SEM 2014 Membership Survey Report
Stephen Stuempfle, Executive Director

SEM conducted comprehensive surveys of its membership in 2002, 2008, and 2014, and obtained participation rates of 35% (565 respondents), 30% (547 respondents), and 32% (545 respondents) respectively. The following report focuses on a selection of questions for which there is generally comparable data across these three years of survey administration. Also included is data for some of the new questions added in the 2014 survey. Due to differences in the structure of the three surveys and in the inclusion and wording of questions, some of the numbers presented below are close approximations based on available data.

The report contains five sections: 1) General Characteristics of the Membership; 2) Student Members; 3) Members Employed in Colleges and Universities; 4) Members Employed in Museums, Archives, or Other Organizations; and 5) Members’ Perceptions of SEM as an Organization.

SEM is grateful to its members for taking the time to complete the survey, to its Board of Directors for assistance with the development of questions, and to Jennifer Studebaker (Office Coordinator) for preparing the 2014 online survey instrument and assisting with the compilation of data.

1) General Characteristics of the Membership

What is your age?

<table>
<thead>
<tr>
<th>Age Bracket</th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 21</td>
<td>0.9%</td>
<td>0.6%</td>
<td>0.2%</td>
</tr>
<tr>
<td>21-30</td>
<td>17.9%</td>
<td>19.6%</td>
<td>16.1%</td>
</tr>
<tr>
<td>31-40</td>
<td>23.9%</td>
<td>24.2%</td>
<td>29.4%</td>
</tr>
<tr>
<td>41-50</td>
<td>25.3%</td>
<td>19.2%</td>
<td>17.2%</td>
</tr>
<tr>
<td>51-60</td>
<td>18.4%</td>
<td>22.9%</td>
<td>17.9%</td>
</tr>
<tr>
<td>61-70</td>
<td>8.0%</td>
<td>9.8%</td>
<td>12.9%</td>
</tr>
<tr>
<td>Over 70</td>
<td>3.7%</td>
<td>3.9%</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

Data indicates a decrease in the percentage of members in the “41-50” age bracket and increases in the “31-40,” “61-70,” and “Over 70” brackets over the past 12 years.

What is your sex or gender?

<table>
<thead>
<tr>
<th>Gender</th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>51.7%</td>
<td>51.4%</td>
<td>52.2%</td>
</tr>
<tr>
<td>Male</td>
<td>48.3%</td>
<td>48.6%</td>
<td>46.5%</td>
</tr>
<tr>
<td>Other</td>
<td>NA</td>
<td>NA</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

Data indicates a slight increase in the percentage of female members over the past 12 years. The 2014 survey also included “Intersexed” and “Third sex” response options but no respondents selected these. The 7 respondents who selected “Other” in 2014 mainly entered comments supporting or objecting to the question.

[Continued on page 4]
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

_______________

Student (full-time only) (one year) ................................$40
Individual/Emeritus (one year)
• Income $25,000 or less ........................................... $60
• Income $25,000-$40,000 .........................................$75
• Income $40,000-$60,000 ......................................... $85
• Income $60,000-$80,000 ......................................... $95
• Income $80,000 and above  .................................. $105
Spouse/Partner Individual (one year) ...........................$35
Life membership .......................................................$1400
Spouse/Partner Life ................................................. $1600
Sponsored (one year, including postage) .................. ... $49
Overseas postage (one year) .......................................$14

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ISSN 0036-1291
Whose Ethnomusicology?
Beverley Diamond, SEM President

Stephen Stuempfle has provided an excellent report in this Newsletter about SEM’s 2014 Membership Survey as it compares to the two previous surveys since 2002. A disappointing result is evidence that the racial/ethnic diversity of our membership has changed very little during this twelve-year period and is far from representative of demographics in either the U.S. or Canada (the two largest national SEM membership contingents). Yes the categories we use are problematic for many, conflating ethnicity with race and there is no single option for indicating mixed ethnic heritage, but the numbers are, nonetheless, indicative. The 2013 U.S. census data identifies Hispanic and Latino citizens as the largest minority (17.1%), followed by African Americans (13.2%), Asian Americans (4.8%), and Native Americans (0.8%); our SEM numbers for U.S. residents are well below those percentages in the first two categories while being slightly higher for the last two. In Canada, comparable numbers from 2011 census figures are African American and Caribbean (2.9%), Latin American (1.2%), Asian American (12.4%), and Aboriginal (4.3%). In both countries, Middle Easterners are the fastest growing group. In addition to the quantitative data on which Stuempfle reports, the qualitative comments that survey respondents provided include 58 that identify a lack of diversity as something that SEM should endeavour to change.

SEM has made diversification a priority, particularly since the turn of the twenty-first century. In 2004, diversity was the subject of Timothy Rice’s President’s Roundtable. At our fiftieth anniversary meeting in 2005, papers on “Ethnomusicology and Difference” by Deborah Wong, on “Rearticulating Ethnomusicology: Privilege, Ambivalence, and Twelve Years in SEM” by Travis A. Jackson, and “Challenges to the Euroamerican Ethnomusical Canon: Alternatives for Graduate Readings,” by Steven Loza featured prominently and were subsequently published in the Commemorative Issue of our journal (50/2). In 2010, a Strategic Plan (available on the SEM website) outlined four goals for the five years ahead: 1) Create greater awareness and understanding in the academy and public sphere of ethnomusicological perspectives; 2) Increase ethnomusicology’s contribution to civic life and public policy making; 3) Facilitate international communication and collaboration in ethnomusicology; 4) Strengthen K-12, undergraduate, and graduate education in ethnomusicology. The Plan states further, “in pursuit of these goals, SEM will work to expand its capacity by further developing the diversity of its membership and governance, while also engaging a range of partner organizations. Diverse perspectives will be included in the planning and implementation of all initiatives outlined below.” Some of the diversity goals of the Strategic Plan have been realized. Committee appointments and the ballots for Council have become more diverse although a large majority of elected Board members have continued to be European-American. During the Presidency of Harris Berger, the SEM committed further in 2012-13 to a Diversity Action Plan (DAC) that funds book subventions, conference travel and mentoring programs.

In spite of these and other initiatives, why have we not changed much? In search of answers, I asked chairs of Committees, Sections, or SIGS that represent diverse interests and a few individuals whom I knew to be astute observers of structural bias to reflect on a series of questions indicated in the subheadings below. I report on some wise thoughts from respondents, using names only where individuals agree to be identified.

What is preventing broader participation in SEM?

In response to this question, Deborah Wong (Chair of the Diversity Action Committees) drew attention to disciplinary histories: “SEM is predominantly White for real reasons. Without any such intention, the 1950s-70s generations of primarily White progressive folklorists, cultural workers, intellectuals, and activists created graduate programs in their own image. Meanwhile, post-1970s American Studies is increasingly full of scholars of color who are the result of U.S.-based Ethnic Studies programs. These parallel genealogies are no accident. SEM won’t be able to disrupt ours until we acknowledge and redirect the racial politics of our own histories.”

Several individuals reference methodological or theoretical barriers (see below). Others advise that SEM needs to look more broadly at barriers in higher education. How equitable are the various meritocracy systems in graduate schools and beyond, observing (double or triple) marginalization both in the job market and in daily life in college and university departments. Chad Hamill, Chair of the Indigenous Studies Section, suggests that SEM might lobby more generally for diversity when hiring.

