
THE 2027 ELECTION OF THE ICTMD EXECUTIVE BOARD

NOMINATIONS FOR ICTMD 2027

CANDIDATES FOR ORDINARY MEMBERS OF THE EXECUTIVE BOARD:

6 NEEDED

ABDULLAH AKAT (TÜRKIYE)
DANIEL AVORGBEDOR (GHANA)
CHUNBIN CHEN (TAIWAN)
CENK GÜRAY (TÜRKIYE)
ANA HOFMAN (SLOVENIA)
FATIMA NURLYBAYEVA (KAZAKHSTAN)
JACOB REKEDAL (CHILE)
SUSANA SARDO (PORTUGAL)
ELINA SEYE (FINLAND)
KENDRA STEPPUTAT (AUSTRIA)
JASMINA TALAM (BOSNIA AND HERZEGOVINA)
YUH-FEN TSENG (TAIWAN)
MINAKO WASEDA (JAPAN)

CANDIDATES FOR VICE PRESIDENTS:

1 NEEDED

SAMUEL ARAÚJO (BRAZIL)
MARIE AGATHA OZAH (NIGERIA)

Abdullah Akat (Türkiye)



My vision for ICTMD is to further strengthen the Council as a global and collegial network, in which its Study Groups, National Committees, and World Network are able to interact more closely and in which the diversity of its members and scholarly communities is reflected in the Council's intellectual life and future development.

I have been actively involved in ICTMD since 2012 and currently serve as Chair of the Study Group on Music and Dance in the Turkic World. Over the years, I have organised and contributed to Study Group symposia and other ICTMD meetings, including the 4th ICTMD Forum. These experiences have given me a close understanding of the Council's structures and activities, as well as of the value of sustained collegial relationships among its members. My academic work across the Turkic World, the Black Sea cultural basin, the Caucasus, and the Balkans, together with my experience in fieldwork, archiving, and academic publishing, has further shaped my commitment to dialogue across regions, generations, and disciplines.

As a member of the Executive Board, I would seek to strengthen collaboration among Study Groups, National Committees, and the World Network; to enhance the visibility and participation of regions and scholarly communities that remain underrepresented internationally; and to create stronger opportunities for emerging scholars and intergenerational exchange. I would also support initiatives that encourage sustained scholarly discussion of contemporary issues including cultural heritage, mobility and migration, digital transformation, and ethical approaches to research and documentation. I would be honoured to bring my experience, regional perspectives, and commitment to collegiality to the Executive Board, and to contribute to an ICTMD that remains intellectually open, internationally connected, and responsive to the changing contexts in which music and dance are studied and practiced.

Prof. Dr. Abdullah Akat

Chair, Department of Musicology

[Istanbul University State Conservatory](#)

Chair, [ICTMD Study Group on Music and Dance in the Turkic World](#)

Vice-Chair, [ICTMD Türkiye National Committee](#)

Founding Editor, [MUSICOLOGIST: An International Journal of Music Studies](#)

Daniel K. Avorgbedor (Ghana)

My first academic-professional encounter with ICTMD (formerly ICTM) took place in 1983 when, as a graduate student, I presented, a paper titled at the 27th meeting in New York City; I also conducted a performance workshop. This initial exposure was significant in the early inception of my publishing and research career focusing on urban ethnomusicology. Even before this 1982 event, I also gained early exposure to and participated in ICTMD-related activities and scholarly-exchange opportunities during my undergraduate years at the University of Ghana. For example, during the establishment in 1975 of the secretariat at Legon

of IMC's sponsored African Music Rostrum of URTNA.

These contexts of early exposure to and participation in ICTMD were further enriched by my personal curiosities towards discovering new and exciting sites of intellectual activities within and beyond ICTMD. These multiple but closely interconnected routes, resources, and experiences within ICTMD fostered my close understanding and appreciation of the society and its general membership activities; these will continue to inform and structure my career paths.

What do I (or can I) bring to ICTMD, especially as an Executive Board member? First, I bring a background of early and sustained commitment, such as reflected in my previous or recent assignments and position as country Liaison Officer since 2015, founding member and current service as Co-Vice Chair of the Study Group Sacred and Spiritual Sounds and Practices, collaborator on the section "ICTMD and Its Members" of the recent handbook. More significantly, I gained closer insights into the intricacies, challenges and opportunities in ICTMD, especially as demonstrated well in my chairing of the Local Arrangements Committee of the 2023 World conference in Ghana. This event and my close involvement continue not only to qualify my professional outlook, but they also allow me a deeper perspective and appreciation of ICTMD and its global vision,

Finally, I hope to become more involved in identifying and encouraging individuals and resources that would increase Africa's visibility in ICTMD. I also envision a more active involvement with the current leadership of the AMGS (African Musics Study Group) to reinvigorate collaboration in research, conference participation, and publishing. I will seek to create new (or realign extant) inter-institutional linkages and resources towards a more meaningful collaboration across the regions, such as encouraging publishers to institute more prizes to honour scholars whose works deserve exposure and recognition.

