

SOUND IN MUSEUMS

**International
Conference**

2025

BOOK OF ABSTRACTS

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Parceiros Institucionais



Apoios



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Sound in Museums 2025 is a joint initiative led by Sound in Museums, Museu Nacional da Música, and INET-md - Institute of Ethnomusicology, Music and Dance.

DAY 1

SOUND IN MUSEUMS 2025 OPENING

October 17, 10:00am, Room 2.1

Alcina Cortez - Chair

Edward Ayres de Abreu - Co-chair and Director of Museu Nacional da Música

Alcina Cortez

A curator and producer of exhibitions since 1996, Alcina is a Sound Studies researcher (INET-md, NOVA School of Social Sciences and Humanities). She served as Director of Visits for the Pavilion of the Future during Expo'98 (1998) and was Executive Producer of exhibitions at the Calouste Gulbenkian Foundation in Portugal for ten years, from 2001 to 2011. Alcina studied piano, cello and composition, graduated in Musicology (1992), took postgraduate courses in Popular Music Studies (2011) and Acoustic and Sound Studies (2019), and obtained her MSc (2014) and her PhD (2022) in Ethnomusicology/Museum Studies. Her research explores the intricate relationship between humans and sound in museums, delving into the nuances of perception, sensation, and the complex processes of creating meaning. Her insights have culminated in a book and multiple articles featured in journals such as *Popular Music*, *Sound Studies* and *Curator*, *The Museum Journal*. She is the founder and serves as Chair of the International Conference Sound in Museums, and is the founding editor of the forthcoming *Bloomsbury Handbook of Sound in Museums*, scheduled for release in 2026.

Edward Ayres de Abreu

A musicologist, composer, and manager. As a musicologist, he has collaborated with Gulbenkian Música, Casa da Música, and the National Theatre of São Carlos. He was awarded 2nd Prize in the Otto Mayer-Serra Competition (2017) at the University of California, Riverside, as well as the Joaquim de Vasconcelos Prize (2019) from the Portuguese Society for Music Research and the Alumni NOVA FCSH Prize / Revelation Category – Arts (2024). He founded and directed MPMP Património Musical Vivo (2009–2022), a platform recognized with the Sequeira Costa Music Prize (2018). Within MPMP, he conceived and coordinated various editorial and musical programming projects. Between 2021 and 2024, he served as 2nd Board Member of the Portuguese Society for Music Research. In September 2022, he assumed the role of Director of the National Museum of Music.
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SESSION ON INET'S THEMATIC LINE

HERITAGE(S), ARCHIVES AND MUSEUMS

Manuel Deniz Silva

Manuel Deniz Silva is President of the INET-md (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança) and Assistant Professor in the Department of Musical Sciences at NOVA FCSH. He graduated in musicology from the NOVA FCSH and received his PhD in 2005 from Paris 8 University (France), with a thesis on the musical life during the first years of the Portuguese dictatorship (1926–1945). His current research is focused on Portuguese film music, the musical exchanges between Portugal and Spain, the study of musical labour and musicians' unions, and the impact of political exile on musical creation. Among other publications, he co-authored *Fernando Lopes-Graça (1906–1994): Uma fotobiografia* (CMC, 2018) and co-edited *Indústrias de Música e Arquivos Sonoros em Portugal no Século XX: práticas, contextos, patrimónios* (CMC, 2014) and *Composing for the State: Music in 20th-Century Dictatorships* (Farnham: Ashgate and Fondation Cini, 2016). Having participated in several projects funded by the FCT,

he is currently the PI of the project “EXIMUS – “We must warn everyone”: Music and Portuguese exile in France during the Estado Novo regime (1933–1974)”. He has been vice-president of the Portuguese Society for Music Research and co-editor of the *Portuguese Journal of Musicology*.

Susana Sardo

Susana Sardo is the coordinator of INET'S thematic line Heritage(s), Archives and Museums. She is an ethnomusicologist, Full Professor at the University of Aveiro, and Visiting Professor at the University of Goa within the framework of the JH Cunha Rivara Chair. Since 1987, she has been conducting research on Goa within a broader study related to music and postcolonialism. Since 2010, she has been dedicated to research on archives and, in 2017, took on the co-coordination of the Study Group on Sources and Archives for Music and Sound Studies at ICTMD. In 2023, she was elected as a member of the Executive Board of the International Council for Traditions of Music and Dance and the Board of the European Seminar for Ethnomusicology. In 2007, she founded the University of Aveiro branch of the Institute of Ethnomusicology – Centre for Studies in Music and Dance (INET-md), which she coordinated until January 2023.

Invited Speaker

Miguel A. García holds a PhD in Anthropology from the University of Buenos Aires. He is a Principal Researcher at the National Scientific and Technical Research Council (Argentina), a Consulting Professor at the University of Buenos Aires, and a Visiting Professor at the University of Aveiro. He is also the Director and Editor of *El oído pensante*, an international peer-reviewed journal on the epistemology of music and sound studies, which he founded in 2013. He has served as President of the Argentine Association of Musicology and as a member of the Executive Board of the International Council for Traditions of Music and Dance. His most recent book is *Los archivos de las (etno)musicologías: Reflexiones sobre sus usos, sentidos y condición virtual* (editor, 2023, Berlin). His research interests include the theory and epistemology of sound archives, the soundscapes of the Internet, and the musical practices of the Indigenous peoples of the Chaco and Tierra del Fuego regions.

DEBATE – October 17, 6:00pm, Room 2.1

Gascia Ouzounian, Holger Schulze, Eric de Visscher, and Gabriele Rossi Rognoni – moderated by Birgitte Folmann

Shaping and Reimagining Sound in Museums for the 21st Century

Eric de Visscher

Eric de Visscher is a curator and researcher working on sound in museums. Based in Paris, he has been Artistic Director of IRCAM/Centre Pompidou, Director of the Musée de la Musique (Philharmonie de Paris) and “Andrew W. Mellon Visiting Professor” at the Victoria and Albert Museum, London. He recently curated the new sound design for the Musée du Quai Branly – Jacques Chirac (Paris) and is a “Artistic Creation Controller” for the French Ministry of Culture. He has published in exhibition catalogues and journals, and was guest editor of a special issue of *Curator: The Museum Journal* entitled “Sonic” (2019).

Gabriele Rossi Rognoni

Gabriele Rossi Rognoni is Curator of the Royal College of Music Museum in London and Chair of Music and Material Culture in the same institution, where he also coordinates the activity of the Wolfson Centre in Music and Material Culture.

He was President of the International Committee of Music Museums of the International Council of Museums, Curator of the Medici Collection at the Galleria dell'Accademia in Florence, Fellow of

the Metropolitan Museum of Art in New York, and Wissenschaftlicher Mitarbeiter at the Institut für Musikforschung Preussischer Kulturbesitz in Berlin. His research interests focus on the relationship between music and museums and on the study of music through non-textual sources, including musical instruments, iconography, performative and artistic research.

Holger Schulze

Holger Schulze is full professor in musicology at the University of Copenhagen and principal investigator at the Sound Studies Lab. His research moves between a cultural history of the senses, sound in popular culture and the anthropology of sound. Currently he works on The Bloomsbury Encyclopedia of Sound Studies in 3 volumes (as one of three editor-in-chiefs together with Jennifer Stoeve and Michael Bull) and on The Bloomsbury Handbook of Sound in Museums (together with Alcina Cortez, Eric de Visscher and Gabriele Rossi Rognoni). Publications include: Sonic Fiction (2021), The Bloomsbury Handbook of Sound Art (2020, co-ed.), The Sonic Persona (2018), Sound as Popular Culture (2016, co-ed.).

Birgitte Folmann

Birgitte Folmann, Ph.D., is an anthropologist specialising in sound. She is a Reader and Head of the ATMOSphere research group at Sonic College, UC South Denmark, where her research explores the anthropology of sound, sensory experiences, and atmospheres in museums, always with a focus on human perception. In addition to her research, she teaches future sound designers at Sonic College. As a result of her focus on building an international network and research projects in the field, Birgitte is serving as an invited International Co-Chair for the Sound in Museums 2025 edition.

DAY 2

October 18, 4:00pm Room 2.1

Wolfgang Schreiner (Managing Director, NOUS Sonic)

Showcasing the Unseen: On the Impact of Acoustic Spatial Experience in Exhibitions with NOUS Sonic

NOUS operates at the intersection of communication and technology, addressing the evolving landscape shaped by increased smartphone usage. In response, NOUS developed a proprietary product, “NOUS Sonic,” which facilitates the creation of spatial, immersive audio experiences anchored to specific locations without reliance on visual interfaces. Utilizing high-precision indoor navigation, NOUS Sonic generates accurate binaural sound environments that offer an innovative acoustic reality for cultural institutions. This technology enables visitors to engage with artifacts in novel and interactive ways. The presentation explores three exemplary projects demonstrating these capabilities: the 2019 Louvre Abu Dhabi project, which implemented a linear, film-inspired narrative throughout the exhibition; the Hans Christian Andersen museum (Odense, 2021) project, where historical artifacts and media installations are integrated with soundscapes to foster interactive exchanges; and finally the Emily Hobhouse Museum project in Cornwall (2024), where sound-object associations elicit profound visitor reactions. Collectively, these projects illustrate the versatile application of spatial audio technology in enhancing and rethinking storytelling within museum settings.