Portia Maultsby, whose outreach and mentorship activities through both the National Association for the Study and Performance of African American Music (formally the Black Music Caucus of the National Music Educators Association) and the more recent Gertrude Robinson Network within SEM are inspiring, wrote as follows:

I believe that our [African-American] numbers are small because at least 90% of...
**Membership Survey** [Continued from page 1]

What is your sexual identity/orientation?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heterosexual</td>
<td>90.6%</td>
<td>90.1%</td>
<td>84.8%</td>
</tr>
<tr>
<td>Lesbian or gay</td>
<td>5.3%</td>
<td>5.4%</td>
<td>7.3%</td>
</tr>
<tr>
<td>Bisexual</td>
<td>3.9%</td>
<td>4.2%</td>
<td>6.3%</td>
</tr>
<tr>
<td>Other</td>
<td>0.1%</td>
<td>0.2%</td>
<td>3.7%</td>
</tr>
</tbody>
</table>

The above percentages are based on the number of people who answered the question each year. Non-response rates were: 5.8% (2002), 19.3% (2008), and 6.8% (2014). Approximately half of respondents who selected “Other” in 2014 entered objections to the question. The 2014 survey included separate response options for “Lesbian” (3.3%) and “Gay male” (3.9%).

Are you a resident of the US?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>75.7</td>
<td>74.5</td>
<td>74.2</td>
</tr>
<tr>
<td>No</td>
<td>24.3</td>
<td>25.5</td>
<td>25.8</td>
</tr>
</tbody>
</table>

The residency question was inconsistently structured in the three surveys. Thus, the above statistics are taken directly from SEM office membership reports for greater accuracy. There has been a slight increase since 2002 in the percentage of members resident in countries other than the US. After the US, the countries with the largest number of members in 2014 were Canada, UK, Japan, Germany, Australia, South Korea, Ireland, Netherlands, and New Zealand.

If you are a resident of the U.S., how do you identify your ethnicity? (Select all that apply.)

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American</td>
<td>4.1%</td>
<td>5.3%</td>
<td>4.8%</td>
</tr>
<tr>
<td>Asian American or Pacific Islander American</td>
<td>7.3%</td>
<td>5.8%</td>
<td>6.9%</td>
</tr>
<tr>
<td>Euro-American</td>
<td>82.7%</td>
<td>82.8%</td>
<td>75.5%</td>
</tr>
<tr>
<td>Hispanic American or Latino American</td>
<td>4.2%</td>
<td>5.1%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Middle Eastern American</td>
<td>0.9%</td>
<td>1.8%</td>
<td>1.5%</td>
</tr>
<tr>
<td>Native American or American Indian</td>
<td>4.1%</td>
<td>1.8%</td>
<td>3.1%</td>
</tr>
<tr>
<td>Other</td>
<td>NA</td>
<td>5.1%</td>
<td>9.4%</td>
</tr>
</tbody>
</table>

In this question, SEM used “ethnicity” as shorthand for the various types of social classification listed above. Numbers indicate a small increase in the percentage of members identifying as “Hispanic” or “Latino” since 2002. Though 75.5% selected “Euro-American” in 2014, many of the 9.4% who selected “Other” entered such terms as “white,” “Caucasian,” “Jewish-American,” or specific European national groups. The 2014 survey included separate response options for “Asian American” (6.1%) and “Pacific Islander American” (0.8%).

What is the geographic focus of your research? (Select all that apply.)

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Africa</td>
<td>31.0%</td>
<td>41.0%</td>
<td>35.3%</td>
</tr>
<tr>
<td>America: North</td>
<td>50.6%</td>
<td>59.2%</td>
<td>63.8%</td>
</tr>
<tr>
<td>America: Caribbean, Central, South</td>
<td>28.1%</td>
<td>38.0%</td>
<td>41.4%</td>
</tr>
<tr>
<td>Asia</td>
<td>55.2%</td>
<td>71.7%</td>
<td>73.4%</td>
</tr>
<tr>
<td>Europe</td>
<td>34.0%</td>
<td>50.1%</td>
<td>40.8%</td>
</tr>
<tr>
<td>Oceania and Pacific Islands</td>
<td>7.1%</td>
<td>9.7%</td>
<td>7.1%</td>
</tr>
<tr>
<td>Other</td>
<td>3.0%</td>
<td>6.5%</td>
<td>6.8%</td>
</tr>
</tbody>
</table>

Each year many respondents selected multiple categories. Over the past 12 years, a growing percentage of members selected the Americas or Asia as one of their geographic areas. Many of the individuals who selected “Other” in 2014 indicated that geography is not a relevant dimension of their research.

[Continued on page 6]
African American undergraduates have not been exposed to ethnomusicology. A large majority attend historically Black institutions and most do not include ethnomusicology in the curriculum. When a Black music, or non-western music course is offered, it is taught by a musicologist. Thus, those students with an interest in graduate school are directed towards musicology. In fact, African American students in musicology outnumber those in ethnomusicology. To make a dent among this group, I think we must introduce the discipline to students and faculty at historically Black institutions.

Along with Jacqueline Dje Dje and Cheryl Keyes at UCLA (and probably others whose initiatives I don’t know about), Portia recognized that “the task at hand is to help students prepare to be competitive for graduate study in a field that is not included in the school’s curriculum” and to enable them to see “how the field has global reach.” She praises her mentor Lois Anderson for requiring that all of her students attend SEM meetings and for assisting in getting them there. Portia’s own mentoring has resulted in a historically high participation rate (38 according to Maultsby’s count) of African-Americans at our recent Pittsburgh conference. What if many others emulated this work with Hispanic or other under-represented groups?

Co-chairs of the Crossroads on Diversity, Difference, and Underrepresentation Section, Marie Agatha Ozah and Paul Austerlitz as well as past chair, Steve Loza, identify economics as a well-known barrier to participation but they carry the analysis further: “There seems to be a lack of a working class ‘attitude’ in the organization, and, at times, limited representation of color on the SEM Board,” they observe, noting discrepancies in the values or goals of elites whose views become “normative in ethnomusicology.” Additionally, they note, “when minorities are hired at major universities, …as ‘affirmative action’ or ‘diversity’ [hires], this status sometimes places them in a vulnerable position when it comes to promotion.” Real economic difference is, of course, a factor; comments within the qualitative data in our membership survey critique the cost of conference participation.

Have you seen instances of unwelcoming or discriminatory behaviour at our conferences?

While most respondents said “no,” with regard to discriminatory experiences, they were guarded, pointing to an atmosphere that can be problematic as described further for the next question.

Some report, not surprisingly, that when graduate students first attend SEM, they are overwhelmed and do not know what to expect. Those who had positive initial experiences generally attended meetings of relevant Special Interest Groups or Sections where they found peers, potential mentors and friends who shared their professional interests. Comments reinforce how important these smaller group experiences are within our large organization.

What in our methods, theories or underlying values might be failing to connect to the needs of specific communities or might be alienating for other reasons?

