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“You Can Videotape Us, but Don't Show These to Others Roma”.
The Ethical Issues of Using Audiovisual Material in Romani Music Research in Finland and Elsewhere

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Fieldwork is a part of life that should include the same ethical principles as other aspects of life. Unfortunately, this ideal is rarely realized. When collecting, interpreting, or archiving empirical data, ethnic definitions and identities often evolve over time and vary by context, making them difficult to define precisely. Understandably, materials concerning minorities undergo heightened scrutiny, as they are particularly vulnerable to politicization. Materials concerning Romani music also raise numerous ethical questions from both inside and outside the culture. One can ask to what extent the individual research paradigm can ignore the communal one and vice versa? Does the compiler of the materials or the parties who digitize the material determine the change or permanence of the cultural value and norm system? Who ultimately has the power to define the ethics of materials? I have been conducting research with Roma musicians in Finland and other countries for more than 30 years. In this presentation, I highlight the ethical issues related to the compilation, interpretation and finally archiving of Romani music. At the same time, I am looking for solutions that are strongly rooted in ethical principles, ensuring that the materials will be available for future generations.

Challenges in the Digital Transformation of Sound Archives: Implications for Public Relations

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The transformation of sound archives has significant implications for the field of Public Relations (PR). As technology has advanced, the way we store, access, and utilize audio recordings has undergone a significant shift. This transformation has led to new opportunities and challenges for PR professionals in managing and leveraging sound archives. Conventionally, sound archives were physical collections of audio recordings, often stored on tapes or vinyl records. These archives were typically maintained by institutions, such as libraries, museums, or broadcast organizations, and accessing the material was often a labour-intensive process. However, the digitization of sound

recordings has revolutionized the field, making audio content more accessible and easier to integrate into PR campaigns. This paper aims to demystify these challenges and provide a comprehensive exploration of the transformation process. The objectives of this study are twofold: firstly, to examine the epistemological challenges of preserving and accessing historical sound archives in the digital environment, and secondly, to explore the technical challenges involved in the digitization and dissemination of sound archives through public relations channels. To achieve these objectives, a multi-faceted methodology was employed. Firstly, an extensive review of relevant literature and scholarly articles on sound archives, digital preservation, and public relations activities were conducted, establishing a strong theoretical foundation. This has enabled a deeper understanding of the epistemological and technical dimensions of the transformation process. Case studies and interviews were also employed, involving professionals working in sound archives and public relations fields. These interviews have provided valuable firsthand insights into the specific challenges faced throughout the transformation process. Qualitative analysis was then applied to identify recurring themes and common patterns in these challenges. The findings of this study are given as Epistemological challenges covering preservation and long-term accessibility of historical sound archives as they transition from traditional wax formats to digital platforms: issues around maintaining the authenticity, integrity, and contextual information of sound archives in the digital environment: and technical challenges covering complexities in the digitization process, including file format compatibility, metadata management, and digital infrastructure requirements: challenges in effectively utilizing digital platforms and channels for the dissemination and public engagement of sound archives; difficulties in integrating sound archive preservation and access with public relations strategies and activities. Moreover, this paper serves as a catalyst for further discussions and future research endeavours centred on the transformation of cultural heritage in the digital era.

From Fieldwork to Digital Analysis: The Challenges of Digitizing Slovenian Folk Song Ballads

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In the myriad of data, (digital) music research commonly uses pre-organized materials. This contribution introduces a project focused on curating and publishing digitized and annotated 400 scores with lyrics and metadata, alongside approximately 25 recordings of folk song family ballads from Slovenian regions. It also addresses commonly overlooked variables that directly influence such organized materials – specifically time, digitization, and the organization itself. The time variable considers material collection conditions spanning the 19th to 20th century. In the 19th century, with limited notational literacy amongst people and no joint plan of collecting music materials, the collector's motivation and capabilities usually influenced music collected and how it was documented. The 20th century brought new technologies, socio-political changes, and musical advancements, leading to revisions in ethnomusicological fieldwork and diverse material representations.

These developments influenced the perception of music, as well as the methods and criteria for its collection. This becomes particularly vital when considering the digitization aspect. In digital processes, information availability is pivotal. Here, I outline the collaborative efforts of three research institutions to publish a corpus on the digital platform Dezrann and delve into challenges such as the reliability of transcriptions, the limitations of symbolic notation, copyright, ethics, and the diverse objectives behind creating and curating such a dataset. It is crucial not only for information to exist but also to be integrated into the system for annotating and organizing data, particularly in the digital realm. This contribution underscores essential considerations for digital ethnomusicologists, emphasizing the impact of context on the symbolic representation of music. The conclusion raises critical inquiries about the effectiveness of Western notational and archival systems, and also the reliability of these as the basis for annotations such as harmonies, contours, structure, and others. It emphasizes that culturally similar materials, while familiar, may not always align with our contemporary perspectives.

Echoes of Innovation: Stanford's Digitization of Player Piano Rolls and the Future of Sound Archives

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This study delves into Stanford University's pioneering digitization project of player piano rolls, a significant endeavour within the realm of musical artifact preservation and an illustrative case of the broader shift from physical to digital archiving in sound studies. Stanford's Piano Roll Archive (https://exhibits.stanford.edu/supra) embodies the forefront of archival innovation, showcasing how digitization can transcend mere preservation to enhance accessibility and research of historical musical expressions. This initiative is evaluated within the context of the epistemological and technical challenges inherent in transforming sound archives from physical formats to digital realms. At the core of Stanford's methodology is the meticulous digitization of each piano roll, an approach that not only safeguards the artifact's physical integrity but also captures the intricacies of the musical content encoded within. The archive's emphasis on generating detailed metadata for each roll is particularly noteworthy. This process not only documents the basic information but also encodes the technical characteristics of the rolls, such as paper quality and perforation patterns, offering deep insights into the historical and technological nuances of these early 20th-century musical artifacts. This presentation examines the implications of such digitization efforts, highlighting how Stanford's project navigates the challenges of preserving the fidelity of original recordings while embracing the benefits of digital technology. It considers the balance between archival authenticity and the practicalities of digital accessibility, investigating how digital tools and methodologies influence the epistemological frameworks of musicology and sound

studies. Moreover, this case study prompts a re-evaluation of the roles and responsibilities of archives in the digital era, questioning how institutions like Stanford can bridge the gap between historical preservation and contemporary accessibility. It explores the potential of digitization to democratize access to musical history, enabling broader research opportunities and fostering a deeper understanding of the cultural significance of player piano rolls. In conclusion, Stanford University's Piano Roll Archive serves as a vital lens for exploring the transformative journey of sound archives in the digital age. This study contributes to the discourse on digital humanities and archival science, offering insights and reflections on the future of musical artifact preservation and the enduring challenge of capturing ephemeral soundscapes in the ever-evolving digital landscape.

