organiser of the 2016 Annual Conference to be held here at the Dockyard in my home area of North Kent. On behalf of all of us here in the Medway towns, I would like to extend our warmest invitation and welcome to join us next year amongst our unique grade 1 listed buildings, including the vast covered slipway where HMS Victory was built, and many ethnically diverse communities which have been founded over the 500+ years that the Dockyard was operational (until it was closed amid the austerity cuts to the Navy's budget in the 1980s). As part of the rejuvenation of the still recently-founded SMFA under the leadership of Kevin Dawe, the Dockyard themselves are planning to fund and commission serious research into these communities and their legacies, which predate the Windrush typically by hundreds of years. This is an exciting time at the Dockyard and I am confident that with my commercial and academic experience of conference and events production, BFE 2016 will be a memorable experience for all, and that in this period of transition, the star of the show will be Medway and the wider North Kent area, challenging many assumptions that have been made in the media and elsewhere about North Kent and the people that live and work here.

As for myself, having worked in the music industry for many years as musician, composer and events coordinator, notably co-creating the Guardian-guide enthused and hugely successful series of live arts nights, Fiasco.tv and Infusion@fiasco.tv, I decided at the age of 29 that I could not avoid the academy any longer, so I embarked upon both BA and MMus degrees in ethnomusicology at SOAS, between 2003 and 2006, and from 2010 - 2012 respectively. I started PhD research in 2014 and my research interests are Minority Music-Making in Kent, as a result of which I am currently collaborating with the British Library Sound Archive, and infusing ethnomusicological research with methodologies inspired by Applied Theatre and Systemic Action Research techniques, in turn inspired by my position as a founder member of the organisation, ADCID, Aiding Dramatic Change in Development and as a member of the Coalition for Work with Psychotrauma and Peace, based in Vukovar, Croatia, dealing with the issue of post-combat traumatisation not only within the Balkan sphere but also in South Africa and DRC Congo. I have also a long-standing research interest in the performance of folklore, mainly Balkan, from the 1950s onwards on both domestic and international stages, in diaspora and by American and European folklorist hobbyists, which has led to published outputs, which sit in a wider web of writing which ranges diversely in terms of subject matter from rap and sampling through to the medicalisation of Music Therapy in the West and the influence this has upon other cultures. I am proud to be co-opted to this committee and look forwards to serving the BFE and all of us, its members, for the next year and beyond.