“Words like ‘minority’ and ‘diversity’ – why those words,” asked one individual. “They imply a situation where the white majority can ‘learn from us’ in a ‘taking sort of situation…. It feels like [I’m] one of those ‘people studied’ at SEM…. It’s subtle and hard to explain—being colonized.” The words resonate with recent theorization of “ethnographic refusal” as a political strategy in Indigenous studies (see e.g., Simpson and Smith 2014). A graduate student observes that s/he was sometimes told that s/he was misinformed about her/his own culture because an “authority” had offered differing information. One individual quoted an elder who teaches, “dance is not after school but how we organize our society,” noting that this philosophy is hard to reconcile “with the Western mind set.” Another wrote that students feel they have to apply “trendy theories in their work that do not apply.”

A second aspect of responses to this question relates more closely to community needs. One person notes that the “music specialists” in the community in which s/he worked are engaged in a wide range of other occupations. S/he continues: “SEM puts them on stage but doesn’t hear their issues,” noting that local people participate more extensively in (regional) conferences where cultural issues are often tied to broader social and environmental challenges. This observation raises questions about how we might better engage the specific communities and the local challenges they encounter at our meetings while also challenging us to think about what can best be done at the national level and what might be easier to undertake at the chapter level of SEM.

How can we change issues of diversity from a demographic to a political issue in SEM?

Paul Austerlitz and Marie Agatha Ozah make a pragmatic suggestion that could have considerable impact: “perhaps we could invite public intellectuals (such as Cornel West) to our SEM meeting to speak directly on this [issue].” Chad Hamill recommends more dialogue about this very topic at meetings and in the publications of SEM, including this Newsletter. Such dialogue does emerge on SEM-L from time to time, as with the recent “Why is my Ph.D. denied tenure?” When Minority Ph.D.s? What in our methods, theories or underlying values might be failing to connect to the needs of specific communities or might be alienating for other reasons? How can we change issues of diversity from a demographic to a political issue in SEM? [Continued on page 7]
Membership Survey [Continued from page 4]

What is your current academic/professional position?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>32.6%</td>
<td>25.7%</td>
<td>27.1%</td>
</tr>
<tr>
<td>Employment in a college/university</td>
<td>54.3%</td>
<td>61.6%</td>
<td>63.6%</td>
</tr>
<tr>
<td>Employment outside a college/university</td>
<td>13.1%</td>
<td>12.7%</td>
<td>9.3%</td>
</tr>
</tbody>
</table>

The 13.1% in 2002 listed as outside a college/university may include some individuals with non-teaching jobs in a college/university. Proportionally fewer students completed the survey in 2008 and 2014, given SEM office student membership reports for these years (2002: 32.9%; 2008: 34.4%; 2014: 31.2%). There was also a decline in the percentage of members working outside a college/university, or a smaller proportion of these individuals completed the survey.

2) Student Members

In the 2014 survey, 80.7% of student respondents indicated that they were pursuing a degree in ethnomusicology and 71.5% indicated that they were pursuing a doctorate.

What was your primary career intention upon entering a graduate program?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Position in a college/university</td>
<td>NA</td>
<td>90.1%</td>
<td>80.5%</td>
</tr>
<tr>
<td>Position outside a college/university</td>
<td>NA</td>
<td>48.2%</td>
<td>12.0%</td>
</tr>
<tr>
<td>Other</td>
<td>NA</td>
<td>NA</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

In 2008 a substantial number of students selected both types of positions, while the 2014 survey did not permit multiple responses. The 10 individuals who selected “Other” in 2014 cited working as a performer or in other professional capacities.

How successfully does SEM serve its student members?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all</td>
<td>NA</td>
<td>1.5%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Not very successfully</td>
<td>NA</td>
<td>8.0%</td>
<td>27.2%</td>
</tr>
<tr>
<td>Somewhat successfully</td>
<td>NA</td>
<td>40.1%</td>
<td>NA</td>
</tr>
<tr>
<td>Successfully</td>
<td>NA</td>
<td>46.0%</td>
<td>64.0%</td>
</tr>
<tr>
<td>Very successfully</td>
<td>NA</td>
<td>4.4%</td>
<td>8.0%</td>
</tr>
</tbody>
</table>

The 2014 survey did not include a “Somewhat successfully” response option. Splitting the 2008 “Somewhat successfully” responses into “Not very successfully” and “Successfully” would produce an overall distribution similar to 2014.

The 2014 survey included, for the first time, the following questions on student funding and additional SEM services:

What sources of funding support your studies (excluding fieldwork)? (Select all that apply.)

<table>
<thead>
<tr>
<th>Source</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellowship/scholarship</td>
<td>71.5%</td>
</tr>
<tr>
<td>Teaching/research assistantship</td>
<td>74.5%</td>
</tr>
<tr>
<td>Other college/university employment</td>
<td>21.2%</td>
</tr>
<tr>
<td>Non-college/university employment</td>
<td>22.6%</td>
</tr>
<tr>
<td>Loans</td>
<td>21.2%</td>
</tr>
<tr>
<td>Personal/family savings</td>
<td>41.6%</td>
</tr>
<tr>
<td>Other</td>
<td>2.2%</td>
</tr>
</tbody>
</table>

[Continued on next page.]
opened up—among other things—urgently useful frameworks for how to be a good White ally to communities of color when working toward social justice. See, for example, the "Code of Ethics for Antiracist White Allies. ... How far are we willing to go? For instance, am I willing to make a commitment to cite women of color in my work rather than the go-to sources written mostly by White men and some White women? Am I ready to embrace disaffiliation and disloyalty to the privileges of Whiteness? Would my individual gestures make any difference without structural change? How can we displace the discursive paradigm of White liberalism?"

Are the programs of the Diversity Action Committee going to create change over time, in your view?

My small-scale consultation suggests that the Diversity Action programs are still not very well known. Information about these programs must circulate as widely as possible throughout SEM, particularly in those chapters, sections and SIGS with membership from under-represented constituencies, or in more informal networks that have established their own distribution lists. As Deborah Wong commented, the DAC programs are a “real intervention, thanks to Harry Berger’s efforts,” that will make a difference over time. Meanwhile, as Wong wrote in Ethnomusicology in 2006 (50/2: 276) “our work, whether research or teaching, is inherently progressive but only as proactive as we insist that it be.”

Membership Survey

What additional programs or services could SEM provide for students?

This question requested write-in responses. Among the most common suggestions were:

- Professional development and career mentoring for both academic and non-academic positions.
- More information on available jobs.
- Advocacy of full-time positions in ethnomusicology in the academy.
- More funding for research and conference travel.
- Networking opportunities.

3) Members Employed in Colleges and Universities

Based on academic position titles in the U.S., which of the following best describes your current position?

<table>
<thead>
<tr>
<th>Position Title</th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Postdoctoral Fellow</td>
<td>NA</td>
<td>4.4%</td>
<td>5.0%</td>
</tr>
<tr>
<td>Lecturer or Instructor</td>
<td>24.4%</td>
<td>9.7%</td>
<td>15.6%</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>21.2%</td>
<td>23.2%</td>
<td>20.2%</td>
</tr>
<tr>
<td>Associate Professor</td>
<td>17.6%</td>
<td>22.9%</td>
<td>23.7%</td>
</tr>
<tr>
<td>Full Professor</td>
<td>24.4%</td>
<td>29.2%</td>
<td>20.6%</td>
</tr>
<tr>
<td>Adjunct</td>
<td>12.4%</td>
<td>10.7%</td>
<td>NA</td>
</tr>
<tr>
<td>Other</td>
<td>NA</td>
<td>NA</td>
<td>15.0%</td>
</tr>
</tbody>
</table>

The 2014 survey did not include an “Adjunct” response option. Some respondents in adjunct positions selected “Other,” while others may have selected “Lecturer or Instructor.” Though the 2014 survey asked respondents to select their current or most recent position, a number of retired individuals selected “Other.”

