



International Council for Traditional Music

A Non-Governmental Organization in Formal Consultative Relations with UNESCO

Österreichisches Nationalkomitee im ICTM

In Zusammenarbeit mit Universität Mozarteum Salzburg, Department für Musikwissenschaft



SUSTAINABLE FUTURES

Practicing Methodological, Scientific and Institutional Sustainability in Ethnomusicology

14. JAHRESTAGUNG DES ICTM ÖSTERREICH

19. und 20. November 2021

Hybride Veranstaltung:

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19. November 2021, 10:30-17:30

- 10:30 *Früher Einlass*
- 10:45 Eröffnung und Begrüßung: Barbara Dobretsberger und Hande Sağlam
- 11:00-11:30 Keynote Speech von Huib Schippers
Music, communities, sustainability
- 11:30-12:00 Keynote Speech von Catherine Grant
Making ethnomusicological research more environmentally responsible: Some personal reflections
- 12:00-12:30 Keynote Speech von Ana Flávia Miguel
Djunta mô – Research as a tool for sustainable processes through music. A methodological perspective
- 12:30-12:45 *Pause*
- 12:45-13:45 **Diskussion** | Chair: Ruard Absaroka, Diskutant: Sarah Weiß
- 13:45-15:00 *Mittagspause*
- 15:00-17:00 **Generalversammlung des Österreichischen Nationalkomitees im ICTM**
- 17:00-17:30 *Chatraum*

20. November 2021, 10:00-16:30

- 09:45-10:00 *Früher Einlass*
- 10:00-11:30 **Panel I: “Sustainable Solutions for Participatory Research in Ethnomusicology”**
Panelorganisation: Wei-Ya Lin (Artistic Research Center, mdw)
- 11:30-11:45 *Pause*
- 11:45-13:15 **Panel II: “On Sustaining Sounds and Images”**
Panelorganisation: Kerstin Klenke (Phonogrammarchiv der ÖAW, Wien)
- 13:15-14:30 *Mittagspause*
- 14:30-16:00 **Panel III: “Digital ist besser?! – Zur Zukunft und wissenschaftlichen Nachhaltigkeit ethnomusikologischer Veranstaltungen”**
Panelorganisation: Malik Sharif (Music and Minorities Research Center, mdw)
- 16:00-16:30 *Chatraum*



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KEYNOTE: HUIB SCHIPPERS

Music, communities, sustainability

Sustainability intersects with ethnomusicology in a number of significant ways, from very broad to quite specific. In the widest sense, the vitality and diversity of music practices depends on our survival as a species, which seems less and less certain. In a much more targeted sense, it is important to realise how our lives as music lovers and scholars and fieldworkers directly impact on the environment. But perhaps the most obvious connection between ethnomusicology and sustainability is understanding, communicating, and acting in the realm of supporting communities worldwide to maintain and develop the musical practices that are meaningful to them. In the present global dynamics, that is not always an easy task. In 2003, UNESCO launched the landmark Convention for the Safeguarding of Intangible Cultural Heritage (which includes music), which had now been ratified by 180 nations. This keynote will explore how this important document reflects and impacts on the way governments, NGOs, scholars, communities and musicians deal with musical diversity and vitality. Next, this global top-down effort will be juxtaposed with an exercise in trying to approach sustainability with the music practice itself at the center, representing the myriad forces impacting on its vitality as a cultural ecosystem, and paving the road for carefully targeted, long-term interventions in close collaboration with communities.