Digitization of the Folk Music Archive of the Lviv Problematic Scientific-Researching Laboratory of Musical Ethnology: Experience and Problems

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The Archive of Folk Music of the Laboratory of Ethnomusicology at the Lviv Music Academy (PSRLME) is one of the largest and oldest in Ukraine: the quantity of materials amounts to over 100,000 units of audio recordings and record an accumulation period – nearly 70 years (since the start of expeditionary practice). The size and age of the funds are, of course, a significant advantage of this archive compared to others in Ukraine. However, processing a large amount of material recorded on old and various analogue mediums requires substantial human and time resources, which are currently insufficient. Moreover, without processing, even the most valuable funds become “dead capital”, as noted by Otto Abraham and Erich M. von Hornbostel. Fortunately, strict standards for graphic and audio archival processing have been implemented in the PSRLME’s Archive since at least the late 1980s. With the advent of new technologies in the early 2000s, a gradual transition to digital audio and video recording occurred, and systematic digitization, primarily of audio materials, commenced, as the proportion of analogue video recordings was relatively small. Digitization of graphic collections – documentation and transcriptions – was deferred to the future. However, with the outbreak of war, the threat of physical destruction of the archive, especially the paper materials, arose, so PSRLME staff quickly digitized most of them and uploaded them, along with video and audio recordings, to cloud storage provided free of charge by American colleagues. The quality of the work varies, and the chosen methodologies may be subject to debate. Nevertheless, this has, to some extent, ensured the preservation of unique archival materials with the hope for future processing according to specific standards. It would be valuable not only to draw upon the experience of the world’s largest archival institutions but also to preserve the original and productive methodologies of our archive.

Digital Sources, New Discoveries and Perspectives on Greek-Karamanlidika Publications of Ottoman Music

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Greek-Karamanlidika publications represent a broad area of research in the history of Ottoman music. The publications written by Ottoman Greeks, most of whom were musicians or cantors, contain a wide range of repertoire and theoretical texts. They include material on Orthodox church music and folk music, as well as European and Ottoman music. However, I will focus on the material related to Ottoman music. Such documents are largely found in various archives in Greece, Turkey, and Romania. These resources consist of many sub-themes such as theoretical texts, repertoire collections, articles and advertisements about music in periodicals, most of which were published in Istanbul. Beyond political and ideological reasons, we can say that these publications in various archives have been digitised and made publicly available on online platforms, thanks to technological developments in the last twenty years. Some of them are available in the catalogues of libraries and can be accessed upon request. It should be noted that such sources have been the focus of international research in the last twenty years. By studying these sources, small or large groups of scholars are conducting research on the written culture of the period through readings from the perspective of music theory or social history. Moreover, comparative studies and critical editions of the sources have become increasingly important. At this point, I should make it clear that the sources are also idiosyncratic examples when we compare them with other texts related to Ottoman music, due to their cultural characteristics such as language, notation, repertoire and themes, in addition to the socio-cultural environment to which they refer. For this reason, there are many methodological sub-issues that we must deal with, both in terms of access to the sources as well as the technical dimensions of their content. Taking into account the historical changes, I would like to briefly address two issues: Firstly, what are the methodological strategies that are applied in terms of access to and evaluation of the Greek-Karamanlidika publications? Secondly, what are the technical approaches used by researchers to examine the historical documents of Ottoman music recorded by the Greek community, known as a minority in the Ottoman Empire, together with the other sources as a whole? I will discuss these questions with reference to some of the archives and research related to the Greek Karamanlidika sources.

Collections of Phonographic Cylinders in the Archives of Ukraine: From the Beginning to the Present

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Ukrainians were among the first Europeans who used the phonograph to record folk tunes on wax cylinders (1898) and attempted to establish a phonogram archive (1908). Today, two collections of wax cylinders are located in Kyiv, and three ones in Lviv (total 1900 cylinders). The wax cylinders of the collections were recorded during the 1900–1948s. They were accumulated during folkloristic expeditions in the frames of the projects initiated and financed by official Austrian and Ukrainian institutions as well as by numerous private enthusiasts. In 1908, an attempt to establish a phonogram archive following the example of Berlin was made in Lviv. Some attempts to make copies of cylinders were made in the first half of the 20th century in Lviv and Kyiv. Activity on copying phonograms onto magnetic tape was conducted at the end of the 20th century thanks to the initiative of the US Library of Congress. Copying on tape took place in Ukraine as well. In 2011, due to innovative technologies of the Institute of Information Registration Problems of the Ukrainian Academy of Sciences the digitization of Ukrainian collections began. All available tape copies that were made earlier were also digitized. With the beginning of the full-scale war and constant Russian air attacks, the digitised copies of wax cylinders were uploaded to a cloud storage that was kindly offered by the Indiana University, to preserve the unique collections. The purpose of the presentation is to describe the collections of phonographic cylinders preserved in Ukraine today, namely the methods of their preservation and copying during the 20th century as well as the latest methods of digitization of the sound content and their physical protection considering the war threats.

Kumbukumbu: Archival Recordings from Uele-Ituri as a Gateway to Oral History-Telling

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Since summer 2021, we have been working on an audio-documentary with the working title “Contested Soils/Kumbukumbu”. This artistic audio-based project aims to sonify the local oral history and the long-term impact of Belgian colonial occupation in the Ueles & Ituri (Haut-Uele, Bas-Uele and Ituri are provinces in the North-East of the DR Congo). Our current approach uses archival sound recordings from the Royal Museum for Central Africa aka AfricaMuseum in Tervueren, Belgium, and the Humboldt Archive at Humboldt

Forum, Berlin, Germany, as a gateway to re-connect to local oral histories. As part of our ongoing research, we undertook one month of additional fieldwork in January 2024 in Haut-Uele & Ituri province, focusing on the translation, transcription and contextualization of the Hutereau & Tracey recordings which are stored in the MRAC's archives. To uncover the meanings embedded in these audio artefacts, we organise listening sessions during which archival recordings are played back to elders belonging to the respective groups where the recordings originated. These listening sessions are recorded, transcribed and will subsequently be used in our audio-documentary: a kind of "resampling-in-situ" of the originally recorded songs. During this period of fieldwork, we have focused primarily on the recordings made by Armand Hutereau in Haut-Uele in 1911-1912. These are of special interest, not merely for their age, but especially because the time of collection coincides with a period of intense military activity, displacement and forced labour in the region (+/- 1905~1920) – the so-called "pacification" of the Province Orientale. It is to be noted that Armand Hutereau, prior to executing his ethnographic mission, had a 15-year career as a military officer in the Force Publique, the colonial army of the Congo Belge. The translation and contextualisation of these recordings give us a peak into the daily reality under colonial occupation at the time and an insight into the surreal relationship between Hutereau-the-army-ethnographer and the people in front of his microphone. Thirdly, because they documented the sound of local dialects, these recordings tend to destabilise and entangle the neat categorisation of peoples along the discrete "ethnic" lines which form the basis of (colonial) ethnography.

