

Candidates for Ordinary Members of the Executive Board (2025–2029)

Sylvia Bruinders (South Africa)



I am Associate Professor and Head of Ethnomusicology and African Music at the [South African College of Music](#) at the University of Cape Town (UCT) where I teach courses in Ethnomusicology, [African and World musics](#). I am currently Director of the multi-institutional Pan-African Mellon-funded research project, *Mapping Africa's Musical Identities*, which includes six universities on the African continent. I published several journal articles and book chapters from my dissertation on the [Christmas Bands Movement](#) in the Western Cape. My monograph, *Parading Respectability: The Cultural and Moral Aesthetics of the Christmas Bands Movement in the Western Cape, South Africa* (NISC 2017) was supported through a Postdoctoral Fellowship of the African Humanities Program, funded by the Carnegie Corporation through the American Council of Learned Societies.

I first attended the ICTMD conference in Durban, South Africa, in 2009. Due to unforeseen circumstances, the next time I could attend was the Kazakhstan conference in 2015, but it was there that I decided that this organisation was my academic home, and I have attended every World Conference ever since. I also attended the inaugural meeting of the Study Group of African Musics (SGAM) in Durban, 2015, and in Ghana in 2018. In 2017 I was elected to the Executive Committee of SGAM as treasurer, in which position I served until 2019. I am currently Liaison Officer for South Africa, and I co-published an article with a former doctoral student in the [Yearbook for Traditional Music](#) in 2022.

I truly appreciate the global reach and internationalism of ICTMD, particularly the encouragement of African scholars to participate in the organisation through the Study Group on African Musics, especially when we can meet in person. I encourage my colleagues in the multi-institutional research project to attend ICTMD conferences, and most were able to attend, as well as a few students, albeit not all in person, in Lisbon, Portugal, 2022. The research project offered two panels and the students slotted into various other panels. I also encourage our postgraduate students at UCT to attend World Conferences and Study Group symposia, which several have done over the years. I perceive these efforts as assisting with growing future generations of ICTMD scholars.

My passion lies in the promotion of the study of African musics in academic institutions on the continent. Surprisingly, African musics do not take central position in most music departments, and play a subordinate role to Western art music, jazz, and even popular music in our institutions. Understandably, there is often a country or regional bias, so that African students do not learn much about various other musics on the continent. Through coordinated efforts within ICTMD, particularly within SGAM, we can change this prevailing situation by foregrounding and programming musics of the continent in our various institutions. I envision my role on the executive of ICTMD to assist with strengthening the African presence.

Kirsty Gillespie (Australia)



I first joined ICTMD in 2003 as a graduate student of the Australian National University, where I found a welcoming community of like-minded scholars. Since receiving a PhD in 2008 for my research on music in a Papua New Guinea community, I have served the Council in a number of positions, including as Secretary of the inaugural Australia/New Zealand Regional Committee, Chair of the Study Group on Music and Dance of Oceania, Audio Reviews Editor for the *Yearbook for Traditional Music*, and on the inaugural EB Committee for Book Prizes. I was a member of the Programme Committee of the 46th ICTMD World Conference in Lisbon, and am currently serving Programme Co-Chair

for the upcoming 48th ICTMD World Conference in Wellington, New Zealand. I have presented in-person at three ICTMD World Conferences, as well as at symposia of the Study Groups on Music and Dance of Oceania and on Applied Ethnomusicology.

In addition to my publications on Pacific music and culture, I have contributed chapters to key ethnomusicology texts such as *The Routledge Companion to Ethics and Research in Ethnomusicology* (edited by Jonathan P.J. Stock and Beverley Diamond, 2023), *Ethnomusicology: A Contemporary Reader, Volume II* (edited by Jennifer C. Post, 2018), and the Council's own history, *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (edited by Svanibor Pettan, Naila Ceribašić, and Don Niles, 2022). I was also co-editor of and contributor to the festschrift for former ICTMD Secretary General Stephen Wild, entitled *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild* (edited by Kirsty Gillespie, Sally Treloyn, and Don Niles, 2017).

I recognise inclusivity as one of my driving values and seek to extend that into my work for the Council, particularly in the areas of language and access to events. As well as ethnomusicology, I hold qualifications in linguistics, with a focus on translation and interpreting. I see the multilingualism of the Council's membership as a source of great richness and would like to see languages other than English increasingly included in ICTMD events, publications, and communications. In addition, I believe strongly in the value of online ICTMD initiatives that allow for the participation of members who cannot travel due to limitations such as cost, health, and carer responsibilities, and would like to see such online initiatives extend to include opportunities for social engagement amongst the membership. I deeply value the friendships and working relationships I have formed with ICTMD members around the world, and would be honoured to be able to contribute further to the Council's development as an Ordinary Member of the Executive Board.