***Huib Schippers** has a long and diverse history of engagement with music performance, sustainability, education and training across various cultures. Hailing from a family of western classical music industry professionals but trained as an Indian sitar player, he proceeded with (partially overlapping) careers in performance, teaching, research, journalism, the record trade, arts policy, community, and project management. As the inaugural Director of Queensland Conservatorium Research Centre at Griffith University in Brisbane, Australia, Schippers led innovative projects bringing together research, education, performance, and community engagement, including the large international research collaboration Sustainable futures for Music Cultures (2009-2014), funded by the Australian Research Council, the results of which (edited with Catherine Grant) have been published by Oxford University Press (2016). From 2016-2020, Huib Schippers directed the iconic record label Smithsonian Folkways. He now divides his time between writing, mentoring, and consultancy.*

KEYNOTE: CATHERINE GRANT

(Queensland Conservatorium Research Centre, Griffith University, Australia)

Making ethnomusicological research more environmentally responsible: Some personal reflections

About four years ago, in discomfort about the carbon footprint of my academic activities, I crafted a personal position statement on 'academic flying': air travel for my ethnomusicological fieldwork, conferences, meetings, and other research and teaching pursuits. In that statement (published as Grant 2018), I stated my intention to reduce the carbon emissions from my academic flying by 50% in 2017-2019 compared with the preceding three years. I also committed to advocating within my institution and professional organisations for more environmentally responsible research practices. This presentation reports on the outcomes of my efforts since making that commitment: the successes and failures, challenges and frustrations, and foreseen and unforeseen consequences. It reflects on some implications of the Covid19 pandemic for my ongoing efforts in this area, as well as more broadly for environmental responsibility in ethnomusicological research. I argue that the pandemic's massive disruption to certain inveterate practices in our field (such as academic flying) presents an opportunity to re-establish more environmentally sustainable research practices, both individually, and systemically within our institutions and professional organisations. By sharing my personal perspectives and experiences, I merely hope to stimulate critical thinking and discussion about the many possible ways to foster more environmentally conscious, responsible, and sustainable practices in ethnomusicological research.

Reference

Grant, Catherine (2018). Academic flying, climate change, and ethnomusicology: Personal reflections on a professional problem. *Ethnomusicology Forum* [online first version], 1-13. DOI: <https://doi.org/10.1080/17411912.2018.1503063>

Catherine Grant is researcher and senior lecturer at Queensland Conservatorium Griffith University (Brisbane, Australia), and immediate former chair of the ICTM Australia-New Zealand Regional Committee (2016-2019). She is author of *Music Endangerment* (Oxford University Press, 2014), co-editor of *Sustainable Futures for Music Cultures* (OUP, 2016), and author of over 40 journal articles and book chapters in the fields of ethnomusicology and music education. Catherine has undertaken ethnomusicological fieldwork with communities in Cambodia, Vietnam, Vanuatu and Australia. Her research in Cambodia has been supported by UNESCO, British Museum, the Cambodian Ministry of Culture and Fine Arts, and the Australian Government. Catherine is recipient of an Australian Future Justice medal for her research, advocacy and activism on cultural sustainability. Her applied work on music endangerment and sustainability has featured in media including the *Boston Globe*, *The Australian*, *The Conversation*, *The Cambodia Daily*, and radio stations in Australia and the USA.

Freitag, 19. November, 12:00-12:30

KEYNOTE: ANA FLÁVIA MIGUEL

(University of Aveiro/INET-md)

***Djunta mô* – Research as a tool for sustainable processes through music: A methodological perspective**

Since the 1990s, research practices in Ethnomusicology and the theory associated with them are, directly or indirectly, framed in what we call Applied Ethnomusicology. I refer to the scientific production of ethnomusicologists who have reflected on fieldwork, research practices or on how contexts “convoke” ethnomusicologists to mediate, act and intervene. The 2000s were thus marked by a growth of reflective knowledge to which ethnomusicology contributed. This was the knowledge that generates changes in the modes of action and doing ethnomusicology “in times and places of troubles”.