Are you in a tenured position?

<table>
<thead>
<tr>
<th>Year</th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>37.1%</td>
<td>43.2%</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

2002 and 2008 numbers are estimates based on available data. Numbers indicate an increase in the percentage of tenured members.

Are you in a tenure-track position?

<table>
<thead>
<tr>
<th>Year</th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>NA</td>
<td>NA</td>
<td>19.5%</td>
</tr>
</tbody>
</table>

In 2014 a total of 69.5% of academic members were in a tenured or tenure-track position. Thus, 30.5% were not in a tenured or tenure-track position.
What is your primary home department?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music (including all disciplines)</td>
<td>85.0%</td>
<td>75.6%</td>
<td>79.2%</td>
</tr>
<tr>
<td>Anthropology</td>
<td>9.2%</td>
<td>7.1%</td>
<td>4.4%</td>
</tr>
<tr>
<td>Ethnic or area studies</td>
<td>2.7%</td>
<td>6.2%</td>
<td>2.0%</td>
</tr>
<tr>
<td>Other</td>
<td>3.1%</td>
<td>11.0%</td>
<td>14.4%</td>
</tr>
</tbody>
</table>

Since 2002, an average of 80% of academic members have been based in some type of music department. The percentage in anthropology departments and (since 2008) in ethnic/area studies has declined, while the percentage selecting “Other” has increased. Many of the individuals who selected “Other” in 2014 teach in various types of interdisciplinary departments.

Which of the following are part of your regular teaching load? (Select all that apply.)

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate academic courses in ethnomusicology</td>
<td>NA</td>
<td>72.6%</td>
<td>72.3%</td>
</tr>
<tr>
<td>Graduate academic courses in ethnomusicology</td>
<td>NA</td>
<td>51.3%</td>
<td>48.1%</td>
</tr>
<tr>
<td>Performance ensemble</td>
<td>NA</td>
<td>27.1%</td>
<td>25.2%</td>
</tr>
<tr>
<td>Private lessons in musical performance</td>
<td>NA</td>
<td>13.5%</td>
<td>8.2%</td>
</tr>
<tr>
<td>Music courses outside of ethnomusicology</td>
<td>NA</td>
<td>45.8%</td>
<td>40.3%</td>
</tr>
<tr>
<td>General ed courses in music for non-music majors</td>
<td>NA</td>
<td>57.4%</td>
<td>39.3%</td>
</tr>
<tr>
<td>Courses in depts/fields other than music</td>
<td>NA</td>
<td>33.5%</td>
<td>25.8%</td>
</tr>
<tr>
<td>My position does not involve teaching</td>
<td>NA</td>
<td>NA</td>
<td>4.1%</td>
</tr>
</tbody>
</table>

2014 data indicates a decrease in teaching of courses other than ethnomusicology.

Which of the following best describes the status of your ethnomusicology program in relation to other programs in your department or school?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>No ethnomusicology program in my dept/school</td>
<td>36.5%</td>
<td>36.0%</td>
<td>35.6%</td>
</tr>
<tr>
<td>Extremely marginalized</td>
<td>7.0%</td>
<td>5.5%</td>
<td>6.7%</td>
</tr>
<tr>
<td>Subordinate to other programs</td>
<td>19.0%</td>
<td>22.8%</td>
<td>27.6%</td>
</tr>
<tr>
<td>Equal status with or integral part of other programs</td>
<td>37.5%</td>
<td>35.6%</td>
<td>30.1%</td>
</tr>
</tbody>
</table>

This data suggests an increasing subordination of ethnomusicology programs since 2002.

The 2014 survey included the following additional questions for individuals working in a part-time position but seeking a full-time position, or working in a temporary position but seeking a permanent position.

For how many years have you been seeking a full-time and/or permanent position?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 year or less</td>
<td>26.6%</td>
</tr>
<tr>
<td>2 years</td>
<td>20.3%</td>
</tr>
<tr>
<td>3 years</td>
<td>24.1%</td>
</tr>
<tr>
<td>4 or more years</td>
<td>29.1%</td>
</tr>
</tbody>
</table>

How well did your graduate degree program prepare you for obtaining a position in a college or university?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Little or no preparation</td>
<td>13.2%</td>
</tr>
<tr>
<td>Some preparation</td>
<td>22.8%</td>
</tr>
<tr>
<td>Good preparation</td>
<td>32.9%</td>
</tr>
<tr>
<td>Excellent preparation</td>
<td>31.1%</td>
</tr>
</tbody>
</table>
Membership Survey (Continued from page 8)

What additional services could SEM provide for members who are seeking full-time and/or permanent employment?

Among the most common responses were:

- Networking gatherings and mentoring at the Annual Meeting with tenured faculty and potential employers.
- Mentoring on jobs/careers outside the academy.
- Workshops at the Annual Meeting on job-search and career preparation.
- Compilation on the SEM website of a wider range of job and fellowship opportunities.
- Financial support/discounts.

4) Members in Museums, Archives, or Other Organizations

Which of the following best describes your primary place of employment?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum</td>
<td>NA</td>
<td>10.6%</td>
<td>17.0%</td>
</tr>
<tr>
<td>Archive or library</td>
<td>NA</td>
<td>13.6%</td>
<td>19.1%</td>
</tr>
<tr>
<td>Arts presenting organization</td>
<td>NA</td>
<td>24.2%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Media company</td>
<td>NA</td>
<td>4.5%</td>
<td>2.1%</td>
</tr>
<tr>
<td>Consulting firm</td>
<td>NA</td>
<td>NA</td>
<td>4.3%</td>
</tr>
<tr>
<td>Primary or secondary school</td>
<td>NA</td>
<td>1.5%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Performance ensemble</td>
<td>NA</td>
<td>13.6%</td>
<td>4.3%</td>
</tr>
<tr>
<td>Self-employed</td>
<td>NA</td>
<td>NA</td>
<td>14.9%</td>
</tr>
<tr>
<td>Other</td>
<td>NA</td>
<td>31.8%</td>
<td>25.5%</td>
</tr>
</tbody>
</table>

Data indicates an increase in the percentage of members working in museums, archives/libraries, and K-12 schools, along with a decrease for those in arts presenting organizations (including state and local arts agencies) and employed by performing ensembles. Substantial percentages of members entered “Other” in both 2008 and 2014. Among these responses were publishing and various types of non-profit organizations.