Lea Hagmann (Switzerland)



Ever since I joined the ICTMD in 2016, I have regarded this organisation as a perfect example of how people from literally all over the world manage to collaborate in a kind, productive, self-reflective and respectful way. In my opinion, this is one of the main strengths of ICTMD, as such a vision is often more easily spoken about than truly put into practice, while at the same time, it seems to be the absolute necessary basis on which we can all build a healthy, peaceful world together. As an ethnomusicological society, the ICTMD has been very attractive for me with its broad variety of on- and offline events, its many specialised

Study Groups, its high-quality academic journal, its numerous prizes, and functioning World Network.

Given this wonderful framework, it has been a great pleasure for me to be involved with various ICTMD activities and sub-organisations. I have attended several world conferences, have published in the *Yearbook for Traditional Music*, have been a committee member of the Swiss Society for Ethnomusicology CH-EM (the National Committee for Switzerland) since 2019, as well as a committee member of the British Forum for Ethnomusicology BFE (the National Committee for the UK) since 2018, where I am currently in the role of the ICTMD liaison. With BFE, I am also responsible for the creation and supervision of the [BFE Podcast Project](#), which has been quite successful since its introduction in 2019. In 2023, I had the great honour of receiving an Honorary Mention from the ICTMD Documentary Film Prize committee for my cine-documentary *Beyond Tradition*, a recognition that encouraged me to now start a new cine-documentary project. Lately, I have been closely involved with the creation of a new Study Group (on Multi-species Sound and Movement Studies), where I supported the core team of this Study-Group-in-the-Making for their Inaugural Symposium. Given my positive experiences in all these ICTMD-related activities, I would be delighted to serve the Council as an Executive Board member.

What I can offer ICTMD in particular is my broad expertise in alternative ways of publishing ethnomusicological research:

- **Audio-podcasts:** Being a radio journalist besides my academic involvement, I am experienced in teaching about and evaluating as well as creating audio-podcasts
- **(Cine)-documentaries:** Having been involved with the creation of (cine)-documentaries since 2018, I would like to share my expertise or advice with ICTMD in the conception and creation of ethnomusicological (cine-)documentaries
- **Other-than-academic writings:** I would like to support ICTMD in promoting alternative way of writing (e.g. other-than-academic books or (online) articles)

Alternative forms of publishing academic research seem to be gaining importance in spreading our research beyond the academic ivory tower and reaching a wider audience. I regard this as crucial because only if we reach people beyond academia, will it be possible to share our knowledge and experience in building bridges, and thus contributing to intercultural understanding in a peaceful as well as enjoyable way.

<https://www.leahagmann.ch>, https://www.musik.unibe.ch/ueber_uns/personen/assistierende_dozierende/dr_hagmann_lea/index_ger.html

Olcay Muslu (Türkiye)



I am excited to be nominated for continuing my work on the Executive Board of the International Council for Traditions of Music and Dance. I believe I have substantial contributions to make to the Council over the coming years. My [current work](#) is on the crossroads of education, performance, and sustainability. I am continuing my academic activities as a Research Associate at the University of Kent, Centre for the Study of Higher Education in the UK. As one of the founding directors of Hatay Mustafa Kemal University Antioch State Conservatory, I have been contributing to shaping, structuring, and developing a new Turkish Music Programme for teaching traditional music there for five years (2017–

2022). Before, I have worked within and outside the academy for many years: as a professional dancer, a cultural industry professional, and as an educator using formal and non-formal education models in the training of young musicians, dancers, music scholars, and industry professionals. I believe this has given me valuable insights within and beyond academia. This has also led to my current position on the Executive Committee of the vibrant Study Group on Applied Ethnomusicology, which I have arranged to meet in my hometown Istanbul in October, jointly with the Study Group on Sacred and Spiritual Sounds and Practices.

In addition to actively participating in ICTMD World Conferences (and on the Executive Board over the past year), I have been most active in the emerging field of applied ethnomusicology, which elicits key questions on the position and role of all ethnomusicologists today, touching on ethics, agency, different ways of knowing, (post)colonialism, gender, diversity, equity, and inclusion. Over the past twelve years, my focus has been on cultural sustainability, with fieldwork focusing on traditional music and dance in Anatolia. Last year, I was appointed founding director of MIRAS, Centre for Cultural Sustainability (www.mirasheritage.org), which works on rebuilding cultural life for communities in Southeast Türkiye after the devastating earthquake of February 2023.