My research journey, mainly dedicated to the study of Cape Verdean music, started in 2006 and is defined by a progressive adoption of dialogic, collaborative and participatory research practices, in close collaboration with the music’s keepers. The elaboration of the ethnography of the Cape Verdean performative practice *Kola San Jon* (2010) and the construction of its ICH application file (2012) led me to develop *Skopeofonia* (2013-2015), a project that involved academics and young Cape-Verdean musicians as non-academics members of the team. More recently, I have conducted fieldwork “at home” within the Project *SOMA* (2018-present), a project that is strongly inspired by *Skopeofonia* and integrates retirees as non-academic researchers into the team.

In this paper, I will discuss how research practices in music can constitute a valuable tool for sustainable processes through music. The principles of *Djunta Mô*, a Cape-Verdean expression that means to join hands, are used as a metaphor to reflect about sharing research practices with non-academic researchers. This process is reflected in a deeper understanding of how music and other sensitive knowledge can be decisive in the promotion of emancipatory knowledge and how research practices can be fundamental vehicles for a sustainable system.

Ana Flávia Miguel holds a PhD in Ethnomusicology from the University of Aveiro, Portugal. Over the years she has conducted fieldwork in Portugal, Cape Verde, Italy, Brazil and South Africa. As a researcher, she is jointly responsible for the nomination file of *Kola San Jon* as Intangible Cultural Heritage in Portugal. She produced the Documentary “*Kola San Jon*” that won the Intangible Heritage Documentation Award at the 6th Folk Music Film Festival (Nepal, 2016). Her main domains of study include African Musics, Music and Migration, Music and Postcolonialism, Digital Archives, Applied Ethnomusicology and Shared Research Practices in Ethnomusicology. She is the secretary of the Study Group on African Musics of the International Council for Traditional Music. She is currently the Departmental Coordinator for Internationalization and a Researcher in Ethnomusicology at the Communication and Art Department, University of Aveiro.

Samstag, 20. November, 10:00-11:30

Panel I: Sustainable Solutions for Participatory Research in Ethnomusicology

Organiser: WEI-YA LIN (Artistic Research Center, mdw)

Sustaining jazz sociability amidst the challenges of the “post-postapartheid”

BRETT PYPER (University of the Witwatersrand, Johannesburg, South Africa)

Sustainability has multiple, intersecting dimensions. In the arts, the notion has usually been invoked with reference to financial and, increasingly, environmental factors. But these are also intertwined with various social, political, artistic, curatorial and philosophical aspects. In this panel, I will consider these intersections with reference to an ongoing case study pursued in the precarious context of what has come to be referred to as the “post-postapartheid,” where the enduring legacies of apartheid in South Africa are overlaid with newer local, national and global inequalities. This particular exercise in participatory research involves a community of practice that occupies a distinct, under-recognized position in the country’s internationally famous jazz culture. Over the past 16 years as a researcher, and for almost double that time as an organiser in the public sphere as the country transitioned towards democracy, I have had the privilege of working with jazz appreciation societies, social clubs and *stokvels* (mutual aid associations). These collectives based mostly in the townships to which black South Africans were forcibly consigned, played no small part, under the long night of high apartheid, in preserving the vibrant, cosmopolitan African cultures that were suppressed and dispersed under racial and ethnic segregation policies. Since the formal end of apartheid in the 1990s, though the country’s reintegration into circuits of international cultural exchange after the end of cultural boycotts resulted in the establishment of several globally benchmarked festivals, these community-based jazz societies have undergone their own efflorescence, if in relative isolation from the festivals that take place in downtown convention centers for a globally mobile, relatively elite clientele. I will report and reflect on a project undertaken under pandemic lockdown conditions that honours local jazz veterans through a collaboration that places jazz sociality at its centre as a basis for collaborative, practice-based and/or artistic research.

Brett Pyper is Head of the Wits School of Arts at the University of the Witwatersrand in Johannesburg. He earned Master’s degrees from Emory University in Atlanta and New York University, where he also completed his Ph.D. He has taught arts, culture and heritage policy and management, as well as ethnomusicology and popular music studies. A former CEO of the Klein Karoo National Arts Festival, he currently serves as a mentor for The Festival Academy, which trains young festival managers worldwide. He is the principle investigator for Arts Research Africa, which explores artistic research, prioritizing perspectives from the global South.