How successfully does SEM serve ethnomusicologists working in museums, archives, arts presenting institutions, media companies, or other organizations?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all</td>
<td>NA</td>
<td>4.9%</td>
<td>7.0%</td>
</tr>
<tr>
<td>Not very successfully</td>
<td>NA</td>
<td>29.5%</td>
<td>44.2%</td>
</tr>
<tr>
<td>Somewhat successfully</td>
<td>NA</td>
<td>39.3%</td>
<td>NA</td>
</tr>
<tr>
<td>Successfully</td>
<td>NA</td>
<td>23.0%</td>
<td>48.8%</td>
</tr>
<tr>
<td>Very Successfully</td>
<td>NA</td>
<td>3.3%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

The 2014 survey did not have a “Somewhat successfully” response option. Splitting the 2008 “Somewhat successfully” responses into “Successfully” and “Not very successfully” would produce an overall distribution similar to 2014.

The 2014 survey included the below questions on graduate program preparation and additional SEM services.

How well did your graduate degree program prepare you for work in a museum, archive, arts presenting institution, media company, or other organization?

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>I did not study for a graduate degree</td>
<td>4.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little or no preparation</td>
<td>17.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Some preparation</td>
<td>37.0%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good preparation</td>
<td>23.9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excellent preparation</td>
<td>17.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

[Continued on page 10.]
What additional services and programs could SEM provide for ethnomusicologists working in museums, archives, arts presenting institutions, media companies, or other organizations?

Among the most common responses were:

- Recruit more members from outside the academy for SEM governance positions.
- Include more discussion of public/applied issues in SEM Annual Meetings and publications.
- Provide more resources for K-12 educators.

5) Members’ Perceptions of SEM as an Organization

Do you consider SEM to be your primary scholarly society?

<table>
<thead>
<tr>
<th>Year</th>
<th>Yes 2002</th>
<th>Yes 2008</th>
<th>Yes 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>68.2%</td>
<td>74.6%</td>
<td>77.4%</td>
</tr>
</tbody>
</table>

A growing percentage of members consider SEM to be their primary scholarly society. This suggests a decreasing percentage of members from other disciplines and/or of members who consider another ethnomusicological society to be their primary one.

The 2014 survey did not include a “Neutral” response option for the below questions. Neutral responses in 2008 could be split between “Disagree” and “Agree” for rough comparisons with 2014.

The Board of Directors identifies and responds to issues of importance to the Society’s membership.

<table>
<thead>
<tr>
<th>Year</th>
<th>Strongly disagree 2002</th>
<th>Strongly disagree 2008</th>
<th>Strongly disagree 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NA</td>
<td>1.7%</td>
<td>0.7%</td>
</tr>
</tbody>
</table>

Data indicates substantial member support for the Board but also a significant number of individuals who seem unaware of the Board’s work.

The Council is effective in representing the concerns of the membership to the Board.

<table>
<thead>
<tr>
<th>Year</th>
<th>Strongly disagree 2002</th>
<th>Strongly disagree 2008</th>
<th>Strongly disagree 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NA</td>
<td>2.8%</td>
<td>0.6%</td>
</tr>
</tbody>
</table>

Data indicates general member support for the Council but also a large number of individuals who seem unaware of the Council’s work.

I attend the SEM Annual Meeting most years.

<table>
<thead>
<tr>
<th>Year</th>
<th>Strongly disagree 2002</th>
<th>Strongly disagree 2008</th>
<th>Strongly disagree 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NA</td>
<td>19.3%</td>
<td>9.4%</td>
</tr>
</tbody>
</table>

With a split of the 2008 “Neutral” responses, numbers as a whole suggest some increase in the level of regular participation in the Annual Meeting.
I regularly read the journal Ethnomusicology.

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>NA</td>
<td>2.8%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Disagree</td>
<td>NA</td>
<td>5.4%</td>
<td>8.3%</td>
</tr>
<tr>
<td>Neutral</td>
<td>NA</td>
<td>19.4%</td>
<td>NA</td>
</tr>
<tr>
<td>Agree</td>
<td>NA</td>
<td>32.6%</td>
<td>53.0%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>NA</td>
<td>39.9%</td>
<td>36.7%</td>
</tr>
<tr>
<td>No basis for judgment</td>
<td>NA</td>
<td>0.0%</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

With a split of the 2008 "Neutral" responses, numbers as a whole indicate an increase in regular reading of Ethnomusicology.

———

SEM should continue printing paper copies of Ethnomusicology (question included in 2014 survey only).

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>2.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disagree</td>
<td>15.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agree</td>
<td>43.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly agree</td>
<td>34.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No basis for judgment</td>
<td>3.7%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Though current issues of Ethnomusicology have been available online in JSTOR since 2011, respondents indicated strong support for the continued publication of the journal in print format.

———

I regularly read the SEM Newsletter.

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2008</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>NA</td>
<td>2.1%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Disagree</td>
<td>NA</td>
<td>5.8%</td>
<td>23.2%</td>
</tr>
<tr>
<td>Neutral</td>
<td>NA</td>
<td>13.5%</td>
<td>NA</td>
</tr>
<tr>
<td>Agree</td>
<td>NA</td>
<td>31.2%</td>
<td>57.6%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>NA</td>
<td>47.1%</td>
<td>15.9%</td>
</tr>
<tr>
<td>No basis for judgment</td>
<td>NA</td>
<td>0.4%</td>
<td>1.1%</td>
</tr>
</tbody>
</table>

Numbers indicate an increase in agreement on regular reading of the SEM Newsletter but a marked decline in strong agreement. This may be related to the shift of the Newsletter to an online-only format in 2010.

———

The following questions in the 2014 survey requested write-in responses.

I recommend the following changes to the SEM Annual Meeting:

Among the most common responses were:

- Increase the standard for paper acceptance; decrease the number of papers accepted.
- Include more program sessions with dialogue, instead of individuals reading papers.
- Schedule more un-programmed time for socializing.
- Include more workshops, networking sessions, and mentoring opportunities.
- Include more music-making.
- Make the meeting more affordable for attendees.
- Facilitate participation of SEM’s international membership, including meeting sites outside North America.

[Continued on page 12.]
I recommend the following changes to the journal *Ethnomusicology* or other SEM publications:

Among the most common responses were:

- Include more multimedia components/links in the journal.
- Include more journal articles of general interest, e.g., methodology, theory, advocacy, state of the field.
- Include more reviews in the journal.
- Include more articles in each journal issue or publish four issues/year.
- Publish the journal in an online-only format.
- Continue to publish print copies of the journal.
- Publish the newsletter in a web-based format and expand its content.
- Include more coverage of public/applied ethnomusicology in SEM publications.

The three most pressing issues facing SEM at present are:

Among the most common responses were:

- Improvement of academic job market for ethnomusicologists.
- Development of training and job market for ethnomusicologists outside the academy.
- Increased funding for students.
- Mentoring of students and early-career individuals.
- Diversification of SEM membership (including international participation).
- Diversification of scholarship in Annual Meeting and journal.
- Increased international communication in ethnomusicology.
- Increased engagement of ethnomusicology with other music disciplines.
- Increased engagement of ethnomusicology with non-music disciplines.
- Advocacy of ethnomusicology inside and outside the academy.
- Increased involvement of ethnomusicology in the public sphere.
- Support for musicians, music communities, and music collections.
- Support for K-12 music education.
- Increased funding for research.

For information on 2014 survey questions not covered in this report, see “SEM Documents” in the Members’ Area of the [SEM website](#). The SEM Board looks forward to discussing the results of the survey with the Council, Sections and other groups, and the membership at large. Evaluation of the survey data will greatly assist the Society in planning operations and new initiatives in the upcoming years.