Wolfgang Schreiner is Managing Director and Partner at NOUS Digital, with over 20 years of experience in the museum and cultural sector. He leads digital transformation projects for cultural institutions worldwide, combining strategic consulting, creative direction, and technology integration. Wolfgang was a driving force behind projects such as the Louvre Abu Dhabi’s digital rollout and the development of NOUS Sonic, the company’s immersive audio system. With a background in theatre, film, and media studies, he focuses on creating meaningful visitor experiences that connect storytelling, sound, and technology to bring culture to life in new and engaging ways.

KEYNOTE – October 18, 6:15pm Room 2.1

Manuel Faria (Musician, composer and producer/ CEO Indigo, The Sound Experience)

Towards a Sound Compositional “Etiquette” for Museums

Sound is ubiquitous and wherever there is movement, it inevitably emerges, often beyond our control or ability to suppress it when unwanted. Throughout my experience, I have encountered situations where the introduction of sound paradoxically fostered a sense of quiet, while in other cases it enhanced the emotional or contextual dimensions of an environment. Composition for museums is both relatively recent and highly specific, making it a subject of ongoing debate, discussion, and uncertainty. In certain exhibition contexts, sound can be beneficial, enriching communication and atmosphere; in others, it may be inappropriate or even disruptive. Composing for museums is hence a very delicate craft, requiring us to continually reflect on the genuine added value of our interventions, while at the same time encouraging experimentation and innovation.

“Sound is touch at a distance,” as Anne Fernald once observed, and this idea resonates deeply with me, as it invites us to consider an etiquette of sound analogous to that of physical touch. In this presentation, I propose us to embark on the idea of a compositional etiquette for museums by discussing several dimensions that my experience has shown to be crucial to consider. I will thus examine three key elements: **silence**, **texture**, and **pace**. Each will be discussed in general terms before exploring their particular significance within museum environments.

Manuel Faria is a musician, composer, and music producer whose expertise spans the entire spectrum of music practice and sound design. Born in 1957, he began studying piano at age 6 and later pursued Electronic Engineering. In 1976, he co-founded the acclaimed band Trovante, where he served as pianist and producer. His collaborative work later extended to prominent artists including Sérgio Godinho, Mafalda Veiga, Entre Aspas, Zeca Afonso, and Amália Rodrigues, among others. In 1996, Faria established Indigo, a post-production and music composition house that earned the “Best Sound Production Company” award for 16 consecutive years. Driven by a passion for spatial sound and its human impact, he has composed for theatre, film, advertising, museums, and immersive sound experiences. Combining artistic sensitivity with acoustic expertise, his work has garnered numerous distinctions, including two Cannes Gold Lions and Silver and Bronze prizes at the London International Awards. Faria serves on the Advisory Board of The Adventure Lab Copenhagen, Denmark, and has delivered keynote presentations at prestigious events worldwide, including conferences in Brazil and Sydney, Eurobest and TEDx in Lisbon, IndieSummit in London, MAPIC in Cannes, and TEA SATE in Paris.

DAY 3

KEYNOTE – October 19, 6:00pm, Room 2.1

Gascia Ouzounian (Professor of Music, Oxford University)

Inaudibilities of the Sonic Museum

In my forthcoming book *The Trembling City* (MIT Press, 2026), I develop the concept of negative acoustics—an attunement to that which cannot be heard and is impossible to hear—in relation to post-genocidal landscapes marked by disappearance and denial. This talk extends that framework to the sonic museum, asking: what emerges when we listen for missing and disappeared sounds, musics, and sonic cultures? I consider artworks that dwell in the realm of the inaudible: Youmna Saba's *La Réserve des non-dits*, which resonates unplayed instruments sealed within a glass tower, offering an archive of their 'breaths'; South African artist Gabi Motuba's vocal works, where acts of screaming summon unrepresentable histories of racialised violence; and Satch Hoyt's expansive project Afro-Sonic Mapping, which 'unmutes' instrument and sound collections marked by the colonial and ethnographic ear. I also examine the role of state and institutional violence in a museum of music in Eastern Turkey, designed to further obscure musical cultures already disappeared by genocide. What forms of knowledge and counter-knowledge arise from engaging with museums' inaudibilities—and how might such knowledges reorient museological, curatorial, and artistic practice?

Gascia Ouzounian is a historian and theorist of sound whose work bridges sound studies, architecture and urbanism, and science and technology studies. She is Associate Professor of Music at the University of Oxford and Fellow in Music at Lady Margaret Hall. Her first book, *Stereophonica* (MIT Press), traces how ideas of spatial sound and auditory perception evolved alongside developments in sound technology, experimental music, and scientific research in acoustics and psychoacoustics from the 19th century to the present. Her forthcoming book, *The Trembling City*, reimagines cities as vibrational territories shaped by warfare, occupation, and mass violence. She is also editing a volume on critical and experimental approaches to sonic architecture and urbanism. Ouzounian leads the ERC-funded project *Sonorous Cities: Toward a Sonic Urbanism* (SONCITIES) and founded *Recomposing the City*, an initiative with architect Sarah Lappin that brings together architects, urbanists, and sound artists. Her collaborative projects—*Concrete Dreams of Sound*, *Quiet Urgency: Disturbing Sonic Ecologies*, and *Scoring the City*—have been staged in cities including Beirut, Berlin, London, and Yerevan. Her writing has appeared in journals across music, architecture studies, and visual culture, and she serves on the editorial boards of the *Journal of the Royal Musical Association* and Cambridge University Press's *Music and the City* series.

CONCERTS

Simão Costa – October 18, 5:15pm, Auditorium

Simão Costa Performs *Beat With Out Byte* on a Piano from the Museum Collection

Simão Costa is a pianist, composer, and transdisciplinary artist exploring his "expanded piano" with magnets, motors, and inductors since 2006. His work, published by Shhpuma (2014) and Cipsela Records (2021), treats sound as a plastic, phenomenological, visual, and cultural material. His practice

spans composition, improvisation, coding, circuit bending, and data sonorisation. Since 2007, he has exhibited individually and collectively, creating a multidisciplinary path that bridges music, interactive arts, science, and technology.

Simão is a founding member and artistic director of MãoSimMão – Associação Cultural, developing original creations and collaborative projects with artists such as Marta Cerqueira, João Calixto, Yola Pinto, Ana Trincão, and Sónia Moreira. His work appears on stage, in recordings, installations, galleries, and public spaces, moving between contemporary music and visual arts. His 2024 land art project GRAVE, at Jardins da Quinta Real de Caxias, reimagines abandoned pianos as solar-powered, poetic voices in nature.

Luísa Amaro – October 19, 4:30pm, Auditorium

Luísa Amaro plays in a Portuguese Guitar from the Museum Collection

Luísa Amaro is the first female professional guitarist of the Portuguese Guitar. She is the first woman to compose professionally for this instrument and to perform as a concert artist, as well as a pioneer in the innovative approach she has developed with the Portuguese guitar.

In 1984, she began playing and accompanying Master Carlos Paredes (1925–2004) in hundreds of concerts around the world. In 1996, she began playing the Portuguese guitar, performing concerts in Portugal and abroad. She has already recorded and released five CDs.

Sound installation *Attunement*

by Nico Espinoza, featuring NOUS Sonic equipment
On display for the duration of conference

Attunement transforms listening into an act of participation and reflection. As visitors move through the *Expressions of Power* room, their proximity activates and modulates sounds drawn from the museum's instruments, creating a living sonic field. Through this motion, the public negotiates power not by dominance, but through sensitivity and attention – shaping the work's unfolding and revealing how listening itself can be a form of agency.

Nico Espinoza (b. 1986, Curicó, Chile) is a Lisbon-based sound artist, composer, and researcher whose practice interrogates the mutual becoming of collectivity—how material, technical, natural, and human agencies entwine to shape dynamic systems of relation. Tuning into reality through a sonic sensibility, his work explores the continuous reconfiguration of these entanglements, probing how environments, gestures, and technologies co-transform one another. His research manifests in sound installations and performances that reject fixed definitions of sound, instead engaging its fluid potentials: as force, trace, object, or relational process within shifting networks of resonance and feedback. His collaborative installations and immersive projects have been exhibited globally at institutions like Art Basel, the BoCA Biennial, and Lisboa Soa, alongside residencies in Austria, Brazil, Chile, Denmark, and Spain. Bridging disciplines, he designs sound for architectural spaces (e.g., the Brazil Pavilion at Expo 2020), scientific initiatives (Champalimaud Foundation, Matters of Activity), and experimental education programs (Museu do Amanhã, NowHere Lisbon). Holding a master's degrees in Sound Studies & Sonic Arts (UdK Berlin) and Electronics (Santa María Technical University, Chile), His work reflects a hybrid of rigorous technical inquiry and speculative artistic exploration—a practice attuned to the politics of perception and the emergent dynamics of collective life.

PLURAL HEARINGS MULTIMEDIA INSTALLATIONS VOTING

October 19

SESSION 1 – 14H30

SESSION 2 – 15H30

Plural Hearings: Finalists for Multimedia Installations at the National Music Museum

The Sound in Museums 2025 jury has carefully selected 11 standout multimedia projects to compete in the final public voting session at this year's conference. Bring your curiosity—and your vote! The three proposals that capture the most support will be given the exciting opportunity to create new medium-length works, set to premiere in the 2026 season.