Creative (Mis)Understandings: An Attempt to Sustainable Solutions for Participatory Research

WEI-YA LIN (Artistic Research Center, mdw)

This paper will focus on methodological considerations and challenges of the research project *Creative (Mis)Understandings* (2018–2022), which is hosted at the mdw – University of Music and Performing Arts Vienna and funded by the Austrian Science Fund (FWF). This project is situated in the burgeoning, trans-disciplinary and practice-based field of Artistic Research. The objective of the project is twofold: First, it aims at recreating the Tao's cultural practices and maintaining them in sustainable forms. Second, it aims at questioning Western academic concepts and consequently at defining new social roles for Western academically trained composers and sound creators within the context of fieldwork.

The methodological framework of the project is based on Participatory Action Research (PAR). Instead of viewing the Tao (traditional) practitioners as “informants” or “interlocutors” as it is common practice in “standard” ethnomusicological research, they are contractually engaged as (artistic) researchers like the rest of their team. The horizontal structure inherent in PAR (in aspects like communication, research resource, design and dissemination) connects everyone's research and allows us to have mutual insights about different imaginations of possible sustainable solutions towards certain problems in respective communities. My talk will discuss two following questions: What kinds of considerations are behind the design of the (artistic or research) methods to hopefully increase the potential of project's sustainability, and which challenges appeared during the implementation?

Wei-Ya Lin, ethnomusicologist and violist, is Senior Artist at the University of Music and Performing Arts Vienna. She received in 2015 her PhD in Ethnomusicology from the same university. Since 2013 she been involved in planning and developing projects based on scholarly research results, which are implemented by artistic inventions and activist and socio-political approaches. Currently, she is co-leading an artistic research project “*Creative (Mis-) Understandings: Methodologies of Inspiration*” funded by the Austrian Science Fund (2018–2022). Her first monography *Lieder, Geister und Tabus: Zum soziokulturellen Wandel der Musiktradition bei den Tao in Taiwan* [Songs, Spirits and Taboos: On the Socio-Cultural Change in the Musical Tradition of the Tao in Taiwan] was published by transcript in 2021.

Samstag, 20. November, 11:45-13:15

Panel II: On Sustaining Sounds and Images

Organiser: KERSTIN KLENKE (Phonogrammarchiv/ÖAW)

On Collecting Art and Culture. In 1988, James Clifford chose this title to explore the “fate of tribal artifacts and cultural practices once they are relocated in Western museums, exchange systems, disciplinary archives, and discursive traditions” (Clifford 1988: 215). Under the title *On Sustaining Sounds and Images* we will explore the life (and death) of audio / audiovisual recordings of art, culture and nature in research archives. How do we sustain these recordings – as physical objects or digital data, as sounds and images, as cultural and academic knowledge or as art? For whom? And at what cost? Which chances, problems and paradoxes we encounter, when thinking audio / audiovisual research archives along ideas of sustainability?

On Sustaining Sounds and Images is a round table which seeks to approach its topic from a variety of perspectives: material, digital, cultural, political, environmental and artistic. We understand this panel as an opportunity to raise issues – with active audience involvement – rather than as a forum for presenting solutions.

Participants (in alphabetical order):

Katrin Abromeit, M.A., is a conservator for audiovisual media working at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna and at the Filmmuseum Potsdam, Institute of the Film University Babelsberg “Konrad Wolf”, Germany. During her studies, she investigated degradation processes of audio tapes. Following that, she completed a conservation traineeship at the ZKM Center for Art and Media in Karlsruhe. In 2017, Katrin embarked on freelance audio conservation and restoration for two years in Berlin, while at the same time starting to work for the Filmmuseum Potsdam. In 2020, she joined the audio technology department at the Phonogrammarchiv. Currently, she is launching her new project Sonic Memories – Audio Letters in Times of Mobility and Migration (SONIME) with her project partner Eva Hallama (Österreichische Mediathek).