§
Interview conducted at the 2014 SEM Annual Meeting in Pittsburgh on Saturday, November 15 at 10:00 am. Recorded by Elizabeth Clendinning (EC); interview with Elizabeth Tolbert (ET) and Deborah Wong (DW). With contributions from Sonia Tamar Seeman. This interview has been edited for length and clarity.

Elizabeth Clendinning: Let’s start at the beginning.

Elizabeth Tolbert: We remember different things, but one of the stories that I remember is that Deb had come down to Peabody to do something…and we were at a bar, a dive called The Yacht Club, and we were both very upset that there had been recent hires in ethnomusicology—women—but no one was getting tenure. And it was just extremely upsetting, and we just wanted to do something about it. And we decided to start this committee, and I think we knew somehow that AMS, and SMT, and CMS already had a committee on the status of women. And I think Deb, you were the newsletter editor.

Deborah Wong: Yes, I was already deep in service to SEM… being the newsletter co-editor, it sort of gives you a bigger perspective on what people are up to.

ET: And basically, I cribbed what I found on the SMT [Society for Music Theory] website, changed it around, put it into the form, and put “ethnomusicology” in there, and then we were granted the status of a provisional committee.

DW: This was before the explosion of SEM committees and special interest groups. There were in fact very few committees in SEM at that point. So we had to sort of figure out—“How do you start a committee? Are you allowed to do that?”

ET: And, “What do you do, and how do you do it?” Etc. But we can’t remember what came first—did we start the committee first and then have heartfelt talks and cry and wonder, or were we doing that before and after, and during—

DW: Well, there was a lot of talking before, and then it got to the point where we were thinking “This needs to go beyond you and I having conversations.”

ET: I think we had sort of two kinds of ideas. One was that we really wanted to improve the status of women in the profession, but we also had an intellectual agenda that we wanted to promote work on gender and feminist theory. We wanted both of those things. And I’m remembering I was disappointed at the time with the status of scholarship on gender. I felt like Ellen [Koskoff] was one of our lone voices. That there wasn’t a lot of it and what we had wasn’t very sophisticated. So that was a concern. But I think that the real concern was that women did not have a real place in the profession. It seemed like young women were not getting in.

DW: Our first meeting, as far as we remember, was in 1996. There were like, forty women in that room and a few men. But the response was immediate and overwhelming. And we had come up with this agenda, things we wanted to cover, and we only had an hour and fifteen minutes. And we were just going to go around the table and say our names and why we were there, and that took virtually the whole meeting. Women had things they wanted to say about things they were seeing and experiencing.

ET: It was overwhelming. We needed it so badly. People just needed a safe space to talk and realize that they weren’t crazy.

DW: Or alone.

ET: You know, another thing that might kind of be interesting is that Deb and I are almost occupying opposite career stances in that Debbie was in a high-powered, tenure-track position, and I was following my husband around. And I think that… I felt so stuck that I was sublimating my own career desires by following my husband around, at the same time, just wishing that I could not do that and just do whatever I wanted to do. And for me, the personal struggle had been going on already for years. And I chose family. And resented it.

DW: At that time, René Lysloff was my partner, and we were trying to figure out the academic couple thing. We were at opposite ends of the state of Pennsylvania and driving back and forth six hours every month, that kind of thing. And once again, this was “the personal is political” kind of stuff, front and foremost.

EC: How much of SEM was women at the time?

DW: Hmm, good question. We can’t really be sure, because there had been no membership survey done at that point. There was a lot that we weren’t sure about because the stats, the demographics of SEM, of North American ethnomusicology, there was no way for us to find out what was going on in any systematic way… From early on, Liz has always advocated and pushed and successfully gotten different means from SEM to really find out more what is really going on with gender in the profession. So the first SEM membership survey was done largely in response to Liz’s demands for it. And not just basic information, data, about age, gender, etc., but also to include questions in the survey that tracked how women were doing with tenure, length of time to… what were some of the questions you got in?

ET: Things like, “Are you employed? What kind of job do you have? Do you have an adjunct job? Do you have a non-tenure-track job?” And then, “Did you get tenure?” I think that when we got some of the data, it was pretty sobering. But we really needed the data, because it was all impressionistic. It was all just your feeling there’s something terribly wrong, but no data.

DW: But after we got the first survey done [in 2003], then it became clear that we needed follow-up, repeat surveys to track all of this. We’re beginning to get some depth on those questions [following two additional surveys in 2008 and 2014].

ET: I’m not really sure, though, if women have really
Section on the Status of Women [Continued from page 13.]

gained very much status within the profession.

**DW**: One of the things I’m very proud about since first membership survey: SEM’s membership was pretty much 50-50 men and women, and that’s very consistent, and that’s dramatically different than any of the other music societies. Dramatically different. So in membership, we’re good on gender. What I see is that more and more women are hired…but what we’re worried about is that all of those women don’t always make it in terms of tenure.

Additionally, I think one of the through-lines has been mentoring. We’ve really sustained that conversation; I think it’s one of our great contributions to SEM. And we made it clear that it was a special need for women and faculty of color, but not confined to those two groups. And at the same time, the Gender and Sexualities Taskforce was founded I believe the same year as our Committee for the Status of Women, and the Crossroads Project was just a few years after that. So all in a very short amount of time, the sort of “others” in the profession were finding ways to talk and compare about what’s going on.

**ET**: Right away we started sponsoring panels. And I know very early on we had mentoring sessions or we had invited panels where senior women would come and speak about their careers and get advice, or we would have informal mentoring sessions where people would come and we would find someone to talk to about their career.

**DW**: So getting these issues on the program has been something that has been pretty key from the beginning, and I think it’s something that has been fairly successful. I’m biased of course, but I would say that SSW has had a profound effect on SEM. […] One thing that we’ve noticed is that SEM members who are drawn to participate in SSW, Gender and Sexuality, and to some extent, Crossroads…there’s been a lot of exchange between those groups, members who are active in more than one of those groups. And that those folks have really stepped into leadership positions within SEM very consistently if you look at the record of folks coming through. I mean, Eileen Hayes, Zoe Sherinian, what you see with folks entering into SSW are SEM members who are already wanting to participate in the future of the profession, both at the scholarly level and at the professional level. That excites me! That tells me that the kinds of issues that SSW is most deeply concerned about attracts people who are really literally going to take the profession into the future.

However, I still am astonished at how limited the number of people are who are doing research on gender or sexuality. And I’ve written about this in several places. Why are ethnomusicologists so fascinated by nation and race and just ignore gender and sexuality pretty routinely?

**EC**: What would you want to see for the future of SSW?

**DW**: I wouldn’t say the thing that people often say, that I would want to see it go away because there’s no longer a need for it. I don’t think that the forms of oppression in any society go away, ever. They shift, and they move around, and they change form. So, what these committees offer to my mind are strategies and vigilance. Both those things change over time in response to the changing profession. There’s no question that the issue of this conference is adjuncts. And the way in which this is shaped by gender—

**ET**: Most of the adjuncts are women. Nationally. I don’t know about in our profession, but nationally, some huge percentage of adjuncts are women.