With this experience in conducting projects on the sustainability of traditional music and dances of Türkiye and the constructs underlying such work, I believe that I bring relevant perspectives to ICTMD. In addition, I'll bring contemporary knowledge and experience of the Middle East and Eastern Mediterranean region, which I feel are often underrepresented in forums like ICTMD. There has not been Turkish representation at Board level since Ahmet Adnan Saygun, who joined the organisation as a representative of Türkiye, and served as an elected member of the IFMC Executive Board during 1947–1962. He took an active part in the postwar cultural debates on authenticity and the revival of national dance and music repertoires, working tirelessly on giving visibility to traditional dance and music from Türkiye. Sixty years later, I'd be proud to follow in his footsteps and continue contributing to the future of ICTMD in any way I can.

Marcia Ostashevski (Canada)



I began attending ICTMD in 2001 as a graduate student, as a single mother with my young son, and Council members were welcoming and supportive. It was clear to me then as it is now that ICTMD is the most diverse, inclusive, and important organization in our field, worldwide. I am therefore delighted to stand as a nominee, hoping to serve a second term as an Ordinary Member on ICTMD's Executive Board (EB).

Through 25 years of executive and administrative positions in universities, and music and heritage industries, including 11 as Canada Research Chair and Founding Director of the [Centre for Sound Communities](#) at Cape Breton University (CBU), I have gained a deep appreciation for leadership, administrative, and scholarly activities. As an active researcher (Indigenous music and dance, sacred music, migration and diaspora), I regularly perform, produce recordings and films, host symposia and public programming, and publish. I also teach music, dance, anthropology, and community studies. Prior to CBU, I managed a living history museum, and learned much about government programmes and policies that inform our work as artists and scholars.

Over the past 6 years as an Ordinary Member of the Executive Board, I have:

- Served on committees (e.g., colloquia, ethics, prizes), including for urgent matters (e.g., Name of the Council);
- Mobilised local and global networks and resources for initiatives like the ICTMD Dialogues (e.g., hired students, co-edited a [digital book](#));
- Worked with members to establish the Early Career Scholars Network;
- Supported the transformation of a museums/archives committee to its current form.
- Collaborated to establish a new Study Group on Sacred and Spiritual Sounds and Practices (for our 2024 joint meeting with Applied Ethnomusicology, I contribute service and funding for travel subventions, students hires, practitioner involvement);
- Facilitated international partnerships in research, teaching, and symposia; exchanges with culture bearers, students, and faculty; and university and industry MoUs.

I also serve as Programme Committee Co-Chair for the 48th ICTMD World Conference (Wellington, 9–15 January 2025).

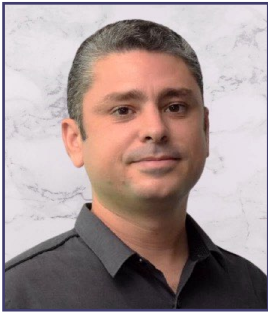
Given my passion as a leader and administrative experience, reputation as a collaborator and team-builder, relationships with diverse stakeholders, skills in supporting research and interdisciplinarity, record in creative research, range of teaching and student training, and my demonstrated commitment to equity, diversity, inclusion and accessibility, [I believe I have much to contribute to our Council](#). If re-elected, I will continue to:

- Nurture relationships, enrich communications, and encourage collaborations;
- Foster inclusiveness, and advocate for the use of knowledge, skills, and resources for social justice;
- Promote “critical, creative research” in research, teaching, and evaluative contexts; and

- Facilitate intergenerational learning and Council governance, supporting early career scholars through applied opportunities and their stronger presence in the Council.

Fully aware of the commitment and activities involved in service on ICTMD's Executive Board, I ask for your vote to allow me to continue to support the Council and its members around the world. I also invite you to join me in our important work, to find ways to connect with and support one another, including the artists and culture bearers and communities with whom we work and make our lives.

Mayco A. Santaella (Malaysia/Argentina)

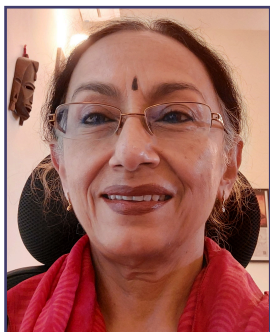


I am a Professor at the Department of Film and Performing Arts and Dean for the School of Arts at Sunway University, Malaysia. I studied at the University of Hawai'i at Mānoa as an East-West Center fellow, researching music and dance traditions of the extended Sulu Zone (east Malaysia, southern Philippines, and eastern Indonesia) and its links to the Nusantara region. I carried out fieldwork for my doctoral studies in Central Sulawesi (Indonesia) as a Fulbright research grant recipient. Recent publications include *Made in Nusantara: Studies in Popular Music* (2021), *Popular Music in East and Southeast Asia: Sonic (under)Currents and Currencies* (2022), *Performing Arts and the Royal Courts of Southeast Asia* (2023 & 2024), and *The Sulu Zone: A Maritime Cultural Complex* (2024)