Chun-bin Chen (Taiwan)



I am Professor of Musicology at Taipei National University of the Arts in Taiwan and hold a PhD from the University of Chicago. I am honored to be nominated as an Ordinary Member of the Executive Board. If elected, I will foster dialogue across regions and fields of study within ICTMD. As a Taiwanese scholar trained in ethnomusicology in the United States who now collaborates with colleagues in Southeast Asia and Oceania, I have witnessed the value of sustained exchange across regional and disciplinary boundaries.

My research focuses on music and identity, music and Indigenous modernity, folk and popular music, and Austronesian music. I have published several articles and books on Taiwanese Indigenous music, including *To Sing in Pairs: Austronesian Chants among Taiwan's Indigenous People* (2025) and *Between Concert Hall and Museum: Musics and Identities of Taiwanese Indigenous People* (2026). Building on a research project supported by a Fulbright Senior Scholar Award (2020–2021), I expanded my work to comparative studies of Indigenous music across regions. I am currently researching the chanting traditions of Austronesian-speaking peoples.

Since 2016, I have participated in ICTMD activities and presented papers at symposia organised by the study groups on Indigenous Music and Dance, Music and Dance of Oceania, Musics of East Asia, and Performing Arts of Southeast Asia. In 2017, I attended my first ICTMD World Conference—the 44th, held in Limerick, Ireland. I currently serve on the SEM Council (2023–2026) and have organised several regional symposia in Taiwan, including the Taiwan Balzan Symposium (2025), part of Professor Philip V. Bohlman's Balzan Project, "Borderlands of Sonic Encounter." These experiences have deepened my commitment to scholarly collaboration. On the Executive Board, I would draw on these experiences and enthusiasm to encourage interregional dialogue among ICTMD members, strengthen collaboration among ICTMD study groups, and deepen partnerships between ICTMD and other scholarly organisations.

Cenk Güray (Türkiye)



As a full professor of music theory at Hacettepe University Ankara State Conservatory, my primary academic focus centres on the theoretical frameworks and performance practices of Maqām Music, as well as its historical theoretical texts from antiquity to the modern era. Building on these foundational treatises, my research also examines the relationship between music and belief systems, drawing from a long-standing theoretical tradition that connects musical structure to spiritual expression and cosmic harmony. Additionally, I serve on the scientific board of the Atatürk Cultural Center where I focus on coordinating music-centred scientific projects. I also serve as president of the Association of Anatolian

Music Cultures, an organisation dedicated to bridging academic research and the public by sharing scholarly knowledge and artistic work produced within higher education institutions.

Throughout a 30-year career in performance and academia, my scholarly work includes authoring over one hundred books, book chapters, and research papers, as well as giving lectures, seminars, and presentations at international institutions and symposiums. In addition, as a performer of the bağlama (a long-necked lute), I have released CDs, performed in concerts, and led workshops and masterclasses on an international level.

I have been actively in touch with the activities of ICTMD since 2012 when I had attended the conference of Maqam Study Group in Bosnia as a guest. Since that time I have been an active researcher in the ICTMD Study Group on Maqam and the Study Group on Music and Dance in the Turkic World. In 2014, I served as the head of the Local Organising Committee for the Joint Symposium of the ICTM Study Groups on Music in the Arab World and on Maqām, held in Ankara, Turkey. Following the symposium, I co-edited its proceedings volume, titled *Maqām Traditions between Theory and Contemporary Music Making*, alongside Prof. Jürgen Elsner and Prof. Gisa Jähnichen. Most recently, in 2021, I served as co-editor of *The Atlas of Maqam Music in Anatolia and the Neighbouring Geographies* alongside Prof. Murat Salim Tokaç, published in German, English, and Turkish with the scientific support of the members of the Study Group on Maqām. In June 2026 I was elected as the chair of the ICTMD Study Group on Maqām.

As a long-time researcher of Maqām music theory who has engaged with diverse musical cultures globally, I recognise the deep significance of this heritage. Connecting Eastern Europe, the Mediterranean, the Balkan Peninsula, North Africa, and Central and Front Asia for centuries, the Maqām music tradition possesses a unique capacity to interact with other global music cultures, sharing wisdom and beauty that can enlighten the future of humanity and nature.

Should I have the honour of serving on the ICTMD Executive Committee, I am dedicated to fostering collaborative scientific and artistic initiatives that leverage the unifying power of music to advance the Council's mission. In particular, I would prioritise expanding regional sub-networks,

working groups and even institutional infrastructures, establishing scholarship and mentorship opportunities for young researchers, supporting the digitisation of maqām recordings and archives and encouraging interdisciplinary projects that bring musicology into dialogue with anthropology, digital humanities, and related fields.

