

## **Minutes of the Annual General meeting held on Saturday 30 April 2016 at Kent University.**

**Present:** Byron Dueck (BD), Keith Howard (KH), Fiorella Montero Diaz (FMD), Amanda Villepastour (AV), Hettie Malcomson (HM) Ruard Absaroka (RA), Barley Norton (BN) – Chair, Liam Barnard (LB).

**1. Apologies:** Noel Loblely (NL), Lyndsey Hoh (LH), David Wong (DW), Ilana Webster-Kogen (IWK).

### **2. Approval of minutes of last meeting, SOAS, 30 June 2015**

BN went over the content of the minutes. Minutes approved with no corrections

### **3. Matters arising**

**3.1** BN thanked Liam Barnard, Kevin Dawe and Byron Dueck for organizing a great BFE Annual Conference.

### **4. Chair's report**

#### **4.1 Committee Members:**

BN welcomed incoming members: Liam Barnard, the new Student Liaison; Steve Wilford, the new Conference Liaison Assistant; Jonathan Stock, the new editor of Ethnomusicology Forum; and Andrew Killick, convenor of the 2017 annual BFE conference in Sheffield. BN thanked Amanda Villepastour, Hettie Malcomson, Lyndsey Hoh, and Trevor Wiggings for their invaluable support and work on the BFE Committee, as they stepped down. BN thanked Fiorella Montero Diaz, who is continuing as the BFE Administrator, for doing an excellent job of negotiating the increasing demands of a growing and developing organisation.

### **5. Conferences**

The BFE is increasing the number of conferences and collaborations it is involved with. The BFE has committed to sponsoring or cosponsoring three conferences per year. In addition to the one-day conference in autumn and the four-day event in spring, we will be cosponsoring a three-day gathering each year in January: a research students' conference organised jointly with the Royal Musical Association.

## 5.1 Past Conferences

### 5.1.1 Annual conference, 2015

From 2 to 5 July 2015, the BFE held a first joint meeting with the Société Française d'Ethnomusicologie. The event was hosted by the SFE at the Musée du Quai Branly in Paris. Around 60 papers were presented in English and French by members of the two organisations on the theme 'Border Crossings / Boundary Maintenance'. The programme committee consisted of Susanne Fürniss, Fabrice Contri, Amanda Villepastour, and Byron Dueck.

### 5.1.2 One-day conference, 2015

The 2015 one-day conference was hosted by Newcastle University on 31 October on the theme 'Music and Policy'. Naila Ceribašić gave the keynote talk, with twelve papers by other presenters scheduled. The organising committee consisted of Simon McKerrell, Nanette de Jong, Darren Fenn, and Noel Lobley.

### 5.1.3 Study day, 2015

The BFE sponsored a study day – 'Mouth Blown and Bellows Blown: Free Reed Instruments in their Social Contexts' – at the Elphinstone Institute in Aberdeen on Friday 6 November 2015. Alistair Anderson gave the keynote talk, with nine papers by other presenters scheduled. The organising committee included Frances Wilkins and Ian Russell.

### 5.1.4 BFE/RMA Research Students' Conference, 2016

The very first joint BFE/RMA Research Students' Conference was hosted by the School of Music at Bangor University from 6 to 8 January 2016 and had as its theme 'Disciplines in Dialogue'. Keynotes were given by Nanette Nielson (University of Oslo) and the BFE's own Keith Howard (SOAS, University of London), with eighty-one papers by student presenters scheduled. The programme committee consisted of Chris Collins, Jochen Eisentraut, Emma Hembry, Katherine Betteridge, Christina Homer, Lyndsey Hoh, Peter Atkinson, and Vanessa Hawes.

### 5.1.5 BFE annual conference, 2016

The 2016 annual conference will be hosted by the School of Music and Fine Art at the University of Kent from 14 to 17 April 2016 on the theme 'New Currents in Ethnomusicology'. This marks a return to our traditional spring gathering following two years of summer conferencing. The conference committee includes Kevin Dawe, Liam Barnard, Richard Lightman, and Ruth Herbert.

## 5.2. Forthcoming Conferences

### 5.2.1 Study Day, 2016

The BFE will sponsor a study day on the theme 'Sounding Ethnicity' at the University of Nottingham on 30 April 2016. The keynote will be given by Martin Stokes, with papers by ten other speakers scheduled. The study day is being organised by Lonán O'Briain.