Alisa Vostiklap Savtchenko & Johannes Scherzer Rita's Telepaths

Anthony Lyons & Paul Fletcher Cosmos

Ellan A. Lincoln-Hyde, Jenny Guilford & Inês Cavalo /The (In)Equal Temperament Project

Os nossos ecos pesados / our heavy echoes

Gianluca Verlingieri & Andrew Quinn Soundelai

Guillermo de Llera Blanes Inside the Mbira – A Retrofuturist Composition

James Hutchinson Forest Cathedral

Jorge Ramos & Delyth Field CYBER-score

Luís Neto da Costa, Francesco Gulic & Cláudia Sousa Música na Tapeçaria | Music within Tapestry

Orestis Karamanlis Miners of Sterfos

Robin Koek & Vincent Rang Structures of impermanence

Scott Keenan and David Scott Treeline Radio

Juri

[Adriana Romero](#)

[Edward Ayres de Abreu](#)

[Jonas Runa](#)

NOUS Sonic – Redefining the Museum Sound Experience

Imagine slipping on headphones and stepping into a world where sound and story evolve with every movement. NOUS Sonic makes this possible: an interactive audio system that transforms the museum experience through spatial, movement-responsive sound.

Using precise indoor positioning—accurate within 10 cm—NOUS Sonic creates dynamic, three-dimensional soundscapes. Visitors might hear footsteps behind them, distant conversations, or the echo of objects that seem to “speak” on their own. Sound becomes architecture: it guides and envelops visitors without the need for screens or maps.

The presentation explores how digital infrastructures and spatial audio can transform museums into living knowledge systems. Drawing on projects such as the Louvre Abu Dhabi, the Hans Christian Andersen Museum in Odense, and the Emily Hobhouse Museum in Cornwall, he demonstrates how sound, movement, and narrative combine to create new curatorial possibilities and enrich visitor engagement.

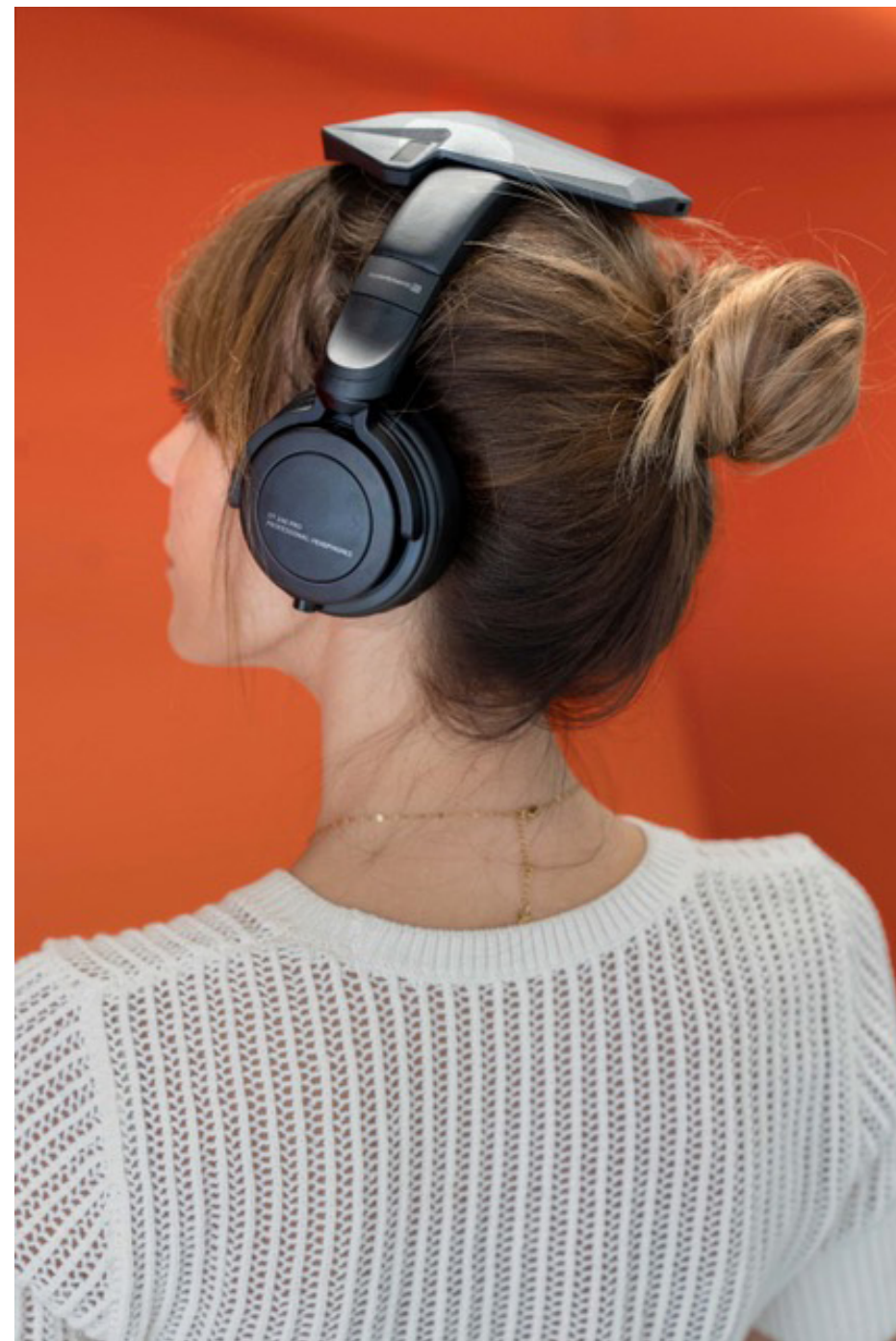
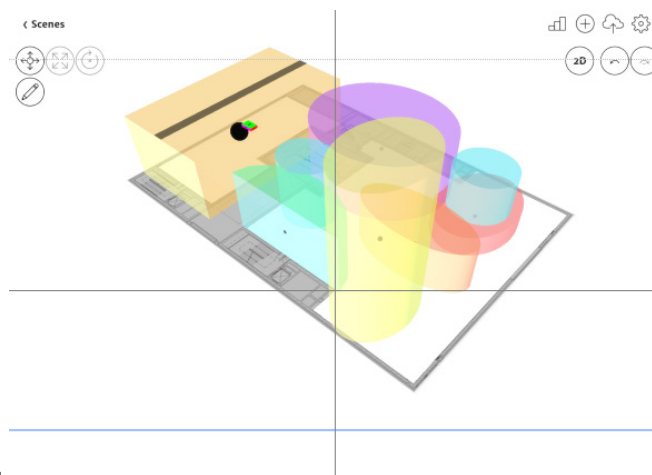
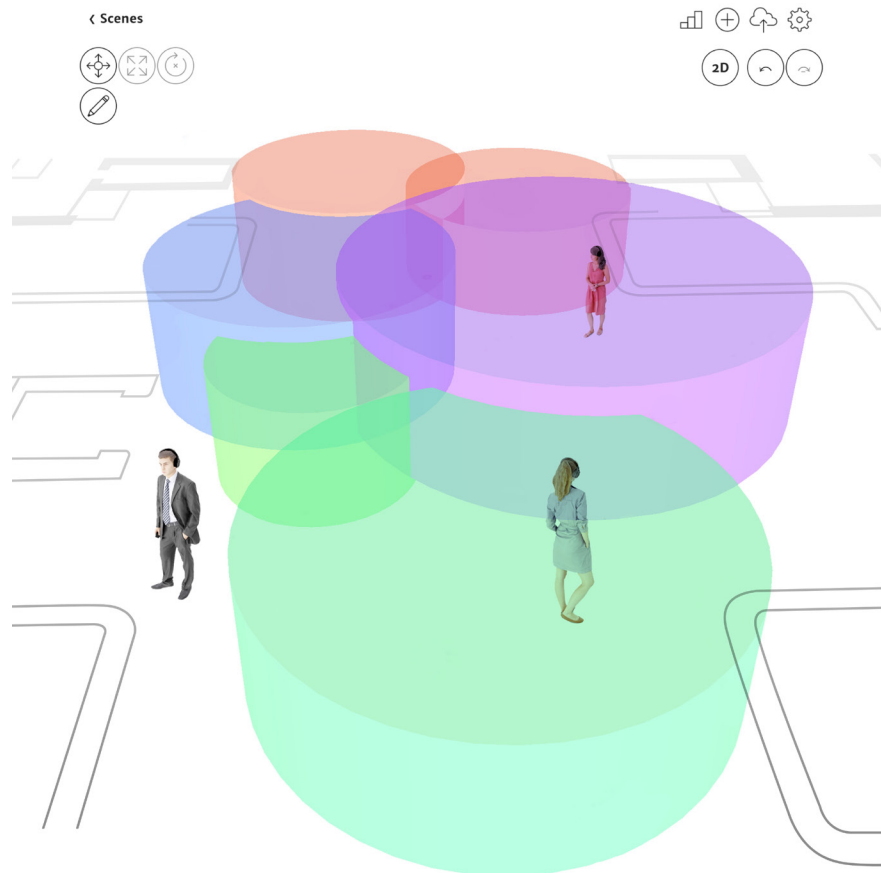
Beyond storytelling, NOUS Sonic expands our perception of space itself. Visitors' movements and positions dynamically shape their auditory experience, allowing them to sense the size, character, and orientation of a room through sound alone. In this way, the museum becomes a living instrument: spatial zones and sound sources can be arranged and modulated to create individualized, multi-perspective sonic experiences. The system enables both naturalistic and imaginative auditory environments, inviting visitors to navigate, explore, and discover spaces through listening.