Ottoman Discographies: Sonic Representations of Cultural Exchange

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From its earliest years, the recording industry of the twentieth century was a competitive international business. As the Ottoman Empire was home to various ethnic, cultural, and religious communities, each community's unique music culture influenced record companies and their discographies. Exploring the potential of ethnic markets, these companies created recordings in a variety of languages, including Greek, Hebrew, Armenian, Kurdish, Serbian, Bulgarian, and Arabic. This consumption helped sustain the recording industry over an extended period, giving rise to a good number of record companies and stores across the Empire. Using computational analysis on a custom dataset comprising over seven thousand songs released by nine record labels in late Ottoman Istanbul, this paper provides a quantitative approach to reexamine the music history of the Ottoman Empire. Focusing on the popular musical genres, artists, maqams, and songs of the period through data visualization and network theory, it demonstrates how these records serve as sonic/material representations of cultural exchange and gender differences in the Ottoman music industry. A qualitative analysis of these discographies

also offers various insights. For instance, the 1909 recordings of the Imperial Band for the Gramophone Company in Istanbul, categorized as Musique du Palais Imperiale, present an eclectic mix of various musical genres including polka, waltz, ghazal, Arabic, Albanian, Turkish folk songs, and a Moorish march. However, the absence of Armenian and Greek songs in these recordings is notably significant.

Multiple Restitutions. The Ethnomusicologist Between Communities and Institutions

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This paper illustrates the question of the restitution of archives from the perspective of an ethnomusicologist who himself is not responsible for sound archives. Conducting field research, he is both producer and user of sound archives. If he carries out his work in a formerly colonised country, the European researcher finds himself in a multitude of relationships between musicians, community leaders and academic or political representatives in the country concerned, as well as archive managers in the countries of the former colonisers. This network of relationships is the scene of several types of restitution, that do not necessarily involve institutions. The informal restitution is a mosaic that takes many forms, allowing for different degrees of re-appropriation of the recordings: long listening sessions and discussions about the recordings with local musicians, elders and community leaders; presentations to the general public in dialogue with traditional chiefs and musicians; the production of copies of the recordings in modern media for the descendants of the recorded musicians; lastly, the collaboration with artists who build on the archived heritage. Legal issues come into play at several levels, requiring a more institutional commitment. Encouraging formal restitution – which engages the institutions and governments of the countries involved – may place a field researcher in the position of mediator between institutions. His activities support the institutions in charge of the collections and prepare the documents so that they can be officially and institutionally returned. I draw on my experience of research on the colonial recordings of Cameroon, on the one hand, and, on the other, the preparation of the restitution of ethnomusicological recordings from the Central African Republic – among which my own recordings – as part of the renovation of the Barthélémy Boganda Museum in Bangui.

Order and Disorder in the Sound Universe of the Internet

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Is the Internet, as a whole, the entrance to sound chaos? Is it a real chaos or an imagined one by those who miss the order of archival sciences? Is it possible to find any type of order behind the enormous variety and number of users and sound recordings hosted in the cloud? If so, what terms do we have to organize it? Is the term "sound recording" exhaustive to characterize all types of sound fixations? Otherwise, do we need to redefine it? This contribution is a humble and provisional endeavour to approach some of these questions. With that aim in mind, we first explore the terms used to categorize recordings in the realms of sound archives and the primary databases employed for metadata processing. Second, we put forward prudent classifications for the heterogenous corpus of sound files accessible through the Internet—ranging from mobile voice messages, songs, soundscapes, speeches, to body sounds, etc. The classifications are based on the following axes: a) musical sound fixations and non-musical sound fixations, b) digital sound fixations and digitalized sound fixations, c) sound recordings and sound programming or editing, and d) purposes of creating sound fixations. Since the ideas presented in this contribution stem from an ongoing research project started less than a year ago, they are subject to criticism, redefinition, and dismissal.

Accessibility of "Original" Sources and Metadata Online: Who and what for? (Roundtable)

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As the edition series "The Complete Historical Collections 1899–1950" of the Phonogrammarchiv is entering its online phase after 25 years of existence, the question of accessibility has remained the topical issue of the endeavour. In the first edition, published in 1999, the guiding principles of the edition series state the intention, "to provide the academic community with easy and complete access to the historical sound documents in the Phonogrammarchiv" (1999). In the general editor's preface, Dietrich Schüller, then director of the Phonogrammarchiv, further mentions the "general public interested in culture and history, especially in the regions of their origin" (1999) as a target group. Since this first edition, a lot has been adapted, changed and added to the edition's concept by Gerda Lechleitner, who was in charge of the edition series until her retirement in 2020. The collaborative contextualization with external scholars has intensified, and ethical and political issues – e.g. in the context of prisoner of war camps – have been raised. In my input, I will present and think through the exciting, challenging and humbling process of (re)conceptualizing accessibility of "original" sources and metadata online. I will discuss new questions, and reformulated old questions of archival responsibilities in digital

restitution, repatriation, or recirculation of historical sound recordings, when a website forms the port of access. How may we envision the target audiences and co-editorship of the edition series? How do we transparently address issues of authority and control over both infrastructural and epistemological access in collaborative settings? How do we navigate the online (re)presentation of recordings from colonial and imperial contexts?

Archive Library: A Source of Inspiration and a Treasury of Thoughts

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Komitas Vardapet (1869–1935) is a key figure in Armenian art music and musicology in the late 19th and early 20th centuries. His collection of works was accepted in UNESCO's Memory of the World Register in 2023. Komitas was a student of Friedrich Wilhelm University (Humboldt University nowadays) since 1896-1899. He was one of the founder members of the International Music Society alongside with his teacher, Oskar Fleischer. The main part of his creative life passed in Berlin, Paris and Constantinople. He was one of the founders of Ethnomusicology as a separate discipline in Musicology, as well as Medieval music studies. After his death in 1935 in Paris, his archives were transferred from those cities to Armenia, Yerevan, and preserved in the Museum of literature and art after Y. Charents. A significant part of Komitas's archive is his personal library. The library fund contains monographs, scores, textbooks and manuals, collections and other literary, musical and musicological works. Most part of it was collected in Berlin since 1896 to 1911 and the main language of the library is German. 32 of those stock units contain Komitas' handwritten notes. Sometimes they are only highlights, short translations or remarks about the text of the book, but sometimes there are extensive thoughts, which are abundantly written in the margins of the book itself, as well as on separate leaflets. Can these handwritten pieces be considered as archival materials? What role do they have in reconstruction of life, work and thoughts of the most significant scholar and composer of Armenian music?