### 5.2.2 One-day conference, 2016

The BFE's 2016 one-day conference will be hosted by the University of Edinburgh on 22 October on the theme 'Radio and Ethnomusicology: Historical and Contemporary

Perspectives'. The keynote will be given by Tim Taylor. The conference committee consists of Annette Davison, Simon Frith, J. Mark Percival, Tom Wagner, and Tom Western.

### **5.2.3 BFE/RMA Research Students' Conference, 2017**

The 2017 BFE/RMA Research Students' Conference will be hosted by Canterbury Christ Church University from Thursday 5 to Saturday 7 January. **Research students are encouraged to make their voices – and our discipline – heard at this event.** The conference committee includes Liam Barnard, Erica Buurman, Byron Dueck, Catherine Haworth, Robert Rawson, Lauren Redhead, James Taylor, Maria Varvarigou, and Matt Wright.

### **5.2.4 Annual conference, 2017**

The BFE's 2017 annual conference will be hosted by the University of Sheffield from 20 to 23 April. Andrew Killick is heading the conference committee.

### **5.2.5 One-day conference, 2017**

The BFE's 2017 one-day conference will be hosted by the University of Cambridge on the theme 'Listening to Difference'. It is tentatively scheduled for 21 October. The conference committee includes Matthew Machin-Autenrieth, Ruth Davis, Chloe Zadeh, and Rachel Adelstein.

## **6. BFE Awards**

**6.1 BFE Fieldwork Grants Scheme:** As part of a broader initiative to strengthen support for our student members, in 2015 the BFE launched a Fieldwork Grants Scheme to support the fieldwork of doctoral researchers in ethnomusicology. This new grant scheme received a large number of strong applications. Although it was hard to choose winners from a strong field, three fieldwork grants were awarded. Many congratulations to **Tamara Turner, Saeid Kordmafi** and **Maya Youssef**, who were the first grant recipients.

**6.2 BFE Student Prize:** There were joint winners of the prize for the best BFE student paper, which this year were delivered at the BFE/SFE Conference in Paris (2–5 July 2015). From the submissions received, the panel felt that two were particularly deserving winners. We would like to offer our congratulations to the joint winners: **Cassandre Balosso-Bardin** (paper title: "From Paris to London – Learning ethnomusicology on both sides of the channel") and **Deirdre Morgan** ("Revival/continuation: Paradigms of transmission and boundaries of knowledge in the Norwegian munnharpe smithing tradition"). We would also like to extend thanks to everyone who submitted a paper this year, and encourage students to submit papers for consideration next year in 2016. The submission deadline for the next student paper prize is midnight Friday, 13 May 2016.

## **7. Membership Liaison' Report**

RA reported that for the year ended 2015 BFE had 225 fully paid up individual members. This compares to 256 (2014), 247 (2013), 276 (2012), 253 (2011), and remains far off the peak in 2010 of 285 individual members. Of the 2015

membership, 40% are student members, 47% are regular professional tier, and 13% in the new enhanced membership tier.

Greater efforts should continue to be made to sign up members at conferences. One reason for lower numbers for 2015 may be that the (otherwise highly successful) BFE-SFE joint annual conference was in Paris and not as many UK students could participate as in previous years. Similarly BFE should continue to promote the benefits of membership at SEM High Teas, possibly providing, for future years, an immediate means to sign-up. Better publicity for an ever more clearly defined set of membership benefits (such as voting rights, eligibility for the fieldwork grants and student bursaries, and access to a members' area on the website) is already having a positive effect on 2016 membership recruitment.

Membership information is currently being transferred to BFE's own database in preparation for going live with in-house management for the 2017 renewals onwards. This should finally assist in the hands-on exercise of improving membership retention by identifying lapsed members, encouraging new memberships from across the student body and from conference attendees, and ensuring that members are in the appropriate self-declared bands. Meetings with T&F staff in March and April are positive and ongoing to ensure a smooth transition and the resolution of residual service issues.

Caroline Bithell asked if it was necessary for members using Direct Debit to cancel the existing deal. RA said that it would be necessary, as the BFE would soon be using another platform, Direct Debits should be cancelled when the new system starts to be used.