Developed by NOUS Digital, NOUS Sonic bridges communication, technology, and storytelling, empowering museums to craft immersive, multisensory narratives that engage visitors in entirely new ways.

Sound Installation – *Attunement*

Created for the conference and installed in the Expressions of Power room, the installation Attunement by composer Nico Espinoza transforms visitors into active participants. As they move through the space, their presence modulates the sounds, creating a dynamic, responsive sonic environment. Listening becomes an exploratory, immersive act, where movement and sound intertwine to shape the experience of the room itself.

nous
sonic



FULLPAPERS

Adilia Yip & Rémy Jadinon
(Royal Museum for Central Africa, Belgium)

Co-sounding an ethnographic musical instrument collection

This presentation will discuss the co-design and co-creation processes in developing various digital tools, web platforms, and music technology in ReSoXy project (Re-Sounding the Xylophone Collections of Royal Museum for Central Africa, Tervuren), and how these devices facilitate the research into the decolonization of museum objects and sounds. The main goal is to rediscover and revitalize the sounds of the silenced musical objects since their arrival in the ethnographic museum in the late 19th century. Disappearing and declined among their source communities, many of the manza xylophones and their transmission and preservation have been disrupted during the colonial period. With a collective effort of sound artists, electronic instrument makers, information and communication technology experts, curators, and students, the ReSoXy project has first recorded and sampled forty xylophones in 2023, and later, these sounds are used, edited and transformed into digital and touchscreen instruments, VST plugins, and an online sound library. (Lidchi & Gama 2015, Tragtenberg 2024) On one hand, the xylophones' sound and devices are agencies of knowledge sharing in museum exhibitions (Re-Thinking Collections 2024), outreach, and workshops (jam session Echoes of the Ancients 2025), as well as the research tools for music experimentation on playing techniques. On the other hand, the museum invites musicians—Africans and the diaspora in particular—to create new music works with these sounds and devices, as well as the music archives (AfriMus project with Adon Geel, Chrismec, KMRU, Micahel Makembe etc). These artistic outcomes and creative processes help to reflect on the current roles and meanings of the collection objects, shedding light on the discourses on decolonization, preservation, archives, and restitution of sounds and museum objects. (Greenwood et al. 1993, Impey 2002, De Banffy-Hall 2015, Tan 2016, Basu et al. 2018, Noack et al. 2018, Ostashevski 2020, Madiba 2021).

Adilia Yip is a percussionist and postdoctoral researcher in artistic research and ethnomusicology. She obtained PhD in the Arts from the University of Antwerp and the Royal Conservatoire Antwerp (KCA) (2012-18). She investigates the cross-pollination of music traditions and technology, with a special focus on co-creation and contemporary expressions, in projects such as 'ReSoXy: ReSounding the Xylophone Collections of RMCA' (Royal Museum for Central Africa, BELSPO BRAIN-be 2.0), *PercAI: A Generative AI Model for the West African Balafon Polyrythm* and *AI Musicking* (KCA). Her performances and lecture-recitals have taken place both nationally and internationally. As co-founder of the intercultural music group The Bracket Percussion vzw, she initiates inclusive music projects that bring together different cultural perspectives, such as West African balafon project 'Wolo: Birth' and community choir project 'Voice Your Diversity'.

Rémy Jadinon is curator and ethnomusicologist works in the field of African music. Since 2009, he has worked in the department of cultural anthropology and history of the RMCA, where he documents the ethnomusicological collections of Central Africa. In 2017, he obtained his PhD from the University of Brussels (ULB), focusing on the popularization of religious music, and the social changes that led to a transformation of traditional music practices. He also conducted fieldwork on the processes of 'festivalization' and 'electronization' in DR Congo and Uganda. His research focuses mainly on the contemporary aspect of traditional music and the processes of transformation, and in particular, the use of digital technologies in circulation and the promotion of traditional music. In recent years, he has carried out several network projects to collect, study and compare the musical heritage of oral traditions in Central Africa.

Aleksandar VI. Markovic (Center for Applied Music/EARTH PR, Serbia)
Biljana Jokić (Center for Applied Music, Serbia)

Synesthetic Spaces: Transforming the Visitor Experience with Applied Music in the Museum of Science and Technology in Belgrade

This scientific-artistic pilot project explores the creation of a new sub-genre of applied music through the composition of original, permanent music compositions integrated into the Museum of Science and Technology exhibitions in Belgrade. Initiated by the Center for Applied Music - Belgrade and supported by the Ministry of Culture of the Republic of Serbia, the project led to the development of three original compositions, from three composers trained in the synomusic methodology, specifically designed to enrich multisensory visitor experiences. The project examined the integration of music with museum spaces and exhibits, alongside a pilot research study measuring the impact of music on visitor experiences. Data were gathered from 332 visitors through surveys and interviews, including 7 with visually impaired individuals. The results revealed that applied music significantly enhanced the museum experience across emotional, cognitive, and motivational domains. Visitors reported improved moods, greater curiosity and memory, and higher engagement with exhibits. Music was seen as an inseparable part of the exhibition, transforming the visit into a more immersive, dynamic, and meaningful experience. This project proposes an innovative model for audience development in contemporary museology, applied music, and communication sciences. It demonstrates the potential of original museum music as a sustainable tool for engaging diverse audiences and improving accessibility. The findings also suggest the broader applicability of synomusic in redefining museum atmospheres, offering a groundbreaking approach to connecting space, exhibits, and visitors in a unified, synesthetic experience.

Aleksandar VI. Marković, M.A., is an art historian, composer, and director of the Earth PR agency, specializing in audience development and cultural communication. He also serves as president of the Centre for Applied Music, where he focuses on the role of applied music in museums and galleries, with a particular emphasis on enhancing content presentation and fostering audience engagement. Marković has composed numerous original musical compositions for exhibitions at institutions including the Serbian Academy of Sciences and Arts, Ozon, the Museum of Applied Arts, the Museum of Yugoslavia, the House of the Serbian Army, the Museum of Science and Technology, and the Ethnographic Museum in Belgrade. As a lecturer, researcher, and innovator, he received the City of Belgrade's first prize for his patented system that translates visual artworks into music. He is currently the lead manager of the international cultural project "EUROMUSE."

Biljana Jokić, Ph.D., is a Researcher Manager at the Center for Applied Music in Belgrade. She serves as a Docent/Assistant Professor in Psychology at Metropolitan University, FEFA Faculty, and Singidunum University, Faculty for Media and Communication, Serbia. Additionally, she is a psychotherapist whose research focuses on the psychological aspects of judgment, decision-making, and thinking styles, with a particular emphasis on the role of emotions and bodily awareness in these processes and human behavior. A strong advocate for mental health and subjective well-being, Dr. Jokić is particularly interested in the impact of cultural and artistic consumption. She has published work on the psychological benefits of cultural participation, specifically in the context of museum visits.”

Anastasia Chourmouziadi & Konstantina Nikolopoulou
(University of the Aegean, Greece)

Building exhibition narratives with sound

This presentation explores the pivotal contribution of sound artefacts in an exhibition narrative, grounded in the relevant research conducted by the Laboratory of Museology at the University of the Aegean. The entire endeavour stems from our assumption that an exhibition constitutes a three-dimensional, multimedia narrative employing a suitable toolkit of diverse narrative media. Thus, in addition to material artefacts, textual elements, and both static and moving images, sound in its various forms can play a crucial role in the exhibition’s narrative development.

Our research focuses on three main directions. First, informed by the basic narratological principles, we explore how sound elements can undertake specific narrative tasks, including the introduction of individual or collective narrators, supporting the exhibition’s plot, contextualising pieces of information, etc. Second, we examine how the different narrative properties of human voice, music and soundscapes are related to their diversified handling in the process of the exhibition’s narrative construction. On the other hand, we investigate how, in relation to the specific theme of an exhibition, the same kind of sound can fulfil affective, cognitive, or atmospheric functions and how these functions are further influenced by the reproduction means and consequently by the way the visitor perceives the sound artefact. Finally, and perhaps most importantly, we work on how sound artefacts are introduced in exhibition scenography and contribute to shaping a multifaceted narration. In other words, we believe that sound artefacts should neither support nor be supported by the other exhibition elements but rather be seen as integral components of a cohesive, meaningful whole. All the above theoretical and methodological issues will be discussed based on a series of experimental exhibitions that we have implemented over the past few years.

Anastasia Chourmouziadi is Associate Professor of Museum Theory and Exhibition Design at the Dpt of Cultural Technology and Communication, University of the Aegean (Greece), and Director of the Museology Laboratory of the same university. She studied in three different academic environments (Chemistry, Architecture, Archaeology) trying to jointly apply “positivist” methodology, creative design and theoretical enquiry on the field of cultural heritage management, exhibitions, and museums. Her views and proposals have been tested in cultural management master plans, museum exhibitions –such as Thessaloniki Cinema Museum–, archaeological sites rehabilitation –such as Dispilio lake-side settlement reconstruction–, and experimental exhibitions, while they are also presented in publications, and conferences. Her main research interests are theory and methodology of museum practice, exhibition narrative design, public archaeology, as well as the impact of digital technologies on the above.