I have contributed to ICTMD in various capacities. I served as Executive Committee member of the ICTMD Study Group on the Performing Arts of Southeast Asia (PASEA); Programme Committee Chair of PASEA's 5th symposium (Malaysia); Local Arrangements Committee Co-Chair of PASEA's 6th symposium (Myanmar); Secretary of the ICTMD National Committee for Malaysia; Vice Chair of the ICTMD Study Group on Music and Minorities; Member of the ICTMD Executive Board Committee for Translations; Member of the ICTMD Executive Board Committee for the Name of the Council; Programme Committee member of the ICTMD 2023 World Conference; Programme Committee Chair of the joint IASPM-SEA & ICTMD Malaysia 2023 Joint Conference; Programme Committee member of the ICTMD Study Group on Music and Minorities (Sri Lanka); ICTMD Executive Board member (2023–2025); and host of the recent symposium of the ICTMD Study Group on Music, Gender, and Sexuality (August 2024).

I am honoured to be nominated for Executive Board member, and accept this nomination both with gratitude and a great sense of responsibility. If elected, I will contribute to the development of various ongoing projects, such as initiatives for diversity and inclusion, the role and relevance of archives in the twenty-first century, and the Dialogues project. Additionally, I am keen to explore and support initiatives dealing with early and mid-career researchers, academics, and practitioners; develop collaborations with other organisations including [IASPM](#), [SEM](#), and [CMS](#); and explore new ways for ICTMD to address new paradigms and approaches while maintaining its current best practices and the strong sense of community characteristic of the organisation. I look forward to continuing my service to the organisation as member of the Executive Board, developing stronger links among ICTMD colleagues, and strengthening relations with partner institutions.

Urmimala Sarkar (India)



I came to know ICTM (now ICTMD) in 2010, through the research and writings of some famous dance anthropologists and ethnochoreologists. Adrienne Kaeppler encouraged me to become a member, convincing me about the organisation's work. I attended the Ethnochoreology Study Group symposium in Ireland in 2012, and have never looked back. The Council impressed me immensely with its nurturing and encouragement of practice, documentation, and academic research. Over the last 12 years I have worked to build a South Asian presence in the organisation, and since 2018 I have been the Liaison Officer for India. It is exciting to see that the Indian participation has grown steadily in that time.

My engagement with the organisation began with the steady growth in the number of scholars from India and other developing countries, where difference in economic standards, financial difficulties and language barriers still remain unsurmountable obstacles. Working to build a bridge between the ICTMD and South Asia has now become easier with time, and ICTMD is now better known in this part of the world. As a specialist in dance studies, performance studies and social/cultural anthropology, I have benefitted from the scholarship at ICTMD global events and work of its Study Groups. I envision more fruitful exchanges between the dance and music scholars of South Asia and this global organisation, and am excited about any opportunity that I would have to build these communication links, if I am elected to become an ordinary member of the Executive Board (EB).

ICTM has recently become ICTMD. I have worked hard with the other members of the EB Committee for the Name of the Council for the landmark inclusion of DANCE in the name of the organisation. We have rigorously read the organisation's history, its different stages of growth, its increasing sensitivity regarding an inclusive vision, and the future goals and possibilities. We have participated in passionate debates, discussions, roundtables, and have been able to convince its membership about the necessity of including dance as an equal and strengthening component of the organisation's future vision.

I realise that ICTMD is the only organisation that feels like my intellectual home. If elected I would like to work with young and emerging scholars from different parts of the globe to facilitate diverse scholarship across geographies, class, race, and language-segregated groups and their inclusion in ICTMD through intergenerational and intercultural dialogues. Because of my temporary inclusion in the Executive Board, I also appreciate the extensive work done by the EB members, and I shall be happy to share those responsibilities in all possible ways if I am given the opportunity. I also know that with my long publishing experience as an author, journal editor, and with my experience as a professor/dean of dance studies, I might be able to contribute significantly in the editorial works whereby an inclusive review system may be further developed for scholarships from different parts of the world for ICTMD publications.

Sally Treloyn (Australia)



I am currently Associate Professor in Ethnomusicology and Intercultural Research at the University of Melbourne. Since the later 1990s I have been an applied ethnomusicologist, with a special interest in dance-song traditions of northwest Australia, and issues relating to archives, access, sustainability, and ethics. I am a non-Indigenous scholar and pay respects to the Boonwurrung and Wurundjeri Woiwurrung Peoples, on whose Lands I work, Wandjina-Wunggurr Peoples with whom much of my research of my research has been conducted, as well as all Indigenous and First Peoples on whose Lands I have presented and those who may be encountering this nomination.