**DW**: And long have been.

**ET**: And I agree with Deb. I want to see some really interesting, innovative, sustained scholarship on gender and feminism.

Our thanks goes to Elizabeth Tolbert and Deborah Wong for agreeing to this interview. They also particularly wished to thank Ellen Koskoff, Beverly Diamond, Barbara Hampton, and Charlotte Frisbie for their leadership; previous SSW co-chairs Tomie Hahn, Elyse Carter-Rosen, Eileen Hayes, Sarah Morelli, and Zoe Sherinian; and the many others who have supported SSW over the years. Any interested SEM member is welcome to join SSW on the SEM website.

## Member News

**Cheryl Keyes** (UCLA) reports that her article “Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance” was the seventh most cited article of 2014 in the *Journal of American Folklore*.

**Lisa Urkevich** (American University of Kuwait) is the author of *Music and Traditions of the Arabian Peninsula* (Routledge, 2015), which introduces the folk and traditional urban music, along with dance and rituals, of Saudi Arabia, Kuwait, Bahrain, and Qatar.

**Judith Lynne Hanna** (University of Maryland, College Park) is the author of *Dancing to Learn: The Brain's Cognition, Emotion, and Movement* (Rowman & Littlefield 2015). It is grounded in the recent brain sciences and integrated with knowledge in the arts, humanities, and social sciences. Interdisciplinary 21st century neuroscience suggests that the brain “choreographs” dancer, dance-maker, and dance-viewer.
SEM News: 2015 Prizes

Deadline April 1, 2015

The deadline for submissions for the below SEM prizes is April 1, 2015. For more information about the prizes and submission procedures, please visit the Prizes section of the SEM website.

21st Century Fellowship. To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork.

Ida Halpern Fellowship and Award. To help support research on Native American Music of the United States and Canada and to recognize the publication of said research.

Jaap Kunst Prize. To recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal Ethnomusicology or in another journal or edited collection). The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English.

Judith McCulloh Public Sector Award (New). To recognize the valuable impact of many types of ethnomusicological work that benefits the broader public and typically engages organizations outside academic institutions.

Alan Merriam Prize. To recognize the most distinguished, published English-language monograph in the field of ethnomusicology.

Bruno Nettl Prize. To recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology.

Robert M. Stevenson Prize. To honor ethnomusicologists who are also composers by awarding a composition prize to a current member of SEM, or to a deceased former member of SEM (in recognition of either a particular work or of an entire oeuvre), and to assure a Stevenson Prize concert program at the SEM Annual Meeting, at which compositions by current or former SEM members are performed.

Upcoming SEM Award Deadlines

Annual Meeting Travel Fund—International Awards. To provide four annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. Deadline for 2015 Annual Meeting presenters: July 1, 2015.

Annual Meeting Travel Fund—North American Awards. To provide two annual awards of travel support to SEM Annual Meeting presenters who live in North America (Canada, US, Mexico, Central America, and the Caribbean). Awards will be made to individuals who are: 1) working part-time but are seeking full-time employment, or 2) working in a temporary position of under one year in duration but are seeking permanent employment. Deadline for 2015 Annual Meeting presenters: July 1, 2015.

Charles Seeger Prize. To recognize the most distinguished student paper presented at the SEM Annual Meeting. Awarded at each Annual Meeting for the best paper from the previous year’s meeting. Deadline for submission of papers to be presented at the 2015 Annual Meeting: December 7, 2015.

From the Field

Ca Trù Singing in Vietnam: Revival and Innovation

The Society for Ethnomusicology and Smithsonian Folkways are pleased to announce the 5th feature of “From the Field”: “Ca Trù Singing in Vietnam: Revival and Innovation” by Barley Norton. Norton is a senior lecturer in ethnomusicology at Goldsmiths, University of London.

Co-produced by Smithsonian Folkways and SEM, “From the Field” presents recent ethnomusicological field research to a general audience. Reports combine audio and video recordings, photographs, and narrative to explore music-making and social issues at locales around the world.

Funding for “From the Field” is provided in part by an Interagency Agreement between the National Endowment for the Arts and Smithsonian Folkways, with SEM participating as a collaborator.
In Memoriam Hardja Susilo

Hardja Susilo (December 3, 1934 - January 25, 2015) was a native of the royal city of Yogyakarta on the island of Java in Indonesia. The seventh of 11 children, his commoner family moved inside the one-square kilometer palace of the Sultan of Yogyakarta when he was three, and he became saturated with sounds of gamelan, wayang kulit (shadowplay), and a diversity of music airing from the palace (Susilo 2010). As soon as he heard gamelan, he “became instantly attracted to it” (Solís-Harnish-Witzleben 2004: 53) and began studying at age 11, but his father discouraged music as a profession—there was little reward and gamelan musicians had questionable reputations. So, when he later became a student at Gadjah Mada University and studied gamelan at night, he taught English during the day. Although most Americans associated “Pak Sus” (the name we called him) with music, he excelled in dance and mastered the movement vocabulary of a variety of characters, though he could not publicly perform the alus (refined) male dances because he was “not handsome enough” (Susilo 2010:48). Since January 25, many accolades have appeared on the Gamelan listserv, where Pak Sus was a valued participant. Pak Sus was revered as a dedicated teacher, a man of witty humor and many (sometimes awful) puns, a nurturing mentor, and a wizened storyteller and life-long friend and advisor for hundreds of gamelan-enthusiasts and ethnomusicologists. He straddled Javanese and American cultures, was “a bridge” to Java (2004), found a home in Hawai’i, and learned to understand the world in myriad ways, as recounted in his memoir (2010).

Mantle Hood met Pak Sus in 1956. Hood had written a book on Javanese modal theory and joined the faculty at UCLA in 1954. Hood invited Pak Sus to come to the United States in 1958 to teach music and dance at UCLA while studying toward academic degrees. Pak Sus, the first Indonesian performing arts teacher in the United States, completed his BA in 1961 and his MA in 1967, and continued to direct Gamelan Kyai Mendung (Venerable Dark Cloud), which had arrived at UCLA in 1958. During the 1960s, Hood developed the Institute of Ethnomusicology, invited noted international artists to UCLA, and put his notion of bi-musicality into action. It was a time thriving with creativity. Pak Sus and Hood remained close for the rest of their lives. Pak Sus wanted to provide a eulogy at a memorial event honoring Hood at the Society for Ethnomusicology’s 50th annual conference in Atlanta in 2005, but as he went through his prepared notes, emotions overwhelmed him and he could not continue. It was at that moment that I realized the depth of their relationship.

Pak Sus was the first teacher for several Javanese gamelans that emerged around the country—at University of Michigan and Mills College, for instance. In 1970, he departed the mainland to take a position at University of Hawai’i at Manoa (UH), which had acquired Javanese gamelan Kyai Gandrung (Venerable One in Love). Barbara Smith established the ethnomusicology program in 1960 and was instrumental in bringing the gamelan (and Pak Sus) to Hawai’i. Pak Sus already had one close friend on the faculty, Ric Trimillos, who had completed his doctorate at UCLA while Pak Sus earned his Master’s. Hood also came to Hawai’i in the early 1970s, and I know that Pak Sus was proud that Hood’s son, Made Mantle Hood, later earned graduate degrees in ethnomusicology at UH. When Pak Sus retired in 2000, direction of Kyai Gandrung was passed to the capable hands of Byron Moon, who had been working with Pak Sus for three decades. Pak Sus, of course, kept playing with the group.