Andrew Knight-Hill
(University of Greenwich, UK)

Composing Heritage and Place - Site-Sensitive Composition Practices Around and Beyond the Museum

Showcasing recent collaborative projects, this paper will explore the potential of composition and sound design practice to create immersive multi-sensory experiences that connect heritage with memory and imagination to engage diverse audiences. Showcasing two case studies *Beyond and Around the museum*, we will position site-sensitive composition practice as methodological approach for integrating sound based electroacoustic composition practice into the museum. *Beyond the Museum: Glasgow Requiem*, developed for Glasgow’s 850th anniversary in 2025, is a site-specific sound walk that explores multilayered narratives of place through soundscapes and narrative voices. Audiences walk through the streets of Glasgow and around iconic landmarks (hospital, cathedral and necropolis) reflecting on life, death and urban transformation through immersive audio soundscapes on headphones. *Around the Museum: Voyages* is a composition made in response to the Cutty Sark and the collections of Royal Museums Greenwich, performed underneath the hull of the ship in June 2025 engaging the physical artefact of the ship itself and the specific acoustic features of its space and narratives of international trade and exchange, and technological design and development. These contrasting examples demonstrate how common methodological approaches in composition and sound design drawn from electroacoustic music can be applied to evoke response and create empathy with heritage and collections, animating the past through sound to deliver affective experiences that complement and extend traditional museological paradigms and unite sound as: artefact, soundtrack, art, phenomenon, performance (or event), spatial and immersive experience via technology.

Prof. Andrew Knight-Hill is a composer and researcher creating works that explore the interface between music and sound practice. His works have been heard internationally in film festivals and contemporary music concerts. He recently composed music and sound design for the immersive theatrical event “Over Lunan”, which was awarded an Outstanding Cultural Event award as part of the 2022 Thistle Awards for Scottish Tourism and published a book “Art of Sound: Creativity in Film Sound and Electroacoustic Music” (2024) exploring creative working practices in sound, through interviews and dialogues with leading professionals in film and design and electroacoustic music. He is Professor in Music and Sound Arts at the University of Greenwich, leader of the SOUND/IMAGE Research Centre, co-director of the Loudspeaker Orchestra Concert Series, convenor of the annual SOUND/IMAGE conference and director of the Shared Hub for Immersive Future Technologies.

Andromachi Vrakatseli
(National and Kapodistrian University of Athens, Greece)

Sound Art as Aural Architecture: The role of Visual Agents in the Auditory Spatial Awareness of Exhibition Space

This research explores how the meaning of sound art is decoded through non sound producing sources in the exhibition space. Sound art is studied as a unity of body, sound and space, emphasizing the experience of the qualities of space through listening, as defined by

aural architecture. The research analyses the activation of auditory spatial awareness, a key aspect of aural architecture, through attributes and agents of the exhibition space that do not have sonic characteristics but have audible manifestation. In particular, the exhibition of the sound artwork *What Happened When I Went and Where I Went* (Nikos Arvanitis, Canteen of the First Cemetery in Athens, Hypnos Project organized by the Onassis Stegi, April - June 2016) is studied. It is a sound composition of public interviews or speeches by prominent figures of Greek society (such as writers, artists, politicians) who are buried in this cemetery. Through an interview with the artist and self-observation, the location, layout, material and morphological dimensions of the space, the objects placed in the space (speakers, bench) and the accompanying exhibition text are studied. For example, the simple beige architectural space with marble columns is reminiscent of a temple and gives a symbolic tone to the listening through the silence and the sense of ritual. In combination with the windows facing the cemetery space, they give the feeling that voices are speaking live, activating phonomenesis. The above influences listening, visitor behaviour and awareness/experience of the space and, by extension, the way sound art is perceived. The meaning of sound cannot be properly completed or conveyed without the resulting relationships with other non sonic agents. This research expands the boundaries of aural architecture in terms of the perception of sound in the museum, demonstrating how the experience of listening to the sound work is also shaped by the non sonic.

Andromachi Vrakatseli is a postdoctoral researcher in Department of Music Studies, National and Kapodistrian University of Athens, Greece. Her PhD is the first one in Greece in the field of sound studies (sound art and exhibition space). During her postgraduate studies in Music Technology (University of York) she specialized in interactive art technologies. Her scientific research and artworks have been presented in many international conferences and journals (The Global Composition 2018, Seismograf, etc.) and cultural exhibitions. She is a sound artist and she has collaborated with Museums in educational programs about sound and digital media.

Anna Paola Fabbrocino
(Conservatorio di Musica Agostino Steffani - Università degli Studi di Padova, Italy)

Musical Heritage Valorisation: a Thematic Route in Non-Music Museums

Italian museums, including those not explicitly dedicated to musical heritage, often preserve instruments originating from local traditions and diverse world cultures. These objects inherently possess a dual nature, being both material artefacts and carriers of intangible musical and cultural heritage. This inherent ambivalence offers a compelling lens through which to examine the role of visual stimuli in curating museum experiences capable of evoking sound and musical meaning in the absence of actual auditory components.

Despite their cultural and anthropological significance, musical instruments in non-specialized museums are frequently underrepresented or misinterpreted, often reduced to ornamental exhibits or framed within overly simplistic ethnographic or historical narratives. However, such settings hold the potential to foster alternative interpretive approaches. By drawing attention to visual and material aspects, such as form, construction, ornamentation, and iconographic context, museums can construct non-sonic representations of music that activate visitors'

imagination and encourage a more immersive, multisensory mode of engagement. This is the context of the present contribution that focusses the attention on the Museum of Nature and Humankind at the University of Padua, which holds approximately thirty musical instruments within its ethnographic collections, originating from Africa, Oceania, Japan, Tibet, and Nepal. Through the design of a thematic exhibition itinerary, the study explores innovative curatorial strategies aimed at stimulating the visitors' auditory imagination and fostering cross-cultural encounters with distant musical traditions. The project contributes to a broader discussion on the museological valorization of sound-related objects and reviews their narrative potential within the context of current exhibition practices.

Anna Paolo Fabbrocino has a Master's degree in Performing Arts and Multimedia Production, with a thesis in Musicology entitled *Sonic Testimonies* in Georg Forster's *Voyage Around the World* (1777). Diploma Accademico (DA) Pre-Riforma in Harp and DA di Secondo Livello in Harp at the C. Pollini Conservatory of Padua. Currently PhD student of the Doctorate of National Interest (DIN) in Artistic Research on Musical Heritage (ARMH) within the *Musical Heritage Conservation* curriculum. The research, titled *The Musical Instrument Heritage of the Triveneto Region: Musical Artefacts for an Innovative Cultural Tourism*, is carried out in partnership between the A. Steffani Conservatory in Castelfranco Veneto (doctoral institution) and the University of Padua, supervisor: Prof. Paola Dessì. Component of the research team of PRIN MUSE - MUSical Ecosystems of Ancient Northern Italy (13th century B.C.-7th century C.E.), for the development of a new musealisation of a Hellenistic rattle preserved in the Archaeological Museum of Adria (Veneto).

Birgitte Folmann (Head of Research, Reader, Sonic College, UK)
Jonas Kirkegaard (The Danish Design School and Sonic College, NL)

Altering the Affective Potential of the Use of Soundscapes in Museums Exhibitions – a Case Study of World War II Museums and Memorial Sites

This presentation explores the role of sound as a temporal atmospheric component in an outdoor museum installation to engage the visitors in a multisensorial way. The case study examines how culture specific environments shape the reception and interpretation of these sensory cues, arguing that localized historical narratives gain depth and resonance when mediated through carefully curated acoustic and visual design. The findings presented reflects both a design based epistemic perspective of knowing through design as well as an empirical perspective rooted in sensory ethnography.

Birgitte Folmann, Ph.D., is an anthropologist specialising in sound. She is a Reader and Head of the ATMOSphere research group at Sonic College, UC South Denmark, where her research explores the anthropology of sound, sensory experiences, and atmospheres in museums, always with a focus on human perception. In addition to her research, she teaches future sound designers at Sonic College. As a result of her focus on building an international network and research projects in the field, Birgitte is serving as an invited International Co-Chair for the Sound in Museums 2025 edition.

Jonas Kirkegaard (b. 1982) holds a master's degree in electronic music composition and is currently a PhD candidate. His research examines the use of sound in museum exhibitions, with a particular focus on the staging of atmospheres (ambience). He combines compositional practice and scholarly inquiry to advance methodologies for sonic curation in exhibition contexts.

Camilla Brunazzo-Chiavegato
(Archivio Storico delle Arti Contemporanee, Italy)

Music & Painting. Moulding Time & Space in Museums

After introducing the concept of the intermediality of painting and music as conceived by Theodor Adorno, the paper focuses on curating this intermedial juxtaposition, following the logical chain constituted by a visual artist's creative intentionality in relation to music (generally according to a "synaesthetic" and a "structural" approach), its curatorial interpretation, and its reception in the museum framework. The paper takes then the example of Paul Klee because of the relevance of music in his biography and in his artistic process. The choice is justified by Klee's peculiar interest in the two arts, developed in references to past and contemporary music, both in his writings and paintings, and present in his art, either iconographically or in the process of creation.