## **8. Treasurer's Report**

RA reported that in 2015, BFE made a modest overall surplus, in cash-accounting terms, of £861.37. Both income and expenditure increased substantially year-on-year. T&F has continued to manage BFE membership, returning some of the individual subscription money as membership 'payback'. This year BFE received a much more favourable payback rate (on 2014 memberships, paid in 2015), with payback up from £1.6k to £3.6k, an important boost to BFE finances. Following several years of investigations, it was determined in 2015 to move towards bringing membership back 'in-house' and this process was initiated. Negotiations with T&F are on-going and steps are also being taken to put the necessary Web/IT infrastructure in place to allow this to happen using the powerful open-source CiviCRM platform (designed for non-profit organizations).

The BFE continues to receive royalties from three organizations (Taylor & Francis, JSTOR, and the Publishers Licencing Society). T&F royalties of c. £2k (5% of institutional subscription revenue once revenues exceed a threshold of £35k) continue to slowly increase, with a guaranteed £1k paid in advance and the balance received the subsequent year. Royalties from JSTOR, also c.£2k, are slightly more volatile (partly explained by exchange rate variation). Publishers Licencing Society Ltd royalties have now almost completely tailed off. Additional money received from T&F since 2011 for editorial fees partially nets off against BFE editorial costs (the related income and costs both increase slightly year-on-year). Significant extra

income of £2.2k was received in 2015 from the IMR as BFE's share of the 2014 conference surplus. The £1.6k of 'High Tea' recharge income includes a delayed payment from the previous year but also a small inaugural sponsorship of the 2015 ICTM event.

BFE's expenditure increased on the previous year, from £10k to £14k. The robust bank balance has also allowed for investment of £2.6k in the BFE archive project in addition to funding the BFE administrator role. BFE contributed £741 (€1k) to support a shortfall for the BFE-SFE 2015 joint annual conference in Paris, and could also offer two £100 Student prizes, and five £100 student bursaries. For the first time, BFE organized a 'High Tea' event at ICTM (Kazakhstan, Jul.2015) in addition to the now regular 'High Tea' at SEM (Austin,TX, Nov.2015).

## **9. Other reports**

**9.1 Promoting BFE.** FMD is doing a great job keeping the BFE Facebook site updated and active. She also administrates the Facebook group Ethnomusicologists in the UK, which she set up before she was appointed BFE administrator. FMD explained the use of each social medium and encourage members to send their news and announcements. AV reported that the High tea at SEM is becoming a major event and that the last SEM was a great success. KH also reported that following on from the success of the BFE High Tea Party at SEM, the BFE held their first High Tea Party at the ICTM conference in Astana, which was a well-attended event and promise to be a very popular one.

**9.2 BFE Archive.** FMD reminded the membership that in 2014, the BFE embarked on the exciting project of building its first institutional archive, she was very pleased to report that the BFE archive is now ready. FMD has gathered, catalogued and summarised documents from 1973 onwards. BN congratulated Fiorella as she has done a terrific job preparing the Archive. This constitutes a major contribution not only to the UK, but to the entire music world. The BFE now has 6 Databases, 8 big lever files, 75 publications e.g. Newsletters, Bulletins and Journals.

**9.3 Ethnomusicology Committee at the RAI.** The RAI Ethnomusicology Committee is chaired by John Baily and includes Stephen Wilford (Hon. Secty.), Margaret Birley, André Grau, Carolyn Landau, Jeremy Montagu, Suzel Reily, David Shankland (Director of RAI), Stephen Cottrell, Barley Norton, Kevin Dawe, Angela Impey, Jerome Lewis, Tina Ramnarine, Martin Stokes, Fiona Magowan, Amanda Villpasteur, Anna Morcom, Hélène Neveu, and Corresponding Members Suzel Riley, Noel Loble and Helen Rees. The main objective of the committee is to draw anthropology, ethnomusicology and ethnochoreology in the UK closer together by way of public lectures and seminars.

**9.4 Ethics Statement.** KH reported that for some time the BFE has been aware of the need to prepare an Ethics Statement and this has now been completed. The Statement was circulated to members in March 2016 prior to planned publication on the BFE Website. BN thanked Prof Keith Howard, Dr Muriel Swijghuisen Reigersberg and Monique Ingalls, for their work drafting the Statement. KH explained that during the preparation of the Statement, the BFE consulted the SEM Position Statement on Ethics, and the BFE is grateful to the SEM Board for permitting some aspects of the

SEM Position Statement to be used in the BFE Ethics Statement. KH asked the membership for comments, changes and editions to the document, the membership decided to use the already prepared and presented Ethics Statement.