Ana Hofman (Slovenia)



I am an [ethnomusicologist](#) who has established a distinctive international and interdisciplinary profile at the intersection of ethnomusicology, anthropology, memory and affect studies. Rooted in Slovenia and the post-Yugoslav and wider Central and Southeast European region, my research combines long-term ethnographic fieldwork and archival research across multiple geographical and linguistic contexts. I am currently a Research Advisor at the [Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts](#) (ZRC SAZU) and an Associate Professor at the [ZRC SAZU Postgraduate School](#) in Ljubljana.

My research examines the intersections of music, sound, and politics in socialist and post-socialist societies, with particular attention to memory, affect, activism, labour, and collective forms of cultural production in the former Yugoslavia. Over more than two decades, I have used the post-socialist context as a vantage point from which to address broader questions about gender, labour, political economy, and political and social life. My books trace this trajectory from gender and socialist modernity in [Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia](#) (Brill, 2011), through memory, affect, and collective singing in [Music, Affect, Politics: New Lives of Partisan Songs in Slovenia](#) (ZRC Publishing, 2015; Serbian edition, 2016), to musical activism and the political possibilities of collective cultural practice in [Socialism Now: Singing Activism after Yugoslavia](#) (Oxford University Press, 2025), where I develop the concept of strategic amateurism from the perspective of the former “Second World.” I have also co-edited the special issue “Music and the Politics of Memory: Resounding Antifascism across Borders” for *Popular Music and Society* and, with Tanja Petrović, [Affect’s Social Lives: Post-Yugoslav Reflections](#) (2023). I have published extensively in international journals, led national teams in major European and bilateral research projects, and combined research leadership with public-facing work on gender equality, activist initiatives, and documentary filmmaking.

Alongside my research, I have a long record of service to international scholarly organisations: I have served on the Board of the European Seminar in Ethnomusicology (ESEM) since 2012 and as its Treasurer for the past decade, served on the Council of the Society for Ethnomusicology (SEM) in 2023–2024, and was a candidate for SEM Second Vice President in 2024. Within ICTMD, I am a member of the Study Groups on Music and Minorities, Music, Gender, and Sexuality, Applied Ethnomusicology, and Music and Dance in Southeastern Europe.

It is this combination of research, public engagement, community service, and institutional leadership that informs my interest in contributing to ICTMD. My experience of working across academic systems in Southeastern and Western Europe and North and South America has made me particularly attentive to the unequal conditions under which knowledge is produced, evaluated, and circulated internationally. I would like to support institutional structures that make space for intellectual plurality, meaningful participation across different academic and geopolitical locations, and sustained dialogue on politically sensitive and contested questions. I see ICTMD as an especially important forum for enabling such discussions, while protecting the conditions for rigorous, respectful, and critically engaged scholarship.

I would particularly like to contribute to ICTMD initiatives concerned with diversity and inclusion, archives and their changing role in the 21st century, and forms of dialogue across disciplinary, regional, and political differences. I would also support stronger cooperation among international, national, and local associations and networks of music and dance researchers, especially by creating more sustained connections between internationally visible organisations and locally rooted communities of scholars and practitioners.

I am especially committed to continue already important initiatives concerning early-career researchers, including mentoring, opportunities for international participation, access to professional networks, and greater recognition of the very different institutional and economic conditions under which academic careers develop. I would bring to ICTMD long-standing experience of international academic collaboration and institutional service, together with a commitment to connecting scholarly work with the wider social and political worlds in which it is produced.

Fatima Nurlybayeva (Kazakhstan)



For many years, my scholarly and professional work has developed at the intersection of ethnomusicological research, documentary musical heritage, and international academic and cultural cooperation. I am an ethnomusicologist and Associate Professor whose research focuses on the history of ethnomusicology, traditional musical culture, historical sound recordings, and documentary heritage. I have worked in universities and cultural institutions in Kazakhstan and Türkiye, including as a Visiting Professor at Ankara Music and Fine Arts University (2020–2022). I have edited or co-edited 14 scholarly volumes, served on the Editorial Board of the *Eurasian Music Science Journal*, and organised

or coordinated more than 40 international scholarly, educational, and artistic projects and events. My international activities include long-standing engagement with ICTMD, TÜRKSOY, ISME, and IASA. Since 2011, I have coordinated joint projects with TÜRKSOY. From 2020 to 2022, I initiated

and led The Phonogram Archive of the Turkic World, devoted to the identification, documentation, preservation, and scholarly study of the musical heritage of Turkic peoples. The project continues through cooperation with archives across the Turkic world and scholarly institutions in Europe, including historical collections in Vienna, Berlin, and Paris.

My involvement with ICTM/ICTMD spans many years. In 2015, I served on the Local Arrangements Committee of the 43rd ICTM World Conference in Astana, working closely with international participants throughout the preparation and organisation of the conference. I currently work with ICTMD Ambassador Professor Düsen Kasseinov on initiatives promoting traditional cultural heritage, including Ruh-Sanat (Kyrgyzstan, 2025), the World Kurultaj (Hungary, 2026), and concerts, traditional music competitions, and other cultural initiatives in Austria, Hungary, Türkiye, and Central Asia during 2023–2026. ICTMD Ambassadors.