Emily Hansell Clark studies music, sound, and migration in the former Dutch colonial empire. She is currently a postdoctoral researcher at the Vrije Universiteit Amsterdam appointed to the project Polyvocal Interpretations of Contested Colonial Heritage (PICCH). The project examines the archives at the Netherlands Institute for Sound and Vision, alongside other European media collections, to explore ways of providing access and encouraging critical reinterpretation and reuse of media produced in colonial contexts. Emily holds a PhD in Ethnomusicology from Columbia University (2020) and a Master in Information Studies with a focus on sound archives from the University of Texas at Austin (2011).

Kerstin Klenke is head of the Phonogrammarchiv of the Austrian Academy of Sciences. She studied Ethnomusicology, Social Anthropology and Theatre, Film and TV Studies at the Universities of Cologne and Vienna and holds a PhD in Ethnomusicology from the Hanover University of Music, Drama and Media. Before joining the Phonogrammarchiv in 2019 she worked at various universities in archival projects as well as teaching, research and academic management positions. The regional focus of her research is on Central Asia and the

Caucasus; her thematic interests include music and politics, critical archive studies and the history of ideas in ethnomusicology.

Almut Schilling works as conservator and researcher, educated at the Academy of Fine Arts and various international institutions. Based in Vienna, her studio is specified in preservation of electronic and digital art. As analog native she is highly interested in pushing her boundaries while working through challenging projects and thinking TRANSdisciplinarily. Framed by a practical and scientific context of art collections, artists, technologists and information scientists she sharpens her skills continuously. Since 2019 she researches the temporal deterioration of digital audio in the PEEK project Rotting Sounds. She is passionate about the NEW digital and addicted to the obsolete MATERIAL.

Samstag, 20. November, 14:30-16:00

Panel III: Digital ist besser?! – Zur Zukunft und wissenschaftlichen Nachhaltigkeit ethnomusikologischer Veranstaltungen

Panelorganisation: MALIK SHARIF (Music and Minorities Research Center, mdw)

Die weltweiten Maßnahmen zur Eindämmung der COVID-19-Pandemie haben eine schlagartige Veränderung des Formats und Charakters ethnomusikologischer Veranstaltungen nach sich gezogen. Konferenzen, Symposien, Vorträge und Konzerte, bei denen die Abhaltung als Präsenzveranstaltung bisher eine meist unhinterfragte Selbstverständlichkeit war, wurden erzwungenermaßen zu reinen Online- oder zumindest Hybridveranstaltungen umgeplant. Gleichzeitig hätte eine neue und für die Ethnomusikologie in vielerlei Hinsicht neuartige Veranstaltungsreihe wie die ICTM Dialogues ohne diesen Wandel vermutlich gar nicht entstehen können.

Das Panel nimmt die grundlegenden Veränderungen unserer disziplinären Kommunikationsstrukturen und damit einhergehend unserer Wissenskultur zum Anlass, um über die Zukunft und wissenschaftliche Nachhaltigkeit ethnomusikologischer Veranstaltungen nachzudenken: Welche Funktionen sollen wissenschaftliche Veranstaltungen für die Ethnomusikologie als Ganzes, für einzelne Institutionen/Organisationen und für individuelle Forschende erfüllen? Inwiefern leisten welche Veranstaltungsformate dies tatsächlich und in welcher Abhaltungsform? Was macht die derzeit nahezu flächendeckende Digitalisierung ethnomusikologischer Veranstaltungen mit regionalen, nationalen und internationalen Forschungscommunities innerhalb der Gesamtdisziplin? Welche Konsequenzen hat sie für ökonomisch-politisch begründete Hierarchien in unserer Disziplin, wenn die Teilnahme an einer Veranstaltung potenziell nur noch von der Verfügbarkeit eines stabilen und uneingeschränkten Internetzugangs abhängig ist, nicht aber vom Zugang zu Reisebudgets und Einreiseerlaubnissen? Welche neuen Möglichkeiten ergeben sich für die Dokumentation und Dissemination von Veranstaltungen? Was wird von der digitalen Wende bleiben (bzw. was soll von ihr bleiben), sobald die pandemiebedingten Einschränkungen dauerhaft zurückgenommen werden? Wie bereitwillig werden Universitäten und Fördergeber Präsenzveranstaltungen in Zukunft noch finanziell unterstützen?

