

ICTM-ANZ Regional Committee



Newsletter 1/2013 (incorporating 2/2012)

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1. Chair's Introduction

I begin this newsletter with apologies for the lapsed issue of this newsletter (2/2012), which was held over largely because a number of matters arising from the 2012 business meeting were unresolved at year's end. With these matters now in hand, I'm pleased to provide this larger-than-usual issue of the ICTM-ANZ Regional Committee newsletter, and I hope that you will find the contents informative and useful. We are now entering our fourth full year of existence as a Regional Committee, and have made headway in advocating for ethnomusicology in our region, a highlight being the ratification on our Statement on Indigenous Music and Dance at the 2011 World Conference of the ICTM. Meanwhile, our advocacy for ethnomusicology continued at the November 2012 SEM conference, where some of our members were included in discussions with the SEM executive about enhancing SEM's engagement with ethnomusicologists in our region, and this conversation will continue at the 2013 ICTM World Conference in Shanghai.

This newsletter will continue to be issued on a biannual basis to update the regional membership about recent events, and it would be great to be able to include news items of interest from the research community. We would be very pleased to receive news of research success, doctoral graduations, significant publications, and any other matters that might interest ethnomusicologists in our region, for publication in the next newsletter (around August 2013). These can be sent to me as Chair (d.bendurps@griffith.edu.au) or Secretary Kirsty Gillespie (k.gillespie@uq.edu.au) at your convenience.

Dan Bendrups, May 2013

2. Minutes of 2012 Business Meeting

The 2012 Business Meeting was held on 26 September at the Australian Anthropological Society (AAS) Conference, University of Queensland, Brisbane.

Attendance: Dan Bendrups (chair), Kirsty Gillespie (secretary, minutes), Katelyn Barney (IASPM rep), Cathy Grant

Apologies: Narelle McCoy, Jacqueline Pugh-Kitingan

1. Welcome: Bendrups opened the meeting at 11.05am, and stated that this was the annual business meeting for the committee.
2. 2011 Business Meeting Minutes: Copies of these were distributed and unanimously accepted. It was discussed that the current ICTM-ANZ Executive Committee membership would be in place until the end of 2013. No further progress has been made on the idea of an ICTM-ANZ blog, but that the committee

now had a presence on the ICTM website. There were no other matters arising from the minutes to report.

3. 2017 ICTM World Conference: Bendrups reported that the Kartomi-led IMS World Conference bid was narrowly defeated. He said that the ICTM Executive was still interested in a bid for the 2017 ICTM World Conference to be held in Melbourne, either as a stand-alone event or in partnership with IASPM (Barney confirmed a likely interest from IASPM to do this). The ICTM-ANZ Executive Committee endorsed exploring this possibility. Kartomi as the nominal rep of Monash University is to put forward a bid in conjunction with ICTM-ANZ as a partner host. This bid would be submitted in the period mid-2013 to 2014 (Barney confirmed that a similar bidding period also applies to IASPM conferences). Bendrups proposed that the bid continue to include the Melbourne Convention Exhibition Centre as the organizers/venue, though he also mentioned that this would mean a likely higher than average (for ICTM) registration cost. It was also likely that the cost would be set by the organizing company, rather than ICTM, which is also a divergence from past practices.

ACTION: Bendrups to pursue this bid proposal with the IASPM Global Executive.

ACTION: Bendrups to continue liaising with both Kartomi and the Melbourne Convention Exhibition Centre.

MOTION: The ICTM-ANZ Chair pursue a joint bid with Monash to host the 2017 ICTM World Conference.

Proposed – Dan Bendrups

Seconded – Cathy Grant

4. 2012 MSA Conference planning: Gillespie reported that a panel was being formed of ICTM-ANZ endorsed papers that she would convene and chair this panel. The papers were currently five, and would represent approximately half a day. An informal gathering of the ICTM-ANZ members and interested parties is planned to take place during the conference.

ACTION: Gillespie to finalise panel details with the MSA 2012 conference organizers through Aaron Corn.

5. Other forward planning: Bendrups reported that in November 2013 the Queensland Conservatorium (Griffith University) was hosting the World Music Forum of the International Music Council. The IMC invites organizations to hold meetings during this time. Bendrups suggested the ICTM-ANZ have a one-day symposium at this time, with a possible theme of ‘sustainability’, which was agreed as a good idea by all present. Gillespie raised a concern that the ICTM-ANZ was becoming ‘Queensland-heavy’, which most meetings and events being held in that state due to the location of several of the Executive. Bendrups suggested that in the call for ideas for the format of the proposed ICTM-ANZ day, that people also be invited to submit thematic ideas.

Gillespie suggested the World Music Forum a good location for the next ICTM-ANZ business meeting and establishment of the new Executive Committee then (for 2014-2015).

ACTION: Bendrups to put out a call for format and thematic ideas for ICTM-ANZ day.

6. 2012v2 Newsletter: Bendrups aims to have this distributed by the end of December 2012.