This combination of international scholarly, research, and cultural work has made me particularly aware of a continuing challenge in contemporary ethnomusicology and dance studies: the uneven representation of knowledge and documentary heritage from different regions within the international academic landscape. Important scholarly traditions, research, publications, and archival, audiovisual, museum, and library collections often remain insufficiently visible internationally because of linguistic, institutional, historical, and political barriers. Against this background, I would like to contribute to the fuller participation of different regions of the world in international ethnomusicology and dance studies, making their scholarly and cultural contributions more visible, accessible, and better integrated into global academic dialogue. If elected to the Executive Board, I would particularly like to:

- Enhance the international visibility and accessibility of knowledge and documentary heritage related to traditional music and dance.
- Expand ICTMD's international partnerships with universities, archives, museums, libraries, cultural institutions, and professional organisations, including IASA, ISME, and IAML.
- Strengthen the representation of different regions within international academic dialogue.
- Promote interdisciplinary collaboration among ethnomusicologists, dance scholars, archivists, museum professionals, performers, and audiovisual heritage specialists.
- Expand opportunities for early-career researchers through Study Groups, collaborative projects, mentoring, academic exchanges, and research mobility.

I believe that one of ICTMD's greatest strengths lies in its global professional community. I would like to help make knowledge, scholarly expertise, and cultural heritage from different regions of the world more visible, interconnected, and accessible. I would bring to this work my research expertise, knowledge of documentary heritage, experience in international project cooperation, and many years of practice in building connections among academic and cultural communities across countries.

Jacob Rekedal (Chile)



I hold a PhD in Ethnomusicology from the University of California, Riverside (USA) and serve as associate professor at the Instituto de Música of the Universidad Alberto Hurtado (Santiago, Chile). I have conducted research in the United States and Chile, with support from the University of California Pacific Rim Research Program, Fulbright, the Chilean Ministry of Culture, Arts and Patrimony, and the Chilean National Agency for Research and Development. My recent research documents hip hop and its role in Mapuche culture during the last three decades. This work has led to the creation of the website Azkintun.com, as well as articles in journals dedicated to ethnomusicology, musicology, and Latin American studies. I also compiled and edited the book *Etnomusicología redefinida: traducciones para el siglo XXI* (2022).

Between 2015 and 2020, I served as the Chile Liaison Officer to ICTMD (then ICTM), and in 2019 I helped to start the Chilean National Committee of ICTM, and served as its first president. I also helped to start and manage the ictmlatinamericaribe@ictmusic.org listserv as of 2015, and more recently, have participated occasionally with the Translation Committee and the Latin America Outreach Committee. In 2022, I chaired the scientific committee and coordinated local arrangements for the Chilean part of the joint meeting between the Applied Ethnomusicology and LAT CAR Study Groups, and I have offered support periodically as part of the LAT CAR board of directors.

In 2024, together with colleagues at the Universidad Alberto Hurtado and the Chilean National Committee of ICTMD, we applied to have our university host the 49th ICTMD World Conference, to be held during January of 2027. Upon the approval of this proposal, I have had the privilege of serving as Co-Chair of the Local Arrangements Committee, together with Ignacio Soto. This role has afforded me the unique opportunity to work in close contact with the ICTMD Executive Board and Secretariat, and to learn a great deal from these international colleagues. World Conference preparation has led us at ICTMD Chile to expand our work in cultural diplomacy and artistic and scholarly networking.

I understand the mission of ICTMD through its long history of tireless scholarship and networking, its multifaceted efforts at cultural diplomacy in the face of profound global unrest, and above all, its commitment to elevating music and dance traditions for the good of humanity. In the day-to-day, this mission translates to a great deal of communicating and attention to detail. Our scholarly disciplines are not defined by our organisation. Rather, organisations such as ICTMD are important to their place in academia, and can have a significant, positive impact on music and dance cultures, if we work with dedication and care. Everything we do in ICTMD, from writing a Bulletin piece, to organising a symposium or serving on a committee, requires teamwork, dialogue, and often

compromise between priorities held by colleagues in different world regions, who experience vastly different realities and who work with different music and dance cultures. Everything we do also involves a burden of responsibility, which we must help each other to bear. It would be an honour to serve on the Executive Board, if the membership so desires, and this is the perspective I would bring.

Susana Sardo (Portugal)



I am Full Professor of Ethnomusicology at the University of Aveiro, where I currently serve as Pro-Rector for Culture, Heritage and Interculturality, and Visiting Professor at the University of Goa, India, under the J. H. Cunha Rivara Chair. I am a member of the European Academy of Sciences. Since 1987, I have conducted long-term fieldwork in Goa, and my research has addressed music and postcolonialism, sound archives, the Lusophone world, cultural heritage, and the potential of research as a tool for social transformation.