My contributions to the International Council for Traditional Music and Dance have largely been in the context of presentations and organising panels for ICTMD conferences and participation in Study Group meetings. I have greatly enjoyed and benefited from Study Group activity, notably the Study Group on Music and Dance of Oceania, and the Study Group on Applied Ethnomusicology, participating and presenting at the 3rd Symposium of the Study Group (Nicosia, Cyprus) in 2012, the 5th in 2016 (Nova Scotia, Canada), and the 6th in 2018 (Beijing, People's Republic of China).

The first ICTMD World Conference at which I presented was the 42nd in 2013 (Shanghai, People's Republic of China). At the 45th ICTM Conference in 2019 (Bangkok, Thailand) I had the opportunity to organise a plenary session including several emerging Indigenous musicians, dancers, and community-based researchers, from Australia as well as colleagues from Canada. Made possible by the affordance of virtual participation, I was able to co-organise two sessions at the 46th ICTM Conference in 2022 (Lisbon, Portugal), again prioritising participation and presentation by Indigenous musician-researchers. I was honoured to present a paper co-authored with Rona Goonginda Charles at the 1st ICTM Forum (University of Limerick, Ireland) in 2015, which was later published in *Transforming Ethnomusicology* Volume II, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco. I have had the honour of contributing to numerous other publications associated with ICTMD over the years.

In terms of my potential contribution to ICTMD as an Executive Board member, I note that in addition to my research and teaching position, I currently serve as Associate Dean of Diversity, Equity, and Inclusion for the Melbourne Conservatorium of Music and Victorian College of the Arts, and Deputy Head of the Wilin Centre for Indigenous Arts and Cultural Development. I have served on numerous committees and working groups at faculty and university level for over a decade, and have co-convened multiple symposia. I have substantial experience as an active contributing member and chair, and value the opportunity for collegiality, learning, and leveraging knowledge and collective effort to make real change in the academy and people's lives. With humility, I bring this enthusiasm and experience to the Council. In addition to my area of expertise, I would also bring knowledge of diverse disciplinary research methodologies, equity, and ethics in institutional and community contexts, as well as strong networks across Australia and my fields beyond.

Yu Hui 喻辉 (China)



As the first musicologist to receive the Changjiang Scholar Distinguished Professorship, China's highest academic accolade in the social sciences and humanities, and as a life member of ICTMD, I accept this nomination with profound gratitude and a strong sense of responsibility.

For over three decades I have dedicated myself to the preservation, research, and dissemination of traditional music. My academic career began in the early 1990s as a tenured faculty member at the Shanghai Conservatory, followed by PhD training in ethnomusicology at Wesleyan

University. My scholarly work spans a broad range of topics, including ethnomusicology, digital musicology, traditional Chinese music practices, and ancient music theories. Recent publications include *The Oxford Handbook of Music in China and the Chinese Diasporas* (co-edited with Jonathan Stock, Oxford University Press), *Traditional Chinese Music Research: An Insider's Explorations* (forthcoming, Palgrave Macmillan), *Oriental Music in the Digital Times* (Moscow State University Press), *Global Perspectives of Chinese Music in the Internet Age* (co-edited with Stephen Wild, Zhejiang University Press), and a chapter in *Qupai in Chinese Music: Melodic Morecognisedels in Form and Practice* (Routledge), along with more than ten books published by various academic presses in China.

My career has been deeply rooted in service. As a former Dean of Arts at three major Chinese universities, I successfully secured over 2 million USD in funding to advance world music research, education, and international collaborations. I established the first Javanese Gamelan and jazz music programs at Chinese comprehensive universities, and was recognised by the Indonesian Consulate for organising the inaugural performance tour of a Chinese Gamelan ensemble in Indonesia.

My involvement with ICTMD began at the 32nd World Conference in Hong Kong and Guangzhou in 1991. Since then, I have actively participated in various ICTMD activities, including editing and publishing the proceedings of the first symposium of the Study Group on Audiovisual Ethnomusicology, *Ethnomusicology in the Audiovisual Times*. As an editor of *Asian Musicology*, now published by Peter Lang, I have worked for over a decade to promote a global understanding of Asian musical traditions.

If elected, I will prioritise enhancing the representation of East Asian musical traditions in alignment with the growing influence of the Global South. Drawing on my experiences in Yunnan, China's hub for ethnic minority culture and anthropological research, I recognise the importance of ICTMD's commitment to ethical collaborations with Indigenous and minority communities. I will focus on establishing robust mentoring programmes, encouraging co-publications, and facilitating the repatriation and dissemination of cultural materials to promote inclusivity and equity.