7. Other Business: No other business was raised.

3. Matters Arising

ICTM World Conference Bid

Despite some great headway in planning a potential venue and context for the 2017 World Conference, building on the foundations laid by Prof Kartomi’s earlier (unsuccessful) bid for the 2015 CIMS conference, the ICTM World Conference proposal met with minimal enthusiasm in the broader music research

community and has therefore been shelved for the time being. It was decided that such an undertaking would require support beyond the ICTM membership itself to be truly successful, and the conditions at present are not conducive to this. Dan Bendrups would like to take this opportunity to express his thanks to all who contributed to the initial development of the proposal. Should an opportunity to bid for an ICTM World Conference arise in future, we at least have a model to work from.

Conference Participation in 2012

The ICTM was well represented in papers presented at both the AAS conference and the MSA conference, where Kirsty Gillespie also held an informal meeting of ICTM membership.

IMC World Forum on Music and Associated Conferences

Plans for the IMC World Forum are in full swing with a website now established (www.worldforumonmusic.org) and a dozen or so satellite events at various stages of preparation. This includes the annual conferences of both IASPM-ANZ and MSA/NZMS. Further information about these events is included under point 7 (below). The interests of ICTM members are well catered for by these various events, and it has therefore not been necessary to arrange an additional, separate ICTM-ANZ Regional Committee conference as mooted in the Business Meeting minutes. Once registration numbers are known, it is likely that the ICTM-ANZ Business Meeting will be held at some point amongst these events, including the election of the next Regional Committee Executive. Detailed information about the Executive election will be provided in the next Newsletter.

4. Welcoming Shelley Brunt to the Regional Committee

In December 2012, the IASPM-ANZ Executive Committee nominated Shelley Brunt (RMIT) as their new representative on the ICTM Regional Committee. Shelley replaced Kate Barney (UQ) in this role. We would like to take this opportunity to acknowledge and thank Kate for her service and welcome Shelley aboard the Regional Committee Executive.

5. Musical Landscapes of Lihir Exhibition

The multimedia exhibition 'Musical Landscapes of Lihir' opened at the University of Queensland Anthropology Museum on March 1st, 2013. This exhibition is curated by Dr Kirsty Gillespie and members of the Lihir Cultural Heritage Association. Interrogating the relationship between performance and place, between music and the landscape, the exhibition includes contemporary performance art made especially for the exhibition, alongside an international loan of Lihir objects from The Field Museum of Natural History in Chicago, items that are over one hundred years old. Sounds of Lihir accompany these artifacts, from digital copies of wax cylinder recordings from the Berlin Phonogramm-Archiv to contemporary Lihir popular music. The exhibition is open until 9 August 2013. For more information please visit the museum website: <http://www.anthropologymuseum.uq.edu.au>

6. Shanghai World Conference Updates

A number of A/NZ members will be presenting at the ICTM World Conference in Shanghai in July. While it is not usual for the Regional Committee to hold a formal meeting at the World Conference, it would be a great opportunity to get together unofficially to renew old ties and forge new ones. Dan Bendrups is happy to coordinate a casual meeting for anyone who is interested. Please email him directly at d.bendrups@griffith.edu.au to express your interest and indicate what days/times you would prefer.

This is an election year for the ICTM, and New Zealand member Henry Johnson has been nominated to stand for election as an Ordinary Member alongside eight other candidates. Don Niles (PNG) has been nominated for Vice President. Regional members have provided excellent service to the ICTM on the Nominations Committee for the elections, chaired by Stephen Wild, and accompanied by Dan Bendrups and Gisa Jaehnichen (Malaysia). For anyone not attending the conference, electronic voting is now available – please refer to the ICTM website or the last Bulletin for details.

7. UK Conference Announcement

Muriel Swijghuisen Reigersberg has asked that we circulate the following conference announcement, which may be of interest to any A/NZ ICTM members who will be in the UK in October. Please contact her for further information (m.swijghuisen@gold.ac.uk)

Rethinking Interdisciplinary Collaboration: Towards New Ethical Paradigms in Music and Health Research

Date: 19 October 2013, Goldsmiths College, London.

Music, Mind and Brain Centre, Goldsmiths College, University of London
Psychology Department, Goldsmiths College, London
Music Department, Goldsmiths College, London
British Forum for Ethnomusicology (BFE)
Society for Education and Music Psychology Research (SEMPRE)

This conference seeks to explore the nature of research into the relationship between music, health and wellbeing. It will investigate how research and practice might become more inclusive, and therefore more ethical, through collaborative endeavours by bringing together researchers, practitioners, and students from various disciplines including: music (neuro) psychology; music therapy; applied/ medical (ethno) musicology; music sociology and anthropology to encourage the re-thinking of research methodologies and epistemologies and practices. There is as yet very little regular collaboration between many of the above named-disciplines due to methodological, philosophical and epistemological differences. This conference seeks to bring these disciplines together to stimulate future collaborative research, promoting interdisciplinary approaches that take into consideration the human biological responses to music alongside humanity's ability to use music-making as a way of understanding society. It is hoped that future, more inclusive health interventions will be based on this research and its outcomes. It is envisaged that, through close collaboration across these disciplines, research practices and musical interventions will better reflect the cultural diversity of modern day, pluralistic societies.