I have been a member of ICTMD since 1990, with continuous involvement in its activities and Study Groups. In 2014, I hosted and locally organised the 20th Meeting of the Study Group on Historical Sources of Traditional Music at the University of Aveiro, now Sources and Archives for Music and Sound Studies, whose Steering Committee I have served on since 2018. I was a member of the Programme Committee of the 44th ICTM World Conference in Limerick (2017) and Co-Chair of the Programme Committee of the 46th World Conference in Lisbon (2022), where I also served on the Local Arrangements Committee. I subsequently co-edited, with Kati Zsego and Ana Flávia Miguel, the second issue of Volume 55 of the *Yearbook of Traditional Music* (December 2023). Since 2020, I have chaired the Portuguese National Committee.

I was elected to the ICTMD Executive Board in 2023. During my current term, I have chaired the Executive Board Committee for UNESCO, helping to strengthen ICTMD's engagement with UNESCO and its participation in international debates on culture and sustainable development. As a member of the UNESCO Forum on Culture and Sustainable Development, I have also contributed to initiatives advocating for the recognition of culture as a stand-alone goal in the post-2030 sustainable development agenda, often referred to as an 18th SDG. My responsibilities within the Executive Board also include chairing the ICTMD Archives, a role that brings together my experience in archival research, heritage and institutional memory.

If re-elected, I would like to build on this work in three interconnected areas: strengthening ICTMD's contribution to international debates on culture and sustainable development; fostering greater epistemic and linguistic diversity, particularly by supporting research communities in regions where local infrastructures for ethnomusicology and dance studies remain limited; and

developing the ICTMD Archives as a more accessible, dynamic and internationally relevant resource. The Archives are particularly important to me. Beyond preserving the institutional history of ICTMD, they can become a space for research, knowledge sharing and critical reflection on how our disciplines have changed over time. In the age of artificial intelligence, such forms of memory acquire renewed significance as sources of contextualised, traceable and historically situated knowledge. Through these priorities, I hope to contribute to an ICTMD that is globally engaged, intellectually plural and attentive to the profound cultural and technological transformations shaping the conditions in which knowledge about music and dance is produced, preserved and shared.

Elina Seye (Finland)



I became a member of the ICTM in 2004 when I attended the Symposium of the Study Group on Ethnochoreology in Monghidoro, Italy. Since then I have attended most of the World Conferences and several Study Group Symposia. Apart from the SG on Ethnochoreology, I have been most invested in the African Musics SG (recently renamed SG on Traditions of African Music and Dance), where I am one of the founding members and served as a co-opted member in its Executive Committee as publications coordinator (2015–2019). I have also contributed to ICTMD's activities as the chairperson of the Finnish Society for Ethnomusicology (2020–2024), which functions as the National

Committee of Finland in the ICTMD, and as member of the nominations committee for the ICTMD elections of 2023 and 2025. I would be delighted to continue serving the ICTMDS membership in the coming years as an ordinary member of the Executive Board.

As the chairperson of the Finnish National Committee, I had the honour of hosting the first seminar of the ICTMD Nordic-Baltic Network in Helsinki in October 2024. The network had already been initiated by a few national representatives of the Nordic and Baltic countries, including my predecessor Antti-Ville Villén, but plans for a joint meeting had been halted by the pandemic. The first seminar in Finland was a significant step in establishing the Nordic-Baltic Network as an initiative that brings together researchers and students from all the small countries of the region who face similar challenges in relation to the bigger European nations and the dominant English-speaking academic world.

As an ethnomusicologist studying primarily West African dance and music traditions but living in a country where researchers interested in African musics can be counted with the fingers of one hand and where the equally few scholars of traditional dances are dispersed in different disciplines and institutions, being part of the ICTMD and its Study Groups has been crucial for connecting with colleagues with similar research interests. Many of these colleagues from around the world have become friends, but the encounters at conferences and symposia have also led to various

professional collaborations over the years. These include, among others, publications such as the themed double issue on choreomusicology in *world of music (new series)* vol. 9 (2021) that I co-edited with Kendra Stepputat and the upcoming edited volume *Ethnomusicology in the Nordic-Baltic Region*, with articles resulting from the first seminar of the ICTMD Nordic-Baltic Network, that I am co-editing with Anda Beitāne, Karin Larsson Eriksson and Nina Öhman.

As member of the Executive Board, I would do my best to support the important work of Study Groups and other networks within the ICTMD, such as the Early Career Scholars Network that offers an important platform for our younger colleagues for peer support and information about the practicalities of pursuing a career as a researcher. I would also promote the expansion the World Network, because African countries, in particular, are still underrepresented despite the remarkable efforts of the Executive Committee of the SG on Traditions of African Music and Dance that have already resulted in the nomination of new liaison officers. Another important initiative that I hope can be continued and developed further as a joint effort of board members are the online Dialogues that have already demonstrated alternative paths for research collaborations, methodologies and publishing, and thereby presented small but important steps towards the decolonisation of music and dance studies.