The future success of ICTMD hinges on embracing diverse perspectives, innovative ideas, and effective outreach strategies. The musical expressions of nearly a quarter of humankind in China, deeply rooted in Confucian aesthetics, philosophical ideologies, and historical literature, deserve improved global exposure, interpretation, and exploration. I am committed to bringing these perspectives to the forefront, ensuring that ICTMD remains dynamic and inclusive by continually updating its governance and policies and incorporating best practices from our sister organizations.

Candidates for Vice President (2025–2029)

Brian Diettrich (New Zealand)



ICTMD has never been more essential than in the present. As we confront cultural problems and issues internationally through our research, ICTMD offers global leadership but also local advocacy. Since first joining ICTMD in 2002 I have continued to believe that the Council makes a unique impact across the globe, not only in music and dance, but in forging connections among societies and in promoting cross-cultural communication. Questions of cultural rights in music and dance, issues of social justice and precarity, and international conflicts all present critical challenges for us, but they also prompt us to strive for increased

international dialogue.

As someone committed to ICTMD and its mission, I am delighted to stand for election for Vice President, and if elected I will support our shared aims through international cooperation. I believe it is crucial to promote the work of Study Groups and to advocate for underrepresented areas in the council, particularly as ICTMD grows its diverse World Network. In 2017 I co-led the organization of an externally-financed ICTMD fund for Indigenous researchers, to improve diversity and access to symposia. I support more initiatives for new and emerging researchers for the future of the Council, and in 2022 I created the ICTMD Student Paper Prize to acknowledge student research within World Conferences. From my research background in the Pacific, I am a strong advocate for dance initiatives within ICTMD. Moreover, I strongly believe that we should engage more closely with multiple languages across our activities. If elected I will advocate for transparency, accessibility, and equity across the Council and its work.

I have served ICTMD as an Ordinary Member of the Executive Board (2019–2025), as Programme Committee Co-Chair (with Marie Agatha Ozah) for the 47th World Conference in Ghana (2023), as Chair of the Executive Board Prize Committee (2022–2025), as Chair of the Study Group on Music and Dance of Oceania (2015–2021), and as an ICTMD representative for RILM on its Commission Internationale Mixte. I am currently Chair of Local Arrangements for the 48th World Conference in New Zealand. I have published articles in the *Yearbook for Traditional Music* and presented work at World Conferences and numerous Study Group symposia.

My research has examined traditional music and dance in areas of heritage, repatriation, education, and the environment, and most recently about environmental sovereignty within Indigenous music. I am a co-author of *Music in Pacific Island Cultures* and co-editor of *Perspectives in Motion: Engaging the Visual in Dance and Music*, and my work is published widely in scholarly journals and edited volumes, including by translation.

In New Zealand I am Associate Professor in Ethnomusicology at Victoria University of Wellington; I previously taught ethnomusicology in the United States and the Pacific Islands, and I have held residencies in Taiwan, Japan, and Hawai'i. I welcome the opportunity to advocate for ICTMD members, and to assist in fostering our shared international goals. I thank members of the Council for the nomination and the opportunity to stand for election with my peers.

Jean Kidula (USA/Kenya)



I have been a member of ICTMD for at least 20 years. My official membership began after my doctoral studies however, my interest started much earlier when I was an undergraduate student in Kenya. As part of our music studies, we were required to perform African music and dance, all labelled 'folk' or traditional music. At that time there was little respect in the academy for these 'simple oral' traditions. During my final year as an undergraduate, one of my professors challenged me to transcribe Hugh Tracey's African Music Series recordings. The exercise exposed the complexities of the musics and transformed my thinking. ICTMD, first known as International Folk Music Council, was one space where these musics were written about for academic consumption and another of my professors was a member of the Council. That began my curiosity about the Council, but it was an ambivalent one.

I was uncomfortable with the term 'Folk' because of its history in the colonies and the fact that not all musics studied were 'folk' in the colonial and popular usage of the term. Renaming to International Council for Traditional Music was a much-appreciated change. The most recent name change (2023) to International Council for Traditions of Music and Dance, whose discussions were ongoing during my tenure as an Executive Board member (2009–2015), is a better index for the interests and activities of the body.

One reason I became engaged with the Council, have never missed a biannual conference since, and am involved in Study Groups, is that it is international..., well, global. It is not just the subject matters that researchers, scholars, and performers engage in that are international and diverse, it is the fact that conferences, symposia, and Study Group meetings are held in different parts of the world. Apart from regular paper/panel presentations, workshops, and docu/film shows, the programming typically showcases the musics, dances, musicians, or even performance and contextual venues of the countries where the meetings are held. This exposure has positively transformed the Survey of World Music courses I teach. Such developments are a small index of the larger collaboration of ICTMD with UNESCO and other bodies in (in)forming and impacting classroom teaching, research and academic scholarship; national and global cultural policies, as well as upholding and safeguarding material, performance, other artistic heritage. I hope to advocate for, and find ways to increase funding for in-person travel to and participation in meetings as much as possible, even with hybrid alternatives.