Based on the historical inquiry, the contribution examines different museological interpretations of this intermedial exchange, taking into account two exhibitions – Paul Klee. *Melodie und Rhythmus*, Zentrum Paul Klee, 2007 curated by Michael Baumgartner and Kaspar Zehnder, and Paul Klee. *Polyphonies*, Cité de la Musique, 2011 curated by Marcella Lista and Eric De Visscher – reconstructed by using primary and secondary sources, interviews and visual methodology. Broadening the perspective, it is shown how music, both as sound and in its graphic dimension, can allow for a remodelling of the institutional canons of museums and of curators' responsibilities. Their role as mediators can be enhanced by the museological/museographic instrument of intermediality, acting as an interpretive tool for the re-enactment of the artistic process, and introducing the dimension of time into the perception of static "spatial" objects. In reference to reception(s), therefore, sources in art cognition and psychology will be considered in order to understand how this juxtaposition works at the perceptual, behavioural and semiotic levels.

Camilla Brunazzo-Chiavegato is a young art historian and researcher who graduated from the University of Venice Ca' Foscari (BA) and the University of Groningen in the Netherlands (MA) in Art History and Curatorial Studies. After a curatorial experience at the Museum Berggruen/Neue Nationalgalerie in Berlin focused on the preparation of international exhibitions (e.g. *Elective Affinities*, Gallerie dell'Accademia, Venice, 2024), she dedicated herself to the postgraduate study of art crime, its market and its mechanisms, specifically in relation to museum practices, with a strong interest and commitment to provenance research. Trained as a professional musician, she began to explore the intermedial relationship between the visual arts and music in the context of the museum's reworking, completing her master's thesis on the topic explored from a historical, theoretical and museum-specific perspective, focusing on modern art and the current use of music-visual arts in thematic exhibitions as a means of institutional openness and public engagement.

Carmen Noheda
(Complutense Institute of Musical Sciences, Spain)

Don't Forget the Ears: Performance and Live Arts Listening In at MNCARS

This proposal stems from an ongoing research residency in performance and live arts at the Museo Nacional Centro de Arte Reina Sofía (MNCARS). The project aims to broaden the scope of museum studies by placing the aural dimension at the forefront, investigating the points where sound, performance and live arts converge within the museum settings. The project draws upon the experimental legacy of the Zaj group (1964-1996) – formed by Juan Hidalgo, Walter Marchetti and Esther Ferrer – who, operating within the Fluxus orbit, reimagined the museum as an intermedial space. Their only major exhibition at MNCARS in 1996 marked both their institutional recognition and their disbandment. During Spain's dictatorship, Hidalgo memorably declared in Zaj's inaugural performance: "Let those who privilege sight not forget their ears."

Revisiting Zaj's multisensory, body-centred collective practice, the research traces a shift towards sound-focused works from the last three decades. The study explores how sonic practices have critically transformed museum spaces, forging new political and social resonances—especially through the body. The museum is approached as a space attuned to the present through listening, drawing on concepts such as vibrational ontology (Goodman, 2010) and the politics of multisensory sound-making (Eidsheim, 2015), to challenge dominant narratives in the histories of performance and live arts.

With a focus on site-specific creations, the project explores the activation of the museum's sound archive, as well as performances linked to its public programming. Special emphasis is placed on alternative spaces, including transit zones and surrounding public areas, to facilitate a situated, relational mode of listening. By collaborating with the artists represented in the collection, the museum is reimagined through sonic practices that attune us to the present through the ear.

Carmen Noheda is a postdoctoral researcher at the Complutense Institute of Musical Sciences. She has been an artistic research fellow at the Spanish Academy in Rome, a postdoctoral researcher at the Centre for Research in Opera and Music Theatre (University of Sussex), and Visiting research fellow at UCLA, Seoul National University and UFRJ. She holds a Ph.D. in Musicology from the Complutense University of Madrid with doctorate award. She collaborates with the Teatro Real, Teatro de la Zarzuela, Prado Museum, or the Spanish National Orchestra. She is currently a researcher in residence in performance and live arts at the Queen Sofia Museum (MNCARS).

Catalina Vicens
(Museo San Colombano, Italy)

Beyond Sight: Creating Spaces for Sensory Inclusion

Sound and touch are essential modalities through which blind visitors engage with museums. While tools such as audio guides, braille panels, and interactive tactile displays are increasingly implemented to enhance accessibility, these resources often remain limited in scope—providing access to only a small portion of the overall exhibition—and in practice, they frequently remain exclusive to blind visitors. Vision continues to dominate as the primary sensory mode in most museum experiences, with sound typically treated as a complementary element rather than a central interpretive tool. A project developed for the San Colombano Museum – Tagliavini Collection of Musical Instruments in Bologna, “San Colombano No Limits,” will be presented as a starting point for reflection. Supported by a European Council Grant for the Removal and Elimination of Cognitive and Sensory Barriers, the project explores multisensoriality and accessibility for blind visitors as central elements of museum interpretation.

This presentation explores how the integration of sound and touch—two senses that blind individuals rely on to navigate and interpret the world—can serve not only to improve accessibility but also to promote social and sensory inclusivity. By drawing inspiration from the perceptual strengths of blind visitors and exploring the potential of emerging technologies to create shared interpretive spaces, this proposal envisions a shift toward recognizing different non-visual experiences as meaningful for all visitors. In doing so, it seeks to expand the museum’s sensory landscape and not only to improve accessibility but also to promote social and sensory inclusivity.

Catalina Vicens is Curator of the San Colombano Museum – Tagliavini Collection in Bologna and Professor of Harpsichord at the Kunstuniversität Graz. She is a historically informed performer, composer, researcher, artistic director, and curator whose interdisciplinary work bridges performance, material and intellectual culture, and museum practice. Vicens has collaborated with major institutions in the fields of history, art, and music through the development of documentaries, sound installations, and scholarly-informed recordings. Widely praised for her performances and research on historical keyboards, she has been invited as a guest lecturer at over ten universities and conservatories, holding appointments as Guest Professor at Oberlin Conservatory and the Royal Conservatory of Brussels. Her research focuses on the history and technology of musical instruments and the material and intellectual culture of the Early Modern period, with particular interest in embodied knowledge, sensory history, and the role of disability—especially the history of blind musicians—in musical culture.

Chimera Singer
(Multimedia artist, USA)

Muted Spaces, Resonant Bodies: Sound as Embodied Disruption in Museum Spectatorship

What does it mean to weep in a museum? To let the body respond as the artwork intends—only to feel yourself too loud for the room? This paper explores how silence functions not as

a neutral backdrop, but as a disciplining force in museum spaces—an inheritance of colonial and ocularcentric regimes that prioritize distance, reason, and the gaze. In these hushed halls, too-squeaky shoes become suspect, and feeling becomes excess. Drawing on Tina Camp’s theories of haptic listening and Oyèrónk Oyěwùmí’s critique of the visual invention of gender, I frame sound as a disruptive force—one that invites relational, participatory, and affective forms of engagement with art. A return to the body is to lean in, to be implicated. Alongside theoretical inquiry, this paper is shaped by my own embodied encounters with sound in museum contexts. At The Broad, I sobbed while watching Shirin Neshat’s *The Fury*, but felt compelled to leave, as my response disrupted the expected hush. At the Whitney Biennial, the silent framing of Rachel Hayes’ *Dissonant Chorus* discouraged dialogue, while Adrienne Raquel’s *ONYX* at Fotografiska invited sound and conversation as part of the exhibit’s architecture.

In contrast, Liu Chuang’s *Lithium Lake and Island of Polyphony II* enveloped me for 58 minutes in layered sonic storytelling—demanding time, attention, and care. I also reflect on my own project, *The Nude* (but male-ish), which centers voice and vulnerability as sonic gestures that reshape the politics of spectatorship. Through these cases, I argue that sound functions as more than a sensory medium—it is a method of resistance, relation, and repair.

Chimera Singer (they/them/all pronouns) is a gender researcher, photographer, and multidisciplinary artist based in New York City. Their work moves between theory and visual practice, exploring how bodies—through sound, gesture, and image—become sites of belonging, resistance, and transformation. Chimera holds an MA in Gender and Media Studies from The New School and studied photomedia with a focus on Othering at the University of Washington. Their editorial and commercial work has appeared in *The New York Times*, *Complex Magazine*, and *Vogue*, while research-based projects have been exhibited at MOPLA, Helsinki Photo Festival, 25 East Gallery, and *Living Skin*. Their practice challenges Eurocentric visual norms and integrates somatic methods into queer and phenomenological inquiry. Chimera recently presented work at the Gender Matters 2025 symposium in New York City. Across mediums, they aim to create spaces where more of us can feel fully seen, held, and heard.