The Challenges of Sharing (Colonial) Sound Archives in Rwanda

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On 28 October 2021, the AfricaMuseum in Tervuren (Belgium) transferred 4096 digitised sound recordings of Rwandan musical traditions from its collections to partners at the Rwanda Cultural Heritage Academy (RCHA). Those recordings, collected during and after the colonial period, are part of a heritage shared between Belgium and Rwanda. Part

of the AfricaMuseum's mission is to make these objects and archives available and to make them known throughout the world. This transfer was one of the steps taken as part of the SHARE programme, a cooperation programme between Belgium and Rwanda that aims to share heritage and build conservation and collection management capacity within museums and research institutes. However, after a first listening of the sound archives content, the RCHA authorities decided not to make them public in their current state because of the ethnic mentions "Hutu" and "Tutsi" still present. A selection had to be made beforehand by the RCHA's partner before they could be made available to the Rwandan public. By the end of 2023, RCHA officials claimed to have selected around 1,700 of the 4,096 recordings available for posting on the institution's website. In January 2024, the archives had not yet been made available. Despite regular requests for access from contemporary artists and representatives of educational institutions met during various missions, the sharing of old and new sound archives with the public is still very limited by the control of local authorities. Significant improvements can still be made to increase the discovery, use and accessibility of these digital resources, particularly for Rwandan communities. In my presentation, I will share my experience with these case studies of building a network between African museums, research institutes and musicians who are often unaware of the existence of archival collections on their musical traditions. I will also explore the possibilities for source communities to (re)appropriate sound archives as a means of transmitting knowledge.

Not Only Sound. The Importance of Non-recorded Materials and Meta-data or the Eternal Problem

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Every modern archivist who has dealt with the digitization of written documentation, sound, and audiovisual recordings has likely faced many challenges: incompleteness, illegibility, disorganization, and, in some cases, the total absence of materials. Proper functionality of modern data bases and digital repositories depends on meta-data quality, detail and cohesion. The ability to search for specific information is a key indicator of whether the collection has been described and processed in sufficient detail. Even the best planned, designed and programmed system will not work well if it is filled with unverified or incomplete data. In my presentation I would like to address contemporary research on historical and modern methods of the description of sound documents along with a comparison of a few examples from different time periods collections. The topic is one of the main problems researched in the framework of the Etnofon project. The main goal of the Etnofon project is aggregation of all Polish ethno sound and audiovisual collections in one central digital repository. After almost 10 years of research on Polish ethnophonographic heritage, it has become clear that the main challenge is not only the

variety of ways to describe the numerous scientific, museum, broadcast or private collections. The main problem is not only the fact that in the frame of one collection various (sometimes different) methods of description were used during different times and by different documentalists. The main problem is the fact that the huge amount of priceless historical sound materials is described to a minimum extent or there is totally lack of documentation for it. Its significant part is missing or has not survived to modern times. But it is not only war's fault. Many documentarians (both historical and contemporary) delayed the development of their recordings trusting their fleeting memory. As a result, many of them passed away, leaving their recorded fieldwork without description. The current state of the substantive value of the ethno-phonographic heritage collected to date highlights for us (ethnomusicologists, documentarians, researchers) the importance of not only recording sound during fieldwork but also providing a detailed, comprehensive, and immediate description alongside the sound recording. The study on the description of ethno-phonographic sound documents based on survived Polish documental resources indicates the lack of a consistent, standardised and mandatory method. Within the framework of the Etnofon project, we aim to address the significant gaps caused by the lack of documentation or the incompleteness of existing records for historical survived recordings. Additionally, considering the activities of many groups of documentarians – both scientific researchers and amateur – we intend to elaborate and implement a universal and standard model of fieldwork, considering the very important description and metadata creation aspects.

Current and Past Tendencies in Dealing with Colonial Heritage in Sound Archives

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The enquiry into the matter sets out from the premise that there is not just one, but several viable ways to deal with colonial heritage in sound archives, specifically concerning restitution processes of sound documents. It discusses current and past ways of dealing with colonial heritage in sound archives, taking political, legal and ethical aspects into account. While it is essential to strive for best practices, restitution processes are usually inherently flawed in some form or other – current as well as past. The different terms "restitution", "return", "rematriation", "repatriation", "resocialization" reveal a variety of "re-[…]" approaches, which all take a slightly different facet into focus. This paper presents a selection of approaches as well as the methods and goals of the current Lautarchiv-project "Towards Sonic Resocialization" funded by the German Lost Art Foundation (Deutsches Zentrum Kulturgutverluste) from 2024 to 2026. It starts out from

the assumption that the whole question of how something can be "re-[…]" has to be workshopped from the very beginning with individuals from the source communities, explicitly taking into account what the source communities want. It also looks into the specific dualistic nature of historical sound carriers and their digital surrogates with regard to the question of what can, ought or maybe even can't be "re-[…]".

Pro- and Retro-active Perspectives on Informed Consent (Round table)

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With preservation and accessibility being central responsibilities of a sound archive, "repatriating," or recirculating recordings further implies two central aspects: complying with legal regulations and ethical challenges and respecting the wishes both of those having made the recording, and those having been recorded – through the means of informed consent. Whereas sound archives today pro-actively seek out informed consent, in the early history of ethnomusicology, the interests of people being recorded didn't receive much attention; at best, their performance was remunerated with small payments or presents. As a result, there is a lack of information about any consent that may have been given by the recorded people in much of the documentation found in archives today. Informed consent can be seen as a method of clearly informing and asking people about how certain material may be used, incorporating both ethical and legal questions. If not clarified by the researchers, matters such as intellectual property, copyright, data protection, personal rights of those recorded, and socio-political understanding of the content and context then become the responsibility of archives. Yet the archive's authority to decide whether or not the content of a recording may be harmful to those recorded, to their descendants, or to other related groups, is heavily contested. How do we negotiate ethical representation and so-called gatekeeping? In my presentation, I discuss the question of informed consent as a work in progress, to develop a process that responds to the needs of the people recorded – whether the content be written, oral or visual – while remaining within legal requirements. How do we acknowledge and work with multiple, even contradictory understandings of ownership in relation to Western ideas and legal constructs? What might retroactive informed consent look like in different cases? Where do we draw the line regarding who might give consent?