More information on research and publications: <https://researchportal.helsinki.fi/en/persons/elina-seye/>.

Kendra Stepputat (Austria)



The ICTMD has been my intellectual home ever since I became a member in 2002. It is here, at conferences and Study Group symposia, that I have met colleagues and friends, resulting in collaborations and experiences that have been essential to my personal and professional development.

I am of German origin, have lived in Bali (Indonesia) and Barcelona (Spain), and am now based in Austria, where I work as an Associate Professor of Ethnomusicology at the University of Music and Performing Arts Graz. My experiences of living in diverse places and engaging with different languages inform my understanding of

ICTMD's heterogeneous constitution and make me value the diversity—and sometimes non-conformity—of its membership.

I am an (ethno)choreomusicologist, equally committed to researching music and dance. As such, it was an honour for me to actively work towards the addition of the "D" as a member of the Executive Board Committee for the name change. Fostering dialogue between music and

dance scholars within ICTMD is something I continue to pursue actively, seeking to fill the “D” with life within the Council. Relatedly, I am particularly happy that, in 2023, my new logo design was chosen to represent ICTMD.

I have served as an elected member of the ICTMD Board since 2021. In this capacity, I was entrusted with (co-)chairing the Executive Board Committees for Publications, Internet Presence, and Early Career Scholars. This last committee is particularly important to me, as supporting and involving early career scholars is essential to the future of ICTMD.

If re-elected, I hope to continue serving this amazing and diverse community of scholars that is ICTMD and to contribute to its positive and sustainable development. My main priorities in this regard are to encourage more scholars to become actively involved in ICTMD and to foster inclusive ways of engaging. At the same time, the diversity of scholars within the Council needs to be represented and supported.

Jasmina Talam (Bosnia and Herzegovina)



As a proud and active member of ICTMD since 2000, I am grateful for being nominated for re-election for a second term to the post of an Ordinary Member of the Executive Board. If re-elected, I very much look forward to intensification and diversification of my contributions to the leading international association in our field. I currently serve as Professor of ethnomusicology and Head of the Institute for Music Research of the Academy of Music, University of Sarajevo. Together with my respected colleagues from Bosnia and Herzegovina, Europe, and the world, I was aiming at re-building and strengthening ethnomusicology and ethnochoreology in the country after the war devastation in the 1990s. International networking provided by ICTMD played and still plays an essentially important role in this process.

My principal research interests are: musical instruments, fieldwork and archival research methods, gender, religious musical practices, and the junction of minorities and migrations. Among my books, articles and CD compilations, I am particularly fond of *Folk Musical Instruments in Bosnia and Herzegovina* (2013) and *Bosnians in Sweden – Music and Identity* (2019); the latter was made possible by the Royal Gustavus Adolphus Academy for Swedish Folk Culture postdoctoral research grant, which I was awarded in 2018.

In ICTMD, so far, I have served as Executive board member (2021-2027), Liaison officer (2010-2014) and Chair of the National Committee of Bosnia and Herzegovina (since 2014), Chair of Local Arrangements Committees and Member of Programme Committees of the 8th Symposium of the Study Group on Maqām (2012), 21st Symposium of the Study Group on Musical Instruments (2017), and 6th Symposium of the Study Group on Multipart Music (2019). In addition to hosting

the Symposia of these three ICTMD Study Groups in Sarajevo, I was also a Member of the Programme Committee of the 11th Symposium of the Study Group on Music and Minorities scheduled to take place in Uppsala in 2021. During my first term at Executive board, I chaired Outreach with Middle East and Central Asia, and member of the Executive Board committees: ICTMD Archives, Membership, Fundraising and Publications. Also, I participated in the Early Career Fellows Abstract Mentoring Programme (ICTMD World Conferences 2023, 2025).

If re-elected to the Executive Board, I would like to contribute to the further internationalisation of the ICTMD, to the increase of its membership, to the quality of organisational aspects of its scholarly meetings, and to the development of cooperation with related organisations and associations at national and international levels. I am a self-motivated person involved in promotion of research in traditional music and dance among the younger generations, and I am willing to use my acquired skills and experiences for the future of ICTMD. Membership in the Executive Board requires teamwork and, being an experienced team worker, I believe I can further contribute to the successful functioning of the Board and ICTMD in general.

Yuh-Fen Tseng (Taiwan)



Throughout my career, dialogue, trust, and collaboration have shaped both my academic work and my approach to leadership. I am Professor of Music at National Chiayi University, Taiwan, and Chair of the ICTMD Study Group on Indigenous Music and Dance (IMD). My work focuses on the safeguarding, transmission, and revitalisation of Indigenous music and dance in Taiwan through research, community collaboration, creative practice, and heritage projects. These experiences have taught me that scholarship is most meaningful when it connects academic inquiry with the lived experiences and knowledge of the communities with whom we work.