I am a strong believer in preparing future generations to uphold the good set in place by previous and current scholars/performers but also to expand on and improve it. I will continue some of the work I began as a Council member to invite more countries, scholars and students into the membership for a richer, better-informed dialogue, in order to enrich our scholarship as well as fuel artistic innovation and creativity.

Candidates for President (2025–2029)

Razia Sultanova (Uzbekistan/UK)



I am honoured to present my candidacy for the Presidency of the International Council for Traditional Music and Dance (ICTMD). With over three decades of active involvement in ICTMD and a lifelong commitment to ethnomusicology, I am dedicated to fostering a vibrant, inclusive global network that champions cultural diversity and scholarly excellence.

If elected, my focus will be on three key areas:

Promoting Cultural Diversity:

I will prioritise the inclusion of underrepresented regions and communities, aiming to increase membership from areas rich in music and dance traditions yet often overlooked. Leveraging my current institutional affiliations, I will work to bridge the gap between ICTMD's Western and Global South members. My experiences in the former Soviet Union and my work across Europe have equipped me to revisit ICTMD's financial model, creating a more equitable membership structure based on income levels. Additionally, I will improve ICTMD's communications to ensure it remains a welcoming space for all members, recognising the linguistic and cultural challenges many face in a global organisation.

Enhancing Research and Education:

I will initiate global educational partnerships with universities, schools, and cultural institutions to promote traditional music and dance as vital expressions of identity. This includes securing scholarships and fostering innovation through interdisciplinary collaboration with national and international cultural bodies, such as Turksoy. My previous initiatives, including facilitating attendance at Study Group Symposiums at SOAS and Cambridge and organising the Nowruz Celebration Festival at Cambridge University, underscore the potential impact of these efforts.

Strengthening Global Networks and Partnerships:

I will prioritise the responsible integration of AI to digitise, archive, and preserve traditional music and dance, while expanding ICTMD's multilingual accessibility through advanced translation technologies. By making our resources more accessible, we can foster greater global collaboration among our members.

My multicultural background as an ethnomusicologist, scholar, filmmaker, performer (singing and playing the *dutar*), and dancer (with 20+ years of experience in Scottish dance) has deeply shaped my professional journey. Born and educated in Uzbekistan and Russia, I have lived in France, Germany, and the UK since 1994. As a migrant woman, I have explored the intersections of gender, music, and culture, particularly within Islamic societies, refugee communities, and conflict zones. I have authored, edited, and co-edited ten books and journals in English, French, and Russian, and I currently conduct research at Cambridge Muslim College.

Over my 30 years with ICTMD, I have served in multiple roles, including Executive Board member, Vice President, and on several key Committees such as Ethics, the Prize Committee, on Revision of the Statutes and Memoranda, etc. I was instrumental in organising the 2015 ICTM World Conference in Astana, which brought together 600 participants from 70 countries. I also founded two ICTMD Study Groups: on the Turkic-Speaking World and on Global History of Music.

As President, I will address the pressing challenges of our time by promoting cultural diplomacy and resilience. ICTMD plays a critical role in fostering empathy and cultural understanding through traditional music and dance, and I am committed to advancing our mission.

Tan Sooi Beng (Malaysia)



It is an honour to be nominated for President of ICTMD. As I have been attending ICTMD World Conferences since I was an early career scholar in the late 1990s, I am well acquainted with the Council's visions and goals. I have been actively engaged in the Council at various levels. I have served as an elected Executive Board (EB) Member (2005–2014, 2016–2020) and Vice President (2021–2025). I was the Programme Co-Chair of the 45th World Conference in Bangkok (2019), and Co-Guest Editor for Vol 52 (2020) of the *Yearbook for Traditional Music*. I am a founding member of the Study Group on the Performing Arts of

Southeast Asia (PASEA) and hosted its symposium in Penang, Malaysia, in 2016. I am also a founding member and Chair of the ICTMD National Committee for Malaysia (2019–2025). Through ICTMD meetings in different parts of Southeast Asia I have facilitated the meeting of global scholars, graduate students, and practitioners with those of the region.