Authority, Responsibilities, Representation: Perspectives from the Phonogrammarchiv/OeAW (Roundtable)

Chair: Kerstin KLENKE
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Participants: Will Prentice, Cornelia Gruber and Maria Kadiri

This year, the Phonogrammarchiv of the Austrian Academy of Sciences will turn 125. Anniversaries are a good opportunity to pause – to look back and take stock, but also to look ahead and envision possible futures. In our panel, we will focus on three interrelated issues that have, among others, been of importance to our archive's activities since it was founded in 1899: authority, responsibilities and representation. These will remain important for us in the future, yet, how we understand and negotiate them in our daily action has changed greatly, and directly impacts our institutional policies of restitution or recirculation. Combining perspectives from the fields of preservation, publications, and legal and ethical clearing, we will explore how the meaning of these three issues has evolved in the past, which questions we must ask in dealing with them today and how we can best prepare for the future.

Challenges in the Transformation of Sound Documents at the Institute of Ethnomusicology ZRC SAZU

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In 2024, the Institute of Ethnomusicology ZRC SAZU (Research Centre of the Slovenian Academy of Sciences and Arts) in Ljubljana is celebrating the 90th anniversary of its establishment and three decades of its Sound Archive Department. Even in the early days, the institute's work has focused on field research, sound recording and the use of sound documents as important sources for researching and understanding folk music, dance and vernacular culture. An in-depth analysis of sound documents from the field revealed important new insights into both the rhythmic and melodic structure of folk music and the performance practices in Slovenia. Since the establishment of the Sound Archive Department, the institute's efforts have also been directed towards systematic protection, archiving and digitisation of sound recordings with a focus on field and historical sound material, which serves as a scientific resource. My paper is based on various sound documents from the sound archives of the Institute of Ethnomusicology ZRC SAZU, ranging from (early) field recordings on original carriers – including recordings from the Carniola region on wax cylinders made by Eugenia E. Lineva and Juro Adlešič and systematic tape recordings made by the institute's researchers at a later time – to the sound material included in The Digital Collection of Gramophone Records (DZGP), the largest digitised and multimedia collection of commercial 78 rpm records from the early period of the gramophone industry with Slovenian recordings. The approach is focused on the many changes in the recording process and technology, storage, analysis, use and distribution of sound recordings that have taken place at the institute over the years. It emphasises the importance of (historical) recorded material for subsequent research, understanding and perception of the folk music tradition and addresses the challenges of how such sound

material is used and distributed by researchers and various users in a new digital-virtual environment.

Anzor Erkomaishvili's Archive. A Challenge in Recognition, Preservation, and Use

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In my presentation, I will talk about the greatest artist in Georgian music – folklorist, scientist, and singer, my colleague and teacher Anzor Erkomaishvili – the man who created a whole era in Georgian folkloristics. I will talk about his merits in the creation and processing of archives and his personal archives. In 1968, A. Erkomaishvili founded the ensemble "Rustavi", which presented Georgian folk songs abroad. A. Erkomaishvili searched, restored, processed and published scattered records in the archives of Georgia and many countries (e.g. "First vinyl plates in Georgia of 1907-1914 years; vinyl plate records of 127 Georgian songs dated 1902-1915 and retrieved in London Archives, etc.). In different parts of Georgia, A. Erkomaishvili visited the families of famous singers, gathered and scientifically processed archival materials, and published them as books. As for Anzor Erkomaishvili's personal archive, a part of it is in the State Archives, Cinema and Theatre Archives, and his apartment, but many of the materials are scattered in different countries where Anzor Erkomaishvili gave lectures and held master classes, or the Ensemble "Rustavi" had performances. Just recently, his wife and now widow, Lali Seturidze, returned with archival recordings from Japan where Erkomaishvili had established close contacts and exchange. I will give detailed information about Anzor Erkomaishvili's archive, assess its value, point out special features, consider ways of preservation, access, and dissemination, and rethink the importance of Anzor Erkomaishvili's work within Georgian music tradition in his lifetime and afterwards. Any activities must be agreed by Erkomaishvili's widow, who feels responsible for her husband's efforts and recognition.

The Donbas Folk Music Collection of Stepan Myshanych: History, Geography, Content, Value

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In May 2022, the Archive of the Laboratory of Musical Ethnology of the Lviv Mykola Lysenko National Music Academy was enriched with a huge and unique Donbass folk music collection, that belonged to the outstanding Ukrainian folklorist and teacher Stepan

Myshanych (1936–2013), who was affiliated at the Donetsk National University from 1991 to 2010. The collection consists of 249 folders, divided into two parts and signed as: F1: student materials and F2: Myshanych's records from Kuban. Student materials make up the absolute majority of the collection comprising 227 folders which contain 1282 audio cassettes with recordings, as well as handwritten text transcriptions. The Kuban part includes 22 folders with 82 cassettes. Therefore, there are a total of 1,364 cassettes of 60 and 90 minutes each. The geography of the records mainly lies within the administrative boundaries of the Donetsk and Luhansk regions. Approximately more than 90% of sound recordings are Ukrainian-language content. The genres mainly represent a newer non-ritual layer of folklore. In addition to the songs, the collection consists of genres of oral-poetic and prose folklore, historical and cultural information. Of the latter, the material about ideological influences in the cultural life of the region, which resulted in gradual russification – linguistic, artistic, and social – appears to be especially valuable. Today, most of the settlements from which the records originate have been partially or destroyed. Folklore records, on the contrary, were saved. And behind this is not only the cultural life of the region, but also the ordinary people with their difficult fate. Folklore records of Donbas should serve as a reliable resource for the revitalization of Ukrainian culture not only in this region, but also in the whole of Ukraine.

