

## **2017 IASPM Book Prize Jury's Report**

Before revealing the verdict on the IASPM Book Prize 2017, I would like to express our satisfaction at the very high participation this year.

In 2013, three books were submitted to the jury for the English language prize, and two for the non-English prize.

In 2015, there were six books for the English prize, and three in other languages.

In 2017, were submitted to the jury:

- 15 books in English;
- 5 books in other languages (German, Spanish, and Portuguese)

This is more than double the number of nominations in previous years! For this reason, we wish to express our gratitude for the level of cooperation from national and regional Branch boards, which made an effort to alert members about the prize, as well as promoting it actively.

While we are certainly celebrating the high participation, we must confess to having been on the point of "dying of success". The timetable, evaluation protocol, and jury make-up were not prepared for that amount of books.

With this tendency for high participation likely to continue in future years—and long may it do so!—we really must adapt the evaluation system to this situation. In fact, along with this report I am attaching an annex of recommendations to the Executive Committee aimed at addressing the problems such high nomination figures bring. The most obvious of these would be:

- 1) to bring forward considerably the date of presentation of nominations, and
- 2) to have a pool of potential jury members for languages other than English.

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This year's jury comprised: Emilia Barna, Natalia Bieletto, Amber R. Clifford-Napoleone, Stéphane Escoubet, Héctor Fouce, G r me Guibert, Kellie D. Hay, David Hesmondhalgh, Sarah Hill, Freya Jarman-Ivens, Amparo Las n, Ruth Piquer, Sally Treloyn, Felipe Trotta, and Eduardo Vi uela. In assessing books in Spanish, we also had the assistance of Iv n Iglesias, Laura Jord n, and Mercedes Liska; and for books in German, Susanne Binas-Preisend rfer and Anja Brunner. Including myself, as Chair, we are 20 persons, and I wish to thank everyone enormously for their interest, the time they have put in, and their negotiating skills.

Since it would not be feasible to expect any jury member to read 15 or 20 books in less than 2 months, the reading work involved had to be shared out. This work involved a

deep reading in which each jury member takes account of the books closest to her or his area of specialisation and linguistic competence, and applied shared criteria to rating them. This procedure led to a first selection of the best books in each prize category. And the final verdict was arrived at by considering the points average, and more detailed reports by some jury members.

Although absolute unanimity was not arrived at, I can say that the consensus was very wide and the verdict is agreed upon by all members of the jury.

Therefore, the jury decision was to award the prize to the winning 'single-authored' book in each of the entry categories:

- books in the English language, and
- books in other non-English languages

The IASPM 2017 Prize for the best book **in a non-English language** was awarded to:

Berenice Corti for ***Jazz argentino. La música "negra" del país "blanco"*** published in Buenos Aires by Gourmet Musical.

This is an essay about jazz in Argentina, one that reconstructs a history of racialisation through the cultural study of popular music in that country, helping us to understand the discursive negation of the existence of a "national" jazz.

The jury has highlighted the fluidity of the author in incorporating narrative theory to her interpretation of cases of study. The book achieves a fluid amalgam of empiricism and conceptualisations, and accurately collates the demands of the scene, integrating them in the current academic debate in Latin America (rather than setting them against specialised anglophone bibliography).

The jury unanimously praised the fluidity of the writing and applauded how the author took on and so positively coped with the risks involved in narrating her own experience as a jazz promoter, thus taking a clear position in relation to the problem she describes. This led to a work that combines rigour with sensitive and conscientious commitment. Finally, the jury would like to stress the importance of the gap this book fills in the regional context of popular music studies in Latin America.

The IASPM 2017 Prize for the **best book in English** was awarded to:

**Jeremy Wade Morris**, for ***Selling Digital Music, Formatting Culture*** (published by University of California Press)

The jury highlighted the rigour and relevance in his analysis of practices related to different forms of digitalising music and its transformation into a digital product. The history Morris captures has taken place over the last two decades: he paints a sharp portrait of what this means for different agents and collectives (users, fans, industry,

etc.) shaping the changes in practices like listening to music through computers and phones, sharing files, or buying songs online.

The work provides a good contextualisation of the history of digital media alongside vivid descriptions and analysis of individual cases and stories. The jury underlined that the book offers a good balance between empirical research and analysis, bringing several disciplines into play (computing, cultural history, economics, media and popular music studies). Furthermore, it is a book written with great clarity, and with a structure in which each chapter covers a key case in a history related to the transformation of digital music into a product: digital files, Napster, the Cloud, etc. All this endorses its value as a resource for students and academics alike who normally remain on the outside of media theory.

Sílvia Martínez, Chair of the 2017 IASPM Book Prize Jury