**9.5 BFE Visual ID.** FM reported that over the past year the BFE Committee has discussed strengthening its visual identity in order to increase visibility and awareness of the organisation. To this end, FMD contacted the designer Sandina Miller with a brief to prepare a 'basic visual identity' for the BFE, including a new text-based logo and a business card design. FMD reported that the BFE has now a new logo. FMD showed various versions of the logo to the membership. The new BFE logo will be widely used on the website and on print and electronic communications. BN thanked FMD and the 'Visual ID Working Group', which comprised several members of the BFE committee (Hettie Malcolmson, Noel Loble and Byron Dueck), for delivering this project.

**9.6 BFE Annual Conference in Sheffield.** AK gave a presentation announcing the next BFE Annual Conference between 20-23 April 2017. The conference is open to any area of Ethnomusicology, however, there is a suggested theme: "Tradition Today".

**9.7 BFE One-day Conference in Edinburgh.** TW gave a presentation announcing the next BFE One-day Conference on the 22<sup>nd</sup> of October 2016 in Edinburgh. The theme will be: "Radio and Ethnomusicology".

## **10. AOB**

**10.1** Ioannis Tsioulakis informed the gathering that the Anthropology Department at Queens University of Belfast is closing. He will be in touch with the BFE membership to organise resistance or reactions to these terrible news.

**10.2** Andrew Green reported that he together with an ethnomusicology postgraduate is trying to activate the Ethnomusicology Discussion Group again. Andrew asked for opinions and help in order to decide whether the EDG should become a Study Group of the BFE – IMR. BN suggested that LB liaise with the EDG group in order to seek opportunities.

**10.3** JS encourage members to send articles to Ethnomusicology Forum. He reported that the first versions of the journal contained mainly British articles or articles made in Britain and that now the great majority of articles are from abroad.

**11. Book Prize 2016 announcement:** RH reported that the BFE book committee (Trevor Wiggins, Rachel Harris, and Chloe Alaghband-Zadeh) worked long and hard during the selection process, and were impressed by the extremely high quality of many of the books. The books were written by authors from diverse institutional backgrounds on subjects spanning the breadth of the current ethnomusicological field. The BFE is grateful to all those who submitted books to this competition and looks forward to future contributions.

### **Winner of the BFE Book Prize 2016:**

**Nooshin, Laudan.** *Iranian Classical Music. The Discourses and Practice of Creativity.* Ashgate Press, 2015.

*Iranian Classical Music* is the product of a long journey by the author from her PhD to recent research, revisited in the light of post-colonial theory, and interrogates many aspects of theory through the lens of the study of musicians and their practices. It aims to understand musical creativity as meaningful social practice, to find an approach through Iranian creative practice that overcomes the composition/improvisation dualism and undoes the logic of alterity. As well as the detailed engagement and analysis of Iranian music, this monograph is located within a theoretical discourse that includes issues relevant to all ethnomusicological research, including a critique of binaries (ethno/musicology, West/East, folk/art, us/them, individual/collective), connections between musical and linguistic cognitive processes, music/linguistic grammars, the motor/body creative impetus, and defining terminology when moving between languages. The structure of the book is clear and logical and the notational examples are fully supported with an included CD. The writing style is very clear, dealing with complex issues and explaining them, showing great awareness of issues of language and communication with a wide readership.

### **Commendation Book Prize 2016:**

**Villepastour, Amanda.** *The Yorùbá God of Drumming. Transatlantic Perspectives on the Wood that Talks.* University Press of Mississippi, 2015.

*The Yorùbá God of Drumming* is a multifaceted book with an emphasis on collaboration, deeply immersed in Yorùbá studies. It shows meticulous attention to detail and is densely referenced, with a strong sense of passion for the subject. It supports writing from practitioners whose voices might otherwise not be heard, including them as the authors rather than informants, showing impressive editorial skill in making this a coherent book while retaining a diversity of experience and communication styles.

### **12. Next AGM: April 2017, Sheffield University**