Wanting to provide first-hand experience, Pak Sus took UH students with him to Java a few times in the 1970s. Many of his students conducted fieldwork in Java with leading musicians and returned to add their expertise to Kyai Gandrung and sometimes later to create their own gamelan programs at other universities. The UH “gamelan community” nurtured a Javaneseness that has stayed with many of us until today. Anthropologist Alice Dewey, among others, frequented rehearsals to nongkrong (hang-out), and Maya Ng, half-sister of President Obama, is a former dancer with the group.

Pak Sus had varied interests throughout his life. While at UCLA he became an accomplished Mariachi singer and Balinese gamelan player and in 1975 he collaborated with UH composition faculty member Neil McKay in composing a concerto for gamelan and symphony orchestra. Pak Sus was the first to provide simultaneous English translation of wayang kulit performances. Many of us attended this occasion: an extraordinary full-length Javanese wayang of eight hours for the 1990 Festival of Indonesia in Los Angeles. He provided simultaneous wayang translations a few other times (see Susilo 2006) and inspired renowned simultaneous translator, Kitsie Emerson, to develop that talent. Throughout his career,
he also produced recordings, publications and videos and collaborated in projects throughout the world.

He was respected in Java and in 1993 was recipient of the Hadiah Seni Art Award, the highest artistic honor from the Indonesian government in recognition of his global promotion of Javanese music and dance.

Pak Sus was first married to Judy Mitoma, dancer and arts impresario at UCLA. They produced two accomplished children: Ken Susilo, an engineer who remained close to Balinese and Javanese gamelan traditions, and Emiko Susilo, who has studied Javanese vocals and Balinese gamelan and dance. Emiko married renowned Balinese composer and founder of Çudamani, Dewa Berata, and she currently serves as director of Gamelan Sekar Jaya in Berkeley; their two children are deeply engaged with Balinese performing arts. Pak Sus married JoLinda Feldman in 1984; they have one child, Chandra, also involved with Indonesian performing arts, and they remained together over 30 years.

Many of us owe part of our careers to Pak Sus, who brought us into Javanese performing arts, inspired our experience of community, and allowed our imaginations to soar. He was always generous with his knowledge and helpful in directing students at UH and beyond. We are his “anak buah,” children/students that he has produced who have gone off into the world and will endeavor to carry on his legacy.

David Harnish
University of San Diego

Acknowledgements
I am indebted to Garrett Kam for his tributary biographies posted on the Gamelan listserv. I also acknowledge contributions from JoLinda Susilo, other members of the Gamelan list (Kitsie Emerson, Rachel Cooper, Wayne Vitale, Jody Diamond, Dane Harwood, Pak Sumarsam, Paul Humphreys, Ruby Ornstein, Rene Lysloff, Made Hood, Rachel Cooper) and to Ric Trimillos, who was in touch with former UH graduate students upon Pak Sus’ death and facilitated email communications amongst us.

References


Conference Calendar, 2015

- Northeast Chapter of the Society for Ethnomusicology (NECSEM) annual meeting, Brown University, Providence, Rhode Island, Saturday, 11 April 2015.
- Southern Plains Chapter - Society for Ethnomusicology (SEM-SP) 2015 Meeting, Texas A&M University (College Station, TX), 11-12 April 2015.
- Second International Conference on Music and Consciousness, Faculty of Music, University of Oxford, UK, 14-17 April 2015.
- "Music and Instrumentality," 2015 Graduate Students in Music (GSIM) conference in New York City on Friday and Saturday, April 17-18, 2015, The Graduate Center, City University of New York (CUNY).
- "Sound Breaks," Department of Music and Dance Swarthmore College, Saturday, April 18, 2015.
- 46th Annual Convention, Northeast Modern Language Association (NeMLA), Ryerson University, Toronto, Ontario, 30 April to 3 May 2015.
- International Association for the Study of Popular Music (UK & Ireland) and International Association for the Study of Popular Music (Benelux), “Over and Over, Exploring Repetition in Popular Music," University of Liege, Belgium, 4-6 June 2015.
- "Past the ‘-Post’: Theorizing the Post-Post-Soviet via (New) Media and Popular Culture," University of Amsterdam, the Netherlands, 11-12 June 2015.
- Asia Pacific Dance Festival, University of Hawai‘i at Mānoa, 14-27 July 2015.
- Northeast Modern Language Association (NeMLA), 46th Annual Convention, Ryerson University, Toronto, Ontario, April 30–May 3, 2015.
- Past the “-Post”: Theorizing the Post-Post-Soviet via (New) Media and Popular Culture,” University of Amsterdam, the Netherlands, 11-12 June 2015.
- Capitalism, Culture and Media, University of Leeds, 7-8 September 2015.
Conference Calendar (continued)

- North Atlantic Fiddle Convention, Cape Breton Island & Cape Breton University, "Celtic Colours International Festival, Trans-Atlantic Transactions," Sydney and Baddeck, Nova Scotia, 13-17 October 13-17 2015. Deadline is November 15, 2014. Email: NAFCO2015@cbu.ca. Mail: North Atlantic Fiddle Convention, c/o The Centre for Cape Breton Studies, PO Box 5300, 1250 Grand Lake Road, Sydney, Nova Scotia B1P 6L2 Canada.


- Association for the Study of the Art of Record Production. The 10th Art of Record Production Conference: Cultural Intersections, Drexel University, Philadelphia, PA, USA, 6-8 November 2015.


- Seventh Annual Jazz Education Network Conference, Louisville, KY, 6-9 January 2016.


The American Institute of Indian Studies announces its 2015 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2015. Applications can be downloaded from the web site www.indiastudies.org. Inquires should be directed to: Telephone: (773) 702-8638. Email: aiis@uchicago.edu.

Ethnomusicology Internet Resources

The SEM Website

SEM-L and SEMNotices-L Electronic Mailing Lists. Moderated by Hope Munro Smith, Assistant Professor, Department of Music, CSU Chico, 400 West First Street, Chico, CA 95929-0805, Phone: 530-898-6128, Email: hmsmith@csuchico.edu

Ethnomusicology Websites

American Folklife Center
Association for Chinese Music Research
British Forum for Ethnomusicology
British Library, World and Traditional Music
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales
Christian Musicological Society
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
Ethnomusicology Review
Mediterranean Music Studies—ICTM Study Group
International Council for Traditional Music
Iranian Musicology Group
Music & Anthropology
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington Ethnomusicology Archive
Fondazione Casa di Oriani, Ravenna

SEM Chapter Websites

Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Caribbean Chapter
Southern California & Hawai`i Chapter
Southern Plains Chapter
Southwest Chapter

SEM Section Websites

Applied Ethnomusicology Section
Education Section
Gender and Sexualities Taskforce
Popular Music Section
South Asia Performing Arts Section
The Society for Ethnomusicology

Sixtieth Annual Meeting

Austin, Texas

3-6 December 2015

The Society for Ethnomusicology will hold its 60th Annual Meeting at the Hilton Austin, 500 East Fourth Street, Austin, Texas 78701. Hosted by the University of Texas at Austin.