Over the years, ICTMD has become an important part of my academic life. Since joining colleagues at the 45th ICTM World Conference in Bangkok in 2019 in envisioning a Study Group dedicated to Indigenous Music and Dance, I have contributed to its development in various capacities: as Chair of the Local Arrangements Committee for its inaugural symposium in Taiwan in 2020, chief editor of its bilingual proceedings in 2022, and Chair of IMD since 2023. In 2024, I co-chaired its second symposium in Taiwan, including a joint day with the Music and Minorities Study Group. In 2026, together with the Chairs of the Applied Ethnomusicology and Performing Arts of Southeast Asia Study Groups, I co-initiated the first joint symposium involving three ICTMD Study Groups, held in Chiang Mai.

These experiences have led me to see ICTMD not simply as a scholarly organisation, but as a global community and a platform where people, cultures, and knowledge systems can meet and learn

from one another. At a time of environmental crises, armed conflicts, social inequality, and diminishing cultural and ecological diversity, I believe our work has significance beyond academia. My engagement with Indigenous communities has shown me that music and dance can embody and transmit valuable knowledge about relationships among people, communities, the environment, and the more-than-human world.

If elected, I hope to serve as a bridge builder—bringing Indigenous and other knowledge systems into wider scholarly dialogue, strengthening connections between communities, scholars, and institutions, and encouraging exchange between scholarship and practice. Drawing on the perspectives of applied ethnomusicology, I hope to work with the Executive Board to strengthen ICTMD as an inclusive platform through which diverse ways of knowing can circulate and encounter one another. I would particularly welcome opportunities to foster dialogue across Study Groups and regions, allowing knowledge rooted in different cultural and ecological contexts to inform one another and contribute meaningfully to the global challenges we collectively face.

Minako Waseda (Japan)



I am greatly honoured to be nominated for the ICTMD Executive Board. ICTMD has been an organisation that has guided and shaped my academic career since my first participation in its World Conference in Japan in 1999. At the time, I was a Japanese graduate student pursuing a doctoral degree at the University of California, Santa Barbara (UCSB), and participating in this international conference was an eye-opening experience. I was deeply impressed by the friendly and open exchanges among scholars and students from different parts of the world, as well as by the sincere efforts of my senior Japanese colleagues to make the conference a success.

Since then, I have presented papers at almost every ICTMD World Conference, with only a few exceptions, and have published three articles in the *Yearbook for Traditional Music* (now retitled *Traditions of Music and Dance*) (2004, 2013, and 2020). My involvement with ICTMD deepened further in 2006, when I was appointed Liaison Officer of the Japan National Committee. I served in this position until 2022, disseminating information about ICTMD and encouraging scholars and students in Japan to participate in its conferences and other activities.

In Japan, the Society for Research in Asiatic Music (東洋音楽学会 Tōyō Ongaku Gakkai, or TOG) functions as the Japan National Committee. I was elected President of TOG in 2024 and, in that capacity, also became Chair of the Japan National Committee; my current term ends in November 2026. I was also a founding member of the Study Group on Musics of East Asia (MEA), whose preliminary symposium was held in 2006. Over the years, I have served MEA in various capacities, including as an Executive Board member (2006–2012 and 2022–2026), Programme Committee

Chair (2007), Programme Committee member (2006 and 2014), and Local Arrangements Committee member (2024).

Through my involvement with ICTMD over the past two decades, I have witnessed a significant increase in participation from Japan and other East Asian countries in ICTMD conferences and Study Group symposia. Particularly encouraging has been the active involvement of younger scholars in recent years. If elected, I would like to encourage even greater participation by scholars, students, and performers from underrepresented regions and communities, thereby contributing to the diversity of ICTMD's membership and strengthening its worldwide networks.

I am also deeply committed to ICTMD's mission of promoting equality and human rights. My research has focused particularly on the performing arts of minority and diasporic communities. For my MA degree at Indiana University, Bloomington, I studied African American gospel music, while my doctoral dissertation at UCSB examined the performing arts of Japanese immigrants and their descendants in California. These experiences have strengthened my conviction that music and related performing arts have the power to bring people together, foster communication and mutual understanding, and contribute to the pursuit of peace. As a professor at Kunitachi College of Music in Tokyo, I seek to instill these values in my teaching as well. Indeed, ICTMD itself has taught me the importance of these principles through its diverse activities and its longstanding commitment to dialogue, diversity, and mutual understanding. It would therefore be a great honour and privilege to give back to ICTMD by serving as a member of its Executive Board.