Colin Tucker
(Independent artist-scholar, Canada)

Sound (Art), Sensory Hierarchies, and the Racialization of Sensation

The historical emergence of sound art is often narrated as an emancipatory rejection of concert music norms, with Christoph Cox valorizing sound art’s departure from concert music’s emphasis on representation and narrative, and Seth Kim-Cohen valorizing sound art’s break from concert music’s aural materiality. Yet neither of these perspectives consider sound art’s historical continuities with concert music and the latter field’s racializing dynamics. My paper considers how sound art re-enshrines concert music’s racializing sensory hierarchy of aural over “low” senses, through attention to the watershed sound work of Max Neuhaus. Specifically, I read two realizations of Neuhaus’s *LISTEN*—the artist’s *New York Times* editorial (1974) and, as recounted in the artist’s text *LISTEN* (2004), the initial *LISTEN* sound walk (1966)—through analytics of critical ethnic studies scholar Denise Ferreira da Silva, in order to excavate how both projects articulate a racially-unmarked, cosmopolitan listener over-

against racially-marked figures of sensory incapacity, specifically “primitive societies” and the “Puerto Rican” environs of a “rumbling,” toxic power plant, respectively. I juxtapose this interpretation with a critical reading of historically inaugural writings on concert music aesthetics by Friedrich Schiller (1794) and Wilhelm Wackenroder (1797), in order to historicize sound art as an update of rather than a break from concert music’s racializing sensory hierarchies. I argue that Neuhaus’s physical exit from the concert hall is subtended by an embrace of its racializing ontologies of sensation. In conclusion, by positioning threshold sound art works within a long history of concert music, and reading this history through ethnic studies analytics, this paper complicates familiar narratives about sound art, while opening up analytic routes towards disarticulating this field from racializing ontologies of sensation. Key words: sound art, sensation, racialization, concert music

Colin Tucker is an artist, writer, and curator who investigates intersections between music, art, and decoloniality. As an artist, works with scores, videos, installations, and artist books to make critical interventions around the politics of sensation and territory. Current artistic projects include a book of event scores and essays on the politics of sensation in the concert hall, and site-specific interventions around the possessive territorial work of banal infrastructures on occupied Turtle Island. As curator, he is presently working on performances and exhibitions of decolonial responses to Cageian and Fluxus performance. They live as a settler in Tkaronto/Toronto, on the occupied lands of the Dish with One Spoon Treaty.

Devanney Haruta
(Brown University, USA)

Keeping Instruments *Alive*: Balancing Performance and Preservation in Musical Instrument Museums

In 1939, Curt Sachs lamented the *lifelessness* of a musical instrument collection, writing that the museum gallery was a *repository for mummies* and a *dead world of muted instruments* (quoted in Pollens 1989). Years later, Eliot Bates referred to organologists as *morticians*, *preparing dead instrument bodies for preservation and display* (2012), igniting a fiery response. Beneath their provocative language, these quotes reveal an ethical understanding of instruments as living beings, a deep emotional connection to instruments, and the necessity of active performance for their survival.

In this paper, I explore how museums engage with the tension between instrument “life” and “death” by examining the debate that asks: to what extent should instruments be engaged in active musical performance, or in conservation that maximizes their material longevity? While this debate frequently positions values of the tangible (e.g. instrument construction and materials) against values of the intangible (e.g. sound and performance practice), I argue that what is at stake is ultimately an emotional connection between human and instrument, and an ethical question that grapples with notions of instrumental “life.” My research analyzes how musical instrument museums and collections from the U.S. and Europe approach the difficult and delicate balance between performance and preservation. I draw from interviews with museum curators, conservators, restorers, and from my own visits to these museums. Building on studies that trace the history of this debate (Rossi Rognoni 2019), I offer several contemporary case studies to highlight how each institution seeks to keep instruments

“alive” by engaging in concert series, audio guides, exhibit curation, or 3D printing. Examining the ways that museums treat musical instruments can help us examine what we value in instruments and the role that museums play in sustaining those values.

Devanney Haruta is a Ph.D. candidate in Musicology & Ethnomusicology at Brown University. She holds an M.A. in Ethnomusicology from Wesleyan University, where she worked with the World Instrument Collection and the Virtual Instrument Museum. She currently serves as the Secretary for the SEM Organology Special Interest Group and as the Registrar for the American Musical Instrument Society. Her installation of an outdoor piano at Brown University, titled Piano (de)composition, has received local and international attention, featured by news outlets including the Providence Journal, the World Piano News, and NBC’s Nightly News with Lester Holt. Her dissertation explores the ways that people from various professions – including instrument makers, repairers, performers, restorers, conservators, and museum curators – form different relationships with their musical instruments.

Diogo Alarcão, António Couto Pinto & Gabriela Marramaque
(ESML - Polytechnic University of Lisbon, PT)

REVERBDATA – an Acoustic Heritage Archive of Significant Portuguese Spaces

Acoustic Heritage can be interpreted as the quantifiable acoustic properties of architectural buildings, sites and landscapes from our present and past, both actual, recent and more distant. Apart from the discussion that Acoustic Heritage be an intangible or tangible asset, it is nowadays undisputed that it constitutes cultural heritage that must be documented, studied and preserved. The REVERBDATA project and database (www.reverbdata.org) is an open online repository of high-quality multi-channel acoustic impulse response and auralisation data, of significant Portuguese heritage spaces, including UNESCO classified ones. The underlying methodology and details concerning the acquisition and storing of the acoustic information will be presented together with the development of a proposal of a model of representation of Acoustic Heritage to be potentially used within the scope of the regular classification of National and World heritage. In addition, the usage of this digital Acoustic Heritage data in conjunction with interaction with the public will also be addressed, in the context of cultural and creative activities such as virtual museum and monuments tours, music production and rendering, mixed media artwork and audio for deep immersion. Several examples will be highlighted, resorting to various custom audio formats such as stereo, binaural and ambisonics technology.

Diogo Alarcão has a degree in Engineering Physics and a PhD in Electrical and Computer Engineering, in the topic of Room Acoustics and Virtual Acoustics (IST – University of Lisbon). Presently, he is an Assistant Professor of the Lisbon School of Music (Polytechnic Institute of Lisbon) in the area of Music Technologies. He is a member of the Pedagogic Council of the School. Diogo is also a researcher of the Group of Acoustics and Noise Control of IST, where he has been a principal researcher for many years, giving classes in the MSc Environmental Engineering, MSc Architecture and in the Acoustics DFA of IST. He is co-ordinator of the technical standardising sub-commission *Physical Acoustics and Psychoacoustics* (CT28), member of the board of the Portuguese Acoustical Society (SPA). He was assistant co-ordinator of the Specialization in Acoustical Engineering of Ordem dos Engenheiros until 2023. His area of expertise is acoustics of enclosed and open spaces. He was responsible for the “Virtusound” project

(real-time acoustic simulation and auralization of virtual spaces) and for the projects “ACUSVMOTTA – Determination of the objective acoustic quality of the Vianna da Motta Auditorium of ESML” and “AURA3D – 3D Auralization”. Presently, he is the principal researcher of the project “REVERBDBATA – Acoustic Heritage of Significant Portuguese Spaces (Database of Room Impulse Responses – RIR)”.

Nascido em Malange – Angola em 1959, António Couto Pinto concluiu a licenciatura em Engenharia Electrotécnica pelo Instituto Superior Técnico (IST) em 1982. Terminou o mestrado em Engenharia Electrotécnica e Computadores pelo IST em 1994 e doutorou-se ainda pelo IST e na mesma área em 2014. Em 1982 inicia a sua actividade de docente no Instituto Superior de Engenharia de Lisboa (ISEL) até 2020, lecionando com a categoria de Professor Adjunto várias unidades curriculares sendo responsável pela maioria delas. Desde 2013 que colabora com a Escola Superior de Música no curso de licenciatura em Tecnologias da Música, sendo actualmente docente e responsável das unidades curriculares: Fundamentos de Áudio, Tecnologia de Informática Musical, Electrónica de Áudio 1, Áudio Analógico, Medições e Equipamentos, Electrónica de Áudio 2 e Áudio Digital. Lecciona ainda as unidades curriculares de Projeto 5 e Projeto 6. Actualmente participa no projeto REVERBDBATA – Room Impulse Response Database, financiado pelo IDI&CA IPL/2021 e 2023. Foi investigador e presidente do Centro de Estudos e Desenvolvimento de Electrónica e de Telecomunicações (CEDET/ISEL), realizando vários projectos de colaboração com a indústria (1986 a 2023). Foi igualmente investigador no Instituto de Engenharia e Sistemas de Computadores (INESC-ID) até 2022, participando no projeto europeu Position II.

Gabriela Marramaque tem formação em Música Eletrónica, pela ETIC, em Produção Audiovisual, pela Jangal Studios, e concluiu este ano a Licenciatura Tecnologias da Música, na Escola Superior de Música de Lisboa. A sua experiência artística é multifacetada, incorporando animação de eventos, sonoplastia, produção musical, áudio para broadcast, videografia e formatos audiovisuais imersivos. À música junta também a sua paixão pelas artes têxteis e eletrónica, que funde na sua prática técnico-artística através do desenvolvimento de sensores têxteis e controladores MIDI/OSC. De momento, integra o CESEM - Centro de Estudos em Música onde participa em vários projetos de investigação e criação artística.