Unarchived Sounds of Migration: Found Sound in Amateur Recordings, Mixtapes, and Voice Letters

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Sound is central in understanding and representing migration, as well as in experiencing and enduring it (Western 2020). This paper will focus on migrant subjectivities' production of everyday life through sonic means and the sound cultures of displacement in the 1970s and 80s Europe through the tape recorder and the audio cassette, as typical and essential sound objects of the sonification of migration. The intervention intends to focus on the relevance of largely disappeared sound and media objects, specifically audio and video cassettes (and recorders) in the study of social, cultural, and media history of migration. Workers' dormitories and pensions were ornamented first with radios in the early 1960s, then with vinyl record players, and in the 1970s with cassette recorders/players, when the technology became affordable and a mass consumer item. Migrants also produced audio recordings to vocally connect with their long-distance families and friends, what is often called a "voice letter" (later "audiovisual letters" with video cameras). Amateur cassette recordings, which combined musical forms with conversations and other forms of oral expression, also called the mix-tape culture, is another practice that sonified the daily lives of migrant communities. These "sonic things" (Tkaczyk & van der Miesen 2020) remain to be relatively little-studied objects of popular culture, hidden primarily within private and family archives and correspondence. I

propose working with found sound in amateur recordings in the form of mixtapes, voice letters, or registered radio programs as a venue of communal and self-representation. The exploration of unarchived sounds offers a critical reflection on certain vanished cultural practices, as well as an entry point into the development of new sound cultures attesting to the resourcefulness and creativity of migrant sociabilities.

Quo Vadis, Archives?

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My paper will present findings from my doctoral research, which focuses on a sociological analysis of contemporary ethnomusicological audiovisual archives, their history, present state and future prospects. Drawing on a variety of theoretical approaches such as archival science, philosophy, sociology, science of history, history of science and academia, communication and media theories and ethnomusicology itself (as well as others), I will show how many of these strains of thought have parallel histories but also common origins, and how audiovisual archiving may be situated within these discourses as both an epistemological apparatus or dispositive as well as a very practical, hands-on, day-to-day endeavour. I pay special attention to what has been dubbed the 'digital turn', thereby emphasizing processes rather than breaks. In relation to this idea, I will discuss the so-called 'archival turn' at the beginning of the 18th century, critically examining the notion of ruptures in knowledge acquisition and dissemination as opposed to gradual changes within the archiving endeavour which are largely marked by non-simultaneity. Yet another focus lies on archives and power relations, colonial modes of thought but also emergent opportunities for re-reading archival contents from what might be dubbed a post-colonial perspective. During my research, this theoretical discussion was then used to formulate a list of questions for semi-structured guideline interview with experts in the ethnomusicological archiving world. I will present select findings from these interviews, highlighting similarities in archival approaches, tasks, but also barriers, while at the same time showcasing different archival attitudes. In doing so, I used a typifying approach, which follows suggestions for archival research made by Beth Davis-Brown and Richard Harvey-Brown.

Digital Knowledge Sharing: Sources on Kazakh Music in Online Repositories

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In recent years, many organizations have published a variety of sources in the public domain and continue to update them, ensuring they do not infringe on copyright issues.

The goal of my presentation is to test the capabilities of such digital repositories and their impact on the contemporary assessment of the music-historical process. Since my main domain is Kazakh music, I retrieved knowledge about it from libraries and archives such as the National Archive of Film, Audio, and Photo Documents of Kazakhstan, the Encyclopaedia Gallica, RILM, the personal archive of Janos Sipos, as well as archival records published by users on YouTube and some other sources. I encountered some difficulties during the search: different spellings of ethnonyms (and even different ethnonyms in the case of the Kazakhs, who were often confused with the Kyrgyz), mobility of the borders of the nomadic state, different approaches to structuring and presentation on websites, linking related materials, and the unreliability of some data. Digital archives also have advantages: rapid information retrieval, restoration of historical and cultural contexts and comparison and connection of new facts with already known ones. Access to text documents, photographs, audio, and video recordings opens up the opportunity to revise our ideas about the various stages of the Kazakh music history and to clarify previously conducted research. A striking example is open access to the ethnographic work of Boleslav Zalessky, based on which, in the late Soviet period, Bolat Sarybaev restored the *sherter* instrument, which had disappeared from Kazakh culture completely. Its current practice in orchestras retains its colonial character. In the old days, it was used in storytelling, which means that the potential for modern development of its repertoire lies in the use of *sherter* to accompany singing. My presentation will also discuss other knowledge retrieved from open digital repositories and clarify existing ideas about Kazakh music.

Turkic Traditional Music in World Collections: Protection, Documentation and Preservation of Cultural Heritage

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The Audio-Visual Archives of the Turkic World contain a vast collection of traditional music recordings made by scientists from various countries over different periods. These recordings are preserved on various media and cover a geographically extensive region, including Eurasia, the Caucasus, Crimea, Central Asia, the Urals, Siberia, and Turkey. The traditional musical culture of the Turkic World is a unique musical civilization characterized by a variety of regional, historical-cultural and folklore traditions. In recent years, military conflicts and political upheavals at the local and global levels have created a situation of real threat to the preservation of the musical heritage of the Turkic peoples. The international project of TURKSOY, ICTMD and IASA to establish a Unified Phonogram-Archive of the Turkic World is an important step aimed at protecting, documenting, and preserving the common musical cultural heritage of the Turkic peoples. We are collecting the historical audio-visual sources of the Turkic-speaking peoples stored in various archives worldwide, creating a unified comprehensive database. In my paper, I will present a selection of audio-visual and written sources from official archives of the

Turkic countries and adjacent regions and will discuss the historical collections of the Turkic world held at the Paris Sound Archive, including the earliest field recordings of Mugham made in Central Asia and the Caucasus in the early 1900s. I will focus on highlighting the challenges of our project, and also talk about the stages of laying the groundwork for a comprehensive database. We emphasize the significance of conducting extensive research on Turkic music archives as a measure to preserve the Cultural Heritage of the Turkic World, promote interest in Turkic traditional music, and make these invaluable music archives accessible to the international scientific community.

The Role of Physical Sound Carriers in Representation (Roundtable)

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For the past quarter century or more, technical strategy within sound archives has focused on confronting the crisis in preservation. A core strand of this strategic approach has been the paradigm shift away from preservation of the carrier to preservation of the content. The practical and ethical dimensions of this work have been well covered within archival literature, not least in IASA publications including The Safeguarding of the Audiovisual Heritage (2017), Guidelines on the Production and Preservation of Digital Audio Objects (2009), and Ethical Principles for Sound and Audiovisual Archives (2011). The original carrier is usually understood to have enduring value, both in supporting the authenticity of the digital surrogate, and in extending the possibilities of previously unanticipated forms of scholarly enquiry or enhanced signal extraction. It might seem that the present approach to digitizing content, including storing multiple copies in multiple locations, should be enough to accommodate the growing interest in the restitution of source material, at least from a technical perspective. However, among the general public in many countries there is a subtle evolution taking place in attitudes to original carriers. One cumulative effect of technological obsolescence and the growing inability worldwide to replay original carriers is a shifting perception away from them as bearers of audible information, towards one of them as symbolic representations. Successive generations are increasingly experiencing recorded sound as a utility with no physical manifestation, with the result that historical sound carriers across cultures appear to be taking on almost mystical characteristics, and this trend is likely to continue. My paper will look at this development, and consider its implications in terms of public expectations and archival responsibilities.