From 2021–2024, I chaired the EB Committee for the *ICTM Dialogues: Towards Decolonization of Music and Dance Studies*. This Committee has initiated a series of online Dialogues for colleagues from various parts of the world, including those from marginalised countries, to share their experiences and praxis about decoloniality, representation, collaboration, and new ways of knowledge production (see <https://ictmdialogues.org/>). I have also argued for the decentring of collaborative research and the inclusion of the communities we work with in knowledge production at the John Blacking Memorial Lecture, 37th European Seminar in Ethnomusicology, University of Music and Performing Arts Graz, Austria (2022). I advocated for community engagement as the way towards long-term cultural sustainability as the keynote speaker at the 2019 symposium of the Study Group on Applied Ethnomusicology in Lucerne, Switzerland, and the 2020 International Conference of the ICTMD Regional Committee for Taiwan in Tainan.

My keynotes at the first symposium of the ICTMD Study Group on Global History of Music (Sichuan, China, 2020) and at the Women-Music-Futures Symposium (Helsinki, Finland, 2023) focused on decolonising imperial historiography. Presently, I am navigating the boundaries of Anglophone-centric theoretical approaches in ethnography, historiography, gender and minority studies, artistic research, and music education.

If elected as President, I intend to:

- Promote the diversity of perspectives and approaches on music and dance research and multivalent types of “ethnomusicologies” at World Conferences, Study Group symposia, National Committee meetings, and ICTMD Dialogue sessions;
- Expand the World Network of scholars and encourage representation from marginalised regions such as Latin America, Africa, and the Middle East;
- Encourage horizontal dialogue and transparency among the EB and the global members of the Council;
- Generate inclusiveness in the participation and representation of Indigenous people, heritage bearers, and practitioners at Study group symposia and World Conferences;
- Advance the involvement of early career scholars and postgraduate students; and
- Collaborate with other music and dance organizations, museums, and archives.

As President, I will advocate for sensitivity and reflexive action in response to the environmental, socio-political, and economic challenges of our times with the ICTMD Declaration of Ethical Principles (<https://ictmd.org/documents/ethics>) as reference.

Xiao Mei 萧梅 (China)



I am a Professor in the Department of Musicology at the Shanghai Conservatory of Music, where I also direct the Research Institute of Ritual Music in China and the Asian-European Music Research Center. In addition, I am President of the Association for Traditional Music in China (2018–) and editor of *Asian-European Music Research Journal*. I received my MA and PhD in China and have held short-term visiting scholar appointments at the Vienna Phonogrammarchiv (2000) and the Institute of Social and Cultural Anthropology, Oxford University

(2004). My research encompasses ethnic minority music in China, ecomusicology, shamanic music, organology, audiovisual archiving, and intangible cultural heritage. Notable publications include the monograph *Ethnomusicological Fieldwork of the 20th Century in Mainland China (1900–1966)* (2007), the award-winning co-authored book *Music and Trance in Popular Belief in China* (2014), ten collaborative ethnographic DVDs and CDs (2015–2019), and the edited volume *An Investigation into the Status of Traditional Music Post-ICH Certification* (2023).

My commitment to ICTMD has been active and longstanding. An ICTM Board member from 2011 to 2019, I organised the World Conference in Shanghai in 2013, as well as the 1st Symposium of the Study Group on Musics of East Asia (2007) and the 24th, 25th, 26th, and 28th ICTM Colloquia (2016, 2018, 2020, 2022, respectively), all of which focused on musical instruments of the Silk Road and led in three cases to published paper collections. Currently, I am Vice Chair of the Study Group on Global History of Music and Dance. My other initiatives have included organising an Asia-Europe Foundation Training Programme on Preservation of Tradition (2003) and the UNESCO programme to digitise the audio archives of Chinese traditional music at the Music Research Institute in Beijing (2004). More recently, I founded the biennial China Music Ethnographic Film Festival (2019).

As a nominee for ICTMD President, I bring a wealth of academic and organisational experience and a unique cultural perspective. As a member of the first group of university students in China after the Cultural Revolution, I dedicated myself to the field of ethnomusicology. Extensive fieldwork among different ethnolinguistic communities in China, together with shorter projects in Vietnam, Mongolia, Kazakhstan, and Russia, has enabled me to understand and appreciate various cultures. This experience has given me the ability to connect with people of all backgrounds and comprehend diverse cultural expressions.

I have always been firmly committed to promoting academic exchange between Chinese-speaking regions and the global community. If elected President of ICTMD, my focus will extend beyond fostering a platform for pure academic research to engaging with social responsibility. My Chinese background has taught me that all challenges are temporary and that we must have the confidence and perseverance to embrace diverse viewpoints. History shows us that it is not about discerning a fleeting “truth,” but about creating a platform for innovation and dialogue, just as many predecessors in our field strove to do. I aim to share this vision with the world and help ICTMD become a hub for creativity and exchange.

<https://www.shcmusic.edu.cn/2015/0428/c1608a22353/page.htm> (in Chinese only)