8. Brisbane Conferences in November

The final item in this newsletter is an announcement concerning the cluster of academic conferences that will be held in conjunction with the IMC World Forum at the Queensland Conservatorium in November this year. Some of these are still accepting paper proposals, while others have now closed. It is currently envisioned that anyone registering for the full IMC World Forum rate will receive complimentary registration for the other regional conferences as indicated below. Please check the IMC World Forum website for updates about registration arrangements.

5th IMC World Forum on Music: Sustaining music, engaging communities
21-24 November, Queensland Conservatorium Griffith University
South Bank, Brisbane, www.worldforumonmusic.org

November 2013. Over 1,000 music professionals and other enthusiasts from all over the world descend upon the heart of the cultural precinct on Brisbane's South Bank to discuss, plan, be part of, and experience the future of music on this planet: musicians, producers, managers, administrators, festival directors, journalists, scholars, educators, facilitators, activists, policy makers and other lovers of the art in its myriad forms and contexts. The program of this four-day event will primarily revolve around two key conditions for a vibrant and diverse musical future for the planet: sustainability and engaging people in listening to, making and creating music. From different perspectives, these are concerns for every aspect of the music sector represented by the International Music Council: music education, the recording industry, technical and online enterprises, festivals, orchestras, opera companies, community organisations, music therapists, policy makers, music journalists, researchers, NGOs and governments.

Underpinning the program will be an awareness of ‘musical ecosystems’, a combination of often complex tangible and intangible factors that determine the wellbeing of music styles, organisations, or entire cultures. These include how music is learnt and taught; how musicians interact with their communities; the contexts in which music is being made and the values and attitudes underlying these practices; the infrastructure and regulations impacting on musical practices; and the roles of media and the music industry. These five domains highlighting the continuing dynamics, strengths but also vulnerabilities of music are captured in the conference theme ‘Sustaining music, engaging communities’. The core program of the 5th IMC World Forum on Music (WFM5) will consist of plenary and smaller scale moments of engagement which transcend the usual expectation of a conference, allowing greater room for creative discussion space, artistic laboratories, and planting the seed for networking and collaborations across borders and areas of expertise. There will be up to five parallel activities at any time for participants to choose from, carefully planned to cater to the breadth of interests of the delegates. Numerous concerts, demonstrations and ‘random acts of music’ will enliven the days of the participants.

Music and Metamorphosis

Joint Conference of the Musicological Society of Australia & the New Zealand Musicological Society.

Abstract submissions open until 31 May.

18-21 November, <http://msa.org.au/conferences/>

Music is integral to our humanity and the multifarious environments in which we live. Like the organic permutations on which our selves and our societies are built, our music and its reception are in a constant state of metamorphosis in response to myriad personal, economic, socio-cultural, and ecological factors. Sometimes slowly and imperceptibly, music and our responses to it are always shifting and changing — as are our attitudes and approaches to musical frameworks and norms, and our attempts to balance tradition and innovation in our musical interests and endeavours.

Community Music in the Asia Pacific Region

Asia Pacific Community Music Network (APCMN) of the International Society for Music Education.

Abstract submissions open until 17 May.

19-20 November, contact Brydie-Leigh Bartleet: b.bartleet@griffith.edu.au

This inaugural seminar of the Asia Pacific Community Music Network (APCMN) will bring together community music practitioners and scholars to celebrate and explore the music-making practices, pedagogies, and cultural politics that are currently shaping community music in this region. The seminar acknowledges that the Asia Pacific is vast and diverse, and seeks to represent this diversity of contexts and repertoires. We welcome community music practitioners and scholars who live and work in this region, or those from other parts of the world who focus on this region in their work.

Ecomusicologies 2013: Ecosystems and Ecocriticism

An initiative of the Society for Ethnomusicology Ecomusicology Special Interest Group and the American Musicological Society Ecocriticism Study Group.

Friday 22 November, www.ecomusicologies.org

The conference theme ‘Ecosystems and Ecocriticism’ is intended as a starting point for discussions about music in the context of different kinds of ecosystems and critical contexts, but is not prescriptive: papers discussing any combination of music/sound, culture/society and nature/environment are welcomed. While the term ‘ecosystem’ is borrowed from other fields, it can be understood in the musical context as referring to the natural, social, physical, conceptual and built environments surrounding musicians and their works. Ecocriticism is a term with a longer trajectory in the Arts and Humanities, especially in literary studies, concerning the critical examination of environmental matters in relation to creative artistic works.

Popular Music Communities, Places and Ecologies
2013 Conference of the International Association for the Study of Popular Music,
Australia-New Zealand Chapter.

24-26 November, www.iaspm.org.au

The theme of the 2013 IASPM-ANZ conference, Popular Music Communities, Places and Ecologies seeks to foster scholarly engagement with the various ways in which music, people and place are connected. While notions of 'community' and 'place' are well-established constructs in popular music studies, introduce here the notion of 'ecology' as a further consideration in the relationship between popular music and place. This term may be understood literally, in reference to the natural or physical environment, or figuratively, as a metaphor for the numerous other possible environments of popular music production and consumption.