Teilnehmende (in alphabetischer Reihenfolge):

Cornelia Gruber ist Universitätsassistent*in (post doc) am Institut für Musikwissenschaft der Universität Wien. Grubers Schwerpunkte in Forschung und Lehre im Bereich der Musik- und Tanzforschung liegen in den Gender und Queer Studies und in ethnographischen Forschungsmethoden aus einer ethnomusikologischen, post-/dekolonialen und feministischen Perspektive. 2018 schloss Cornelia Gruber das Doktorat an der Universität Wien zu Fragen von Räumlichkeit, Embodiment und der Performativität von Geschlecht als interdependente Kategorie durch Tanz in verschiedenen Kontexten im Südwesten Madagaskars ab. 2016-2020 war Gruber wissenschaftliche Mitarbeiter*in an der Hochschule für Musik, Theater und Medien Hannover. Aktuell beschäftigt sich Cornelia Gruber mit Kolonialität in der Musikwissenschaft unter anderem als Vize-Fachgruppensprecher*in der Fachgruppe Musikethnologie der Gesellschaft für Musikforschung und forscht zu queeren(den) choreo-musikalischen Communities in Wien und darüber hinaus.

Malik Sharif ist Forschungskordinator am Music and Minorities Research Center an der mdw – Universität für Musik und darstellende Kunst Wien, daneben forscht er aktuell insbesondere zur Geschichte und Philosophie der Musikwissenschaften. Sharif studierte Musikologie und Philosophie in Graz und Halle an der Saale und promovierte 2017 an der Universität für Musik und darstellende Kunst Graz in Ethnomusikologie. Bevor Sharif ans MMRC kam, arbeitete er in Forschung und Lehre sowie im Forschungsmanagement und als Assistent der Vizerektorin für Forschung an der Universität für Musik und darstellende Kunst Graz. Er war außerdem der Geschäftsführer eines nicht-kommerziellen Community-Radios und hat zahlreiche Konzerte als Musiker in verschiedenen Populärmusikformationen gespielt.

Kendra Stepputat ist Assistenzprofessorin und derzeit Institutsvorständin am Institut für Ethnomusikologie der Kunstuniversität Graz (KUG). Die gebürtige Berlinerin machte 2003 ihren Magisterabschluss in Vergleichender Musikwissenschaft, Publizistik und Kommunikationswissenschaft (Freie Universität Berlin), sowie Südostasienstudien (Humboldt Universität zu Berlin). Im Rahmen ihres Studiums absolvierte sie ein Darmasiswa Stipendienjahr an der Hochschule für Indonesische Künste (ISI) in Denpasar, Bali. Von 2003–2009 arbeitete sie als wissenschaftliche Mitarbeiterin am Institut für Musik, Abteilung Musikwissenschaft, der Martin-Luther-Universität Halle-Wittenberg. 2010 schloss sie ihr Doktorat in Ethnomusikologie an der KUG ab. Von 2016-2019 war sie Inhaberin eines FWF geförderten Elise-Richter Forschungsstipendiums. Ihre Forschungsschwerpunkte sind balinesische Musik und Tanz sowie tango argentino als translokale Kultur (Habitationsprojekt), mit einem Fokus auf choreo-musikologische Forschungsansätze.