



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
Study Group on Historical Sources
Chair: Gerda Lechleitner and Susana Sardo

Vienna and Aveiro, March 2022

Dear colleagues, we are happy to announce the

24th Meeting of the Study Group on Historical Sources
by invitation of Rémy Jadinon (ICTM Belgium)
at **Musical Instrument Museum (Brussels), Africa Museum (Tervuren), and Katholieke
Universiteit Leuven– Belgium**
October 18-22, 2022

Call for papers

According to its mission statement the Study Group on Historical Sources is dedicated to the discussion of any kind of sources featuring music/sound, both digital and non-digital (e.g. audio and visual recordings, manuscripts, edited texts, images, musical scores, images, films) and seeks to stimulate transdisciplinary and epistemological debates on those sources within archival conditions. Following this requirement, the forthcoming meeting returns to a museum – this time in Belgium, after the meeting in Ethnological Museum in Berlin in 2006 - and proposes the following topics:

- 1. Can we decolonize archives? Is a re-reading of the archive scene necessary today to present sound documents as representative of a culture, a single group, a community or a particular place?**
- 2. How do artists, performers, tradition bearers, collectors, and users (as well as institutions like museums and their curators and employees) appropriate archives and for what purpose?**
- 3. What are the challenges of the digital-virtual environment in what concerns archiving (historical) sound documents?**

Archives in general and sound archives, in particular, are today a vast field of inquiry. Institutions, including museums, are also engaged in this process by undertaking new ways of using sounds, other sources, or related artifacts. More importantly, sound archives are now opening their walls to new creative actions, offering residencies for artists – what [Andrea Zarza Canova](#) (2021) defines as the “rhythm of archives” – or reinventing themselves through performative sounding actions. Listening to sound archives, as [Annette Hoffman](#) argues (2015), is a performative and affective action and not a matter of silent preservation of memory. The digital fever ([Steiner 2017](#)), by its side, opened the floor to other challenges related to ethical issues, sound appropriation, or chaos, when the internet is transformed into (an)archive ([Ernst 2020](#)). According to [Miguel García](#) (2020), working with sound archives are now “practices which occur outside the realm of archives, museums, libraries and other state and private-owned institutions”.

We would like to encourage contributions that include innovative approaches to the treatment of sources for ethnomusicological research, approaching the archive through the questions above. Other themes will also be accepted.

Profile of the presentations

1. **position papers** related to new directions and proposals (30 minutes with discussion)
2. **report papers** related to ongoing work/projects or already completed (20 minutes)
3. **panels**, which should consist of at least three presenters plus a chair (120 minutes)
4. **workshops** related to technical tasks

Paper proposals, not exceeding 300 words, should be sent to the programme committee consisting of Gerda Lechleitner gerda.lechleitner@oeaw.ac.at, Susana Sardo ssardo@ua.pt, Miguel A.García switayah@yahoo.com.ar, and Remy Jadinon remy.jadinon@africamuseum.be.

Deadline for submissions: April 30, 2022

Deadline for results: June 15, 2022