Sonic Traces from the Pacific? Towards Epistemologies of Sound in the Berlin Phonogram-Archive Past and Present

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In my research I deal with collections of the Berlin Phonogram-Archive from former German colonial areas in the pacific (1904-1915). While I contextualize the recordings with the help of travel diaries and other primary sources to gain insights on their contexts of origin, I also discuss their processing in comparative musicology, which focused on transcriptions, tonal or frequency measurements, and large-scale comparisons. Against this backdrop, I propose that the wax cylinder recordings were epistemologically approached as sonic traces to gain insights on an otherwise not attainable sonic reality – the unrecorded musical past of mankind. Within this process of colonial knowledge production with the recordings, local epistemologies of sound and music were ignored. Presently, as we clearly wish to go beyond this, we need to develop new collective and epistemological diverse listening practices to these collections with the help of digital media and via the internet. While clouds and internet communication make sharing and discussing the recordings with people from the source communities possible, we may still face some problems I wish to discuss. While the Pacific Islands and New Guinea are some of the most linguistically diverse regions in the world: How can we deal with recordings we are not fully aware of while taking serious epistemologies of sound and music of the source communities? How do we share recordings we do not understand but which content could be traumatic, secret, or sacred? How do we frame recordings that originated from contexts shaped by epistemic or physical violence and address potentially traumatic histories for the source communities? But also: what kind of epistemological possibilities lie in the digitization and mobility of those recordings?

The Right to Have Rights in "Open Access" Times: European Research Policies and Sound Archives

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In the current landscape of academic publishing and knowledge dissemination, the adoption of open access represents a significant paradigm shift, fundamentally reshaping the way research results are accessed, shared, and used. In the European Union, adopting the 3P policy (Open Access, Open Data and Open Innovation) is now mandatory for all scholars who wish to apply for competitive funding projects and grants or publish articles or other research outputs. This directive also requires that the data used to generate knowledge be stored in an institutional digital repository accessible to all. In the case of music, the data is difficult to define. However, in the context of sound archives, the existence of objects where music and sounds are stored, data is probably better delineated. As scholars affiliated with a university that has suddenly become a significant destination

for many sound collections donated by record collectors, dealing with the rights of researchers, collectors and those represented on records has emerged as one of the most challenging tasks. Our paper explores the critical intersection between institutional policies, copyright law, and the ethos of open access, emphasizing the sensitive interaction between the right to access scientific results and data, and the rights of musicians represented in discs, collectors who donated discs, and institutions that store the discs in their archives. I will focus on the challenges faced during the production of the LP "Sonoro Mar" published as part of the LiberSound research project dedicated to reactivating sound memory stored in shellac discs donated by a collector to the archive of the University of Aveiro (Portugal).

"O mundo dá voltas, camará": The Archive and the Repertoire in the *Estrela do Norte Capoeira Angola* Group

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In recent decades, the sound archives of European and North American institutions and universities have emerged as abundant research sources for ethnomusicologists, folklorists, and anthropologists, offering unique records of musical practices from the Global South. While ethnomusicologists have explored the prospect of repatriating these archives, addressing a colonial legacy, certain aspects of this research approach diminish the agency and subjectivity of research collaborators. This paper investigates the past and present dialogue by collaborating with *mestre* Iuri Santos' capoeira Angola group *Estrela do Norte*, based in Bloomington, Indiana, to create a capoeira musical album. The album draws inspiration from interviews with contemporary capoeira practitioners and capoeira sound archives produced by the African-American linguist Lorenzo Dow Turner in 1940 and 1941 in Salvador, Bahia, stored in the Archives of Traditional Music (ATM) at Indiana University. The study, based on twelve months of fieldwork, includes semi-structured interviews, participant observation of capoeira classes, sessions of close listening to the Lorenzo Dow Turner collection, and the recording and post-production process of the album. This paper introduces a novel theoretical-methodological approach to sound archives, presenting a different modality of scholarship that juxtaposes the archive and the repertoire and establishes a dialogue in performance-based ethnomusicology focused on sound-based participatory research.

Challenges in Making Accessible Digital Audio and Audiovisual Sources. Insight into the Projects SAVE and musiconn.audio

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Today, research in music and sound studies – as well as generally in the humanities – often produces digital audio or audiovisual material as sources, research outcome or by-product, e. g. interviews, field recordings, music audios or videos. This presents the researcher with the challenge how to deal with these files after the end of the project. In the past years, a well thought-out research data management has become an important aspect of research projects and the FAIR principles – making data findable, available, interoperable and reusable for future research - became an established framework (http://www.go-fair.org/fair-principles/). For many years, the Saxon State and University Library Dresden engages in digitizing and making available audio and audiovisual materials in physical and digital form. Currently, one of the central projects is SAVE – Safeguarding the audiovisual heritage in Saxony, a program of retro-digitisation and making accessible audiovisual cultural assets related to Saxony held by institutions or individuals (https://www.slub-dresden.de/en/explore/media-library/save-sicherung-des-audiovisuellen-erbes-in-sachsen) . A second project focusing on digital audio sources is musiconn.audio. This domain specific repository will allow researchers to store their music related audios in a referenceable way. It is currently developed in the framework of the Specialized Information Service for Musicology (Fachinformationsdienst Musicology) (https://www.musiconn.de/en/). This paper presents the current state of development of the audio repositories behind both projects. It focuses on the processes and challenges regarding storing, processing and presenting the digital audios, taking account on legal and ethical questions.

Sources About Folk Music of Bosnia and Herzegovina Through Different Political Context

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The first research into folk music in Bosnia and Herzegovina was recorded in the second half of the 19th century. The institutionalization of Bosnian-Herzegovinian ethnomusicology began with the founding of the Institute of Folklore Research (1946). The task of the Institute was primarily focused on field research. Since the establishment of Academy of Music in Sarajevo in 1955, field research has been carried out continuously. The Ethnomusicological Archive of the Institute of Musicology (Academy of Music, University of Sarajevo) stores the largest part of the sound recordings of the researchers of the Institute of Folklore, the sound material of the Academy of Music, as well as copies of manuscript material and sound recordings of foreign researchers.