Samuel Araújo (Brazil)



The ICTMD's steady efforts to the materialisation of better scenarios of planetary coexistence through the mobilisation of and dialogue between practitioners, collectives, scholars and institutions dedicated to music and dance motivate this submission. Accordingly, both fostering and reflecting critically on the many previous or ongoing organisational initiatives in such direction—from highlighting collaborative praxis between academics and non-academics to taking part in joint fora with other academic societies and related institutions—have taken and will continue to demand in-depth consideration of the great challenges presented by reality. One in which extremely unequal socioeconomic and environmental

conditions leading to—when not caused by—various degrees of predatory conflict and violence have escalated the world over. In the ICTMD's efforts to make a positive difference in such a convoluted context occupy a prominent position the consolidation of the Council's active presence in each and every possible material and virtual territory, to expand its membership across socioeconomic world disparities (for example both monitoring and improving its recently adopted tiered fee structure among other measures), monitoring and improving the ongoing orientational assistance to students, non-academics and early career scholars, and increment the articulation with other organisations similarly interested in the fostering of sustainably equitable and peaceful world scenarios.

Marie Agatha Ozah (Nigeria)



I am a Professor of Music at the Department of Music, University of Port Harcourt, Rivers State, Nigeria. My research interests and publications in peer-reviewed journals focus on the exploration of the cultural and gender perspectives in traditional African women's rituals, dance and music; African continuities in the diaspora; cross-cultural issues; indigenous music; and Christian religious/sacred music.

The 40th World Conference of 2009 in Durban, South Africa was my first encounter with the International Council for Traditional Music (ICTM). Since then, I have remained attracted to its international profile and have continued to be an active member. I was a founding member of the ICTM Study Group of African Musics (SGAM), a member of its Executive Board, and a member of its editorial team. In 2013, I became a Life Member of ICTM, and, in the same year, I co-founded the North American Subsection of the ICTM Study Group of African Musics, and served as its first elected Interim Chair. A year later, I organised and hosted its inaugural Symposium at Mary Pappert

School of Music, Duquesne University, Pittsburgh, PA, USA. At the World Conference in Limerick, Ireland in 2017, I initiated and organised the students and early career scholars into a group that became the ICTM Student and Early Career Researchers, presently renamed Early Career Scholars Network.

In Nigeria, I organised the ICTMD Nigeria group. Its members continue to be active, presenting their research at ICTMD World Conferences and engaging in ICTMD Dialogues. I served as Co-Chair (with Brian Diettrich) of the Programme Committee for the ICTM 47th World Conference hosted by the University of Ghana, Legon and the subsequent Co-Guest Editor of the *Yearbook for Traditional Music*, vol. 56(2). I was instrumental to hosting the Symposium of the ICTMD Study Group on Traditions of African Music and Dance, at the University of Port Harcourt, Nigeria early this year 2026. I hold other positions in the Council including co-chair of ICTMD Study Group on Music, Education and Social Inclusion (MESI) and Ordinary Member of the ICTMD Executive Board.

With gratitude, I accept the nomination to run for the position of Vice President of the International Council for Traditions of Music and Dance (ICTMD). If elected, I will draw upon my longstanding activities and engagements with ICTMD as a foundation for serving the Council more effectively. As Vice President, I will serve as a strategic member of the Board who works collaboratively to strengthen peaceful leadership, continuity, and unity, in order to maintain the values, vision, and international character of the Council. My education and professional experience across Nigeria, Italy, and the USA have broadened my multicultural and intercultural perspectives. I hope to bring this multifaceted experience to the role, helping to extend ICTMD's activities into new frontiers and increase membership, diversity of experiences, and scholarship in music and dance. I will prioritise building trust through transparency, teamwork, constructive counsel, and decisions that advance the collective interests of the Council. Also, I will advocate for meaningful dialogue, diversity, equity, and social inclusion among ICTMD members, thereby strengthening representation throughout the Council's Worldwide Network.

I believe that leadership is rooted in service, responsibility, and the ability to unite people around a shared purpose for the common good. At this critical moment in our world, it is imperative that ICTMD continue to serve as a unifying force among diverse cultures. In alignment with UNESCO's vision, the Council, under my influence, will continue to act as a bridge between peoples while advocating for the safeguarding of intangible cultural practices as part of humanity's shared heritage. Together, we can create new opportunities, deepen international connections, and ensure that ICTMD remains a valuable, relevant, and effective global body which unites artistic, and educational initiatives through music, dance, and performance while advancing the broader goal of global peace. To this end, I will serve ICTMD with respect, integrity, dedication, and an unwavering commitment to our shared mission.

VOTING PROCEDURE

The voting will be conducted via [Election Runner](#), the third party voting platform the Council has been using since 2019.

On 8 October 2026, all ICTMD members in good standing will receive an email that will allow voting with a unique username and password. Voting will be open until 8 January 2027 at 23:59:59 Coordinated Universal Time (UTC). The results of the election will be announced during the 47th General Assembly of Members in January 2027.

All members are urged to participate in the election, as a large turnout is a clear indication that members want to engage in the governance of the Council.