Susanne Ziegler believes that the task "of the archive introduces the world to its fund, offer the support to the material, ensures cooperative publishing and stimulate further research" (2007:258). To describe the archive from the theoretical perspective of cultural heritage, Dan Lundberg identified four steps of the process: identification, classification, standardization and symbolization (2015:684-685). By looking at the documentation, we can conclude that the approaches of independent researchers and research expeditions were very diverse, especially when it comes to establishing contact with informants. Most of the foreign researchers found their informants directly in the field. Researchers of the Institute for the Study of Folklore used to find informants through local committees of the Communist party, and that practice continued in the following decades. The question arises as to how different approaches to field research have influenced the content, scope, and interpretation of the collected material. In our presentation, we will focus on the standardization and symbolization of folk music and how their interpretation has evolved with changes in the social and political systems of Bosnia and Herzegovina.

WOURAGATE. Preliminary Results of a Restitution Project on the Garifuna Music and Dance History

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At the 24th symposium of the study group held in Brussels I had the opportunity of introducing the WOURAGATE project (Our History in Garifuna language) at its still embryonic state. This project, integral to my PhD research, is designed to centralize and restructure colonial and sound archives related to the Garifuna music and dance history. More than just a restitution project, WOURAGATE is conceived as an experimental method that aspires to be a participatory research initiative involving the Garifuna community. The archive corpus studied comprises non-sound documents created in situation of coloniality, more precisely, from the French and Spanish colonial regimes in the Caribbean Islands and Central America. The idea for this investigation and project came from the local interest in such historical sources. In anticipation of the 25th symposium this year, the focus will be on presenting the initial results of the experiment. Following the feedback and ideas that emerged after last year's presentation, the first step towards working with the interested community has been taken. More precisely, this has led to discussions with interested actors and the creation of a Facebook page (currently inaccessible to the public) designed to be participative and collaborative in the coming months. Therefore, the main objective of this presentation is to provide a summary of the process involved in creating the "archive base" and the preliminary results of involving and collaborating with the local public including comments on publications, reactions, shared archives, etc. Then, to open the debate with the attending audience, there will be a discussion on the experience of the process itself, on the ethical, methodological and

epistemological challenges of such work, and on the place of co-work and new technologies in the production of western academic research.

Digital Radio Broadcasting and Digital Archiving in Dialogue: Four Approaches from Radio Mozambique

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The emergence of new information and communication technologies always implies new challenges amongst different actors involved in the production, communication, dissemination and preservation of content. The sound archive of Rádio Moçambique, created in 1933, as a source of information of the radio station in the territory under Portuguese colonial domination, reflects these dynamics. Information supports such as magnetic tapes, gramophone records, vinyl records, floppy disks, cassettes, Mini-disc, Compact Disc (CD), hard disk, external disk and the cloud available in this archive demonstrate technological development. The impact and challenges caused by these technological changes might vary, not only from individual to individual, but also from their area of information management. In this sense, this presentation analyses how digitalization and virtualization of content affects the work of information professionals: journalists as producers, IT professionals as creators and managers of databases, the archivists responsible for conservation and preservation and, finally, the announcers responsible for broadcasting. The research is based on archival and field work at the Rádio Moçambique (RM) headquarters in Maputo.

Damaged Phonograph Cylinders and the Possibilities of Reconstructing the Contents of the Recordings: An Example from Slovakia

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My paper addresses the earliest collection of phonograph cylinders in the territory of Slovakia which, due to inadequate care in the past, now represents a residual corpus of physically damaged objects without any possibilities of the technical reconstruction of the recordings. Nevertheless, it is still a unique document of the history of the first sound documentation of traditional music in the territory of Slovakia. This residual collection has become the subject of our research despite its present condition. We approached it knowing that it deserves our attention in the form of research on all available sources with the aim to fill in the gaps in our knowledge of the history of Slovak ethnomusicology. At the beginning of the 20th century, the Slovak ethnographer Karol Anton Medvecký

(1875–1937) made the first phonograph recordings of folk songs and folk music in the territory of Slovakia. He handed over his phonograph collection to the Slovak Museum Society in Martin. Today, this collection is stored in the Slovak National Museum, the successor of the previous institution, and includes both the phonograph cylinders and the recording device. However, they are in a physically and biologically damaged condition with little hope for their technical restoration. Nevertheless, it was partially possible to reconstruct the time when the recordings were made, the localities where they were recorded, and the content of the recordings. Using secondary sources (e.g. correspondence, ethnographic publications with transcriptions of the songs, and fragmentary descriptions on the covers of the cylinders) and comparing, confronting, and complementing them, we could also identify the song repertoire, a sample of the instrumental music, and some of the performers. From today's perspective, this collection documents not only the use of a technical device for sound recording, but also a progress from an ethnic concept of collecting activities to a territorial one, that includes the music of ethnic minorities. From an ideological point of view, it corresponds to the transition from romantic nationalism to modern approaches to research on traditional musical cultures at the beginning of the 20th century.

Studies of Listening: The Anticolonial Sound Archive and a Novel Aurality

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In 1964, the establishment of Rádio Libertação by the African Party for the Independence of Guinea and Cape Verde accentuated the sonic contours of the anticolonial insurgency against Portuguese colonial rule. Various radio programs demonstrate the breadth of broadcast contents, among others, covering the military situation ("War Communiqués"), serving purposes of political contestation ("Our Life, Our Struggle"), child education ("Blufo"), and psychological warfare ("Program to Portuguese Soldiers") [My own translation]. In recent years, I undertook the digitisation of reel-to-reel tapes from the sound archive of the National Radio Broadcaster of Guinea-Bissau (founded in 1974) and could access broadcastings as well as other recordings spanning the latter half of the Liberation Movement (1969-1974). Upon listening to the archival recordings with former freedom fighters and young adults, sounding and listening routines during the Liberation Movement arise as acts of resistance against imperialism, (neo)colonialism, racism, and exploitation. Within this context, radio listening may be described as ante-political, a realm preceding overt political actions, where the groundwork for ideologies, collective identities, and sociocultural values is laid. The curated editing of archival recordings, akin to historiographical practices involving paper documents, qualifies as a method for reconstructing a particular historical context. Furthermore, relistening to archival recordings also underlines the autonomy of sound in the production of affect during historiographical research. The affects conveyed and the politics articulated by sound

sources and sound archives may be considered as pertinent subjects in studies of listening. Within the context of the Liberation Movement, such studies unveil, simultaneously, the complexities of anticolonialism in practice, and the novel aurality produced by the struggle. During a Listening Session, former fighter Salum Seidi recalled as follows: “It held significant value when we tuned in; it brought immense reassurance, acknowledging that the conflict wasn't limited to our region but spanned across all corners of Guinea.” [My own translation from the original in Bissau-Guinean Creole. Listening Session conducted at the National History Archives. Bissau, March 2023.]