Duncan MacLeod
(The Glasgow School of Art, UK)

Between Museum and Landscape: Sounding the Space Between

Since their emergence in the 1960s, soundwalks have expanded from technology-free listening events into interactive, site-responsive works mediated through smartphones and geolocate audio. In doing so, they open up innovative ways of weaving sound in dialogue with place—offering museums a culture-led interpretive approach beyond physical buildings, extending into landscapes and communities, and engaging new audiences in immersive, situated ways. In this paper, I advocate for soundwalking as a decolonial, community-centred practice that can extend the museum beyond the gallery. Drawing on Paul Basu's concept of the “pluriversal museum” (2024) and his call for ecologies of knowledges, alongside Dylan Robinson's writing on practices of decolonial listening (2020), I propose that soundwalks can provide space to foster reciprocal and context-sensitive engagement with place. They challenge extractive listening modes, support Indigenous and autochthonous sovereignty, and provide museums with tools to centre consent, cultural specificity, and community-held knowledge. To demonstrate this, the paper draws upon Machair, a geolocate soundwalk

created in collaboration with communities on the Uists, Western Isles of Scotland. Developed with Taigh Chearsabhagh Museum & Arts Centre, the work is mapped to an established walking route across the machair landscape on the island of Benbecula. Machair, a Gàidhlig word for ‘fertile low-lying grassy plain’, is one of Europe's rarest and most species-rich habitats. Shaped over millennia through sustained human intervention, the machair is a living landscape where intangible knowledge of land has been passed down orally from generation to generation, without recourse to the written code. This paper shares practice-based insights from the development of Machair, exploring how soundwalking can support placemaking, cultural resurgence, and more inclusive, ethical approaches to museum practice, with audio excerpts featured throughout.

Duncan MacLeod is an interdisciplinary researcher, composer, and sound artist whose work spans concert music, sound installations, and participatory arts. Influenced by folklore, sociopolitical issues, and a connection to place, his work explores human relationships with land and ecosystems in the Anthropocene. An area of focus is placemaking through interactive soundwalks, which include a series of culture-led sound works mapped across Uist developed in partnership with Taigh Chearsabhagh Museum & Arts Centre, that seek to promote kinship with the islands' heritage, culture, and landscapes through music and oral tradition. Duncan is Senior Researcher in Sound and Head of Postgraduate Studies at the Glasgow School of Art.

Dzifa Peters
(Universidade Católica Portuguesa, PT)

Ângela Ferreira's Sonic Ways of Thinking: How to Create A Nexus

This paper focuses on the sound component in Ângela Ferreira's the artistic practice and looks at three examples of the use of sound as a medium in Ferreira's work: *For Mozambique* (2008), *Dalaba: Sold'Exil* (2019) and *Talk Tower for Ingrid Jonker* (2012). Born in Mozambique in 1958, Ferreira studied and taught in South Africa and now lives in Portugal, which she famously represented as a country at the 52nd Venice Biennale in 2007 with her work *Maison Tropicale*. Ferreira has travelled back and forth between different places and shares some of her reflections on transitions between different cultural spheres and perspectives in her artistic practice.

At the same time, her critical engagement with colonial legacies and contemporary conditions such as hybridity provides an angle from which to categorise the various media she uses in her artworks, from architectural renderings to installations involving sculpture, drawing, text and sound, as an eclectic kind of multimodality. This paper discusses Ferreira's multimedia and research-based artistic practice, focusing on works that incorporate sound as an integrated element and her attempt at a personal and collective negotiation of cultural history within the Africa-Europe nexus and a collective cultural memory.

Dzifa Peters is a German Ghanaian visual artist and researcher. She holds a Ph.D. in Culture Studies from Universidade Católica Portuguesa (Lisbon) and JustusLiebig Universität (Giessen). She is a junior researcher at the Research Centre for Communication and Culture (CECC) in Lisbon, and currently works on photography, memory and Afrodiasporic identities in the context of postmigration in Portugal,

as a research fellow at the Postdoc-Fellowship Program Integral Human Development (DHI), funded by Porticus at Universidade Católica Portuguesa. Her research fields include postcolonial and decolonial studies, migration studies, memory studies, performativity studies, and visual culture studies. She also includes artbased research into her scientific work by using hybrid methods in which her artistic practice becomes part of knowledge production and scientific endeavours.

Ed McKeon (Birmingham City University, UK)

James Mansell (University of Nottingham, UK)

Time Loops – Exhibiting Sound Technologies Through Performance

The Science Museum Group (UK) has been exploring the issues of and possibilities for displaying sound technologies and music for 20 years. Its latest initiative, Time Loops (2024-25), was conceived as a ‘museum-concert’ or temporary exhibition taking the form of an 80’ site-specific performance. Three commissioned works by composers Shiva Feshareki, Sarah Angliss, and Gavin Bryars became ‘curated rooms’ showcasing a collection of musicians from the ensemble Icebreaker with their instrumental technologies. Through collaborations – notably with the Electronic Music Studio at Goldsmiths, University of London – these included the unique VCS4 analogue synthesizer, ShoZygs (DIY electronic instruments devised by Hugh Davies), Roland Space Echoes, and the Watkins Copicat.

Two key concepts shaped the project. First, the notion of affordances raised issues of subtle knowledge and tacet skills that conventional object displays in vitrines cannot adequately convey. Music’s instrumental technologies are not simply mastered, doing as instructed, but also “feed back” to players through careful handling, manipulating, and listening in performance. Second, the “what if...” approach of counterfactual history offered an alternative to the evolutionary progressivism implicit in some exhibitionary narratives of technological development and refinement. Music does not “advance” in the same ways as technologies and science.

Taken together, these constitute a musical intervention into the Museum’s memory system, the ways in which its objects of knowledge are preserved and presented through chronological narratives. Time Loops enacted an exhibition in the mode of an “experimental system,” Hans-Jörg Rheinberger’s term for addressing the historical and cultural conditions through which claims for scientific knowledge are produced. In this way, it exhibited the epistemic openness of the Museum’s collection, exposing the differences of knowledge they might produce if presented otherwise.

Ed McKeon is concerned with curatorial theory and musicality, untangling relations between gallery arts and post-experimental musics and their often competing and contrasting theoretical investments. This has led to an increasing focus on the articulation of temporal sensibilities, especially from the 1960s, through musical and more-than-musical practices. His research draws especially on his experience as a curatorial producer working with musicians and artists at the points where music indisciplines others—whether theatre, installation, or performance—collaborating with artists from Pauline Oliveros to Heiner Goebbels, Christian Marclay to Lina Lapelyte, and Elaine Mitchener to Brian Eno. His book Heiner Goebbels and Curatorial Composing After Cage was published by Cambridge University Press in November 2022.

James Mansell is Professor of Cultural History and Sound Studies in the Department of Cultural, Media and Visual Studies at the University of Nottingham. He completed BA (Hons), MA, and PhD degrees in History at the University of Manchester. His research is on sound cultures, especially the preservation and interpretation of sounds from the past, and his teaching encompasses a wide variety of audio media and listening cultures. Since 2015, he has collaborated with the Science Museum Group on a wide-ranging programme of research examining the intersection of sound, music, museums, and the history of science and technology under the heading ‘Sound and Music’. He was Co-Investigator of the AHRC funded Science Museum projects ‘Music, Noise and Silence’ and ‘Musical Affordances and Counterfactuals’ and Principal Investigator of the AHRC funded project Sonic Futures: Collecting, Curating and Engaging with Sound at the National Science and Media Museum.

Emile Wennekes

(Utrecht University, NL)

Mirrored Memes: Music in the Museal Spaces of Pipilotti Rist

This contribution will deal with musical components in the work of the Swiss visual artist Pipilotti Rist (1962). Through her experimental video installations, Rist stimulates the aural sense as effectively as the visual. Despite the fact that the musical components extensively contribute to the immersive quality of her work, surprisingly little attention has been paid to these soundtracks in analyses of her oeuvre. Although strongly bound, soundtrack and image track in Rist’s work are often acoustically estranged in a distorted manner. Occasionally led by the title of an installation, the music suggests mood patterns while providing the visitor with cryptic, para-textual commentary. In her audio-visual art works exhibited in museums, music and/or the lyrics evoke additional layers of meaning and reference, especially in those works which she created in the 1980s and 1990s. In these decades, the cinematographic component of her video art was, in a way, more “original” than the soundtrack, since the music here is often pre-existing and re-enacted. Sometimes, we hear samples of original songs, while at other moments we are confronted with recreated renditions of existing songs.

These adaptations are parachuted into newly established audio-visual environments, fully immersed within the exhibited spaces - much like mirrored memes. In this contribution, I will identify diverse types of such adaptations within Rist’s works from the last century: imitated adaptations, remediated adaptations, and remediated adaptations with additional performative layers. In her more actual work, musical adaptations play a lesser role. Her all-time musical collaborator, Anders Guggisberg, nowadays designs newly composed, musique concrète-like soundtracks for the installations and the films which Pipilotti Rist conceives. The aural component in her clips and films has by now become increasingly abstract and self-referential: static harmonic soundscapes, shuttling between just a few chords.

Emile Wennekes is Chair Professor of Musicology at Utrecht University, The Netherlands. He has written on a broad range of subjects, including a co-published book on contemporary Dutch music available in six languages, and the co-authored biography of conductor Bernard Haitink. More recently, he edited two volumes with Dr. Emilio Audissino: *The Palgrave Handbook of Music in Comedy Cinema* (Palgrave Macmillan, 2023), and *Cinema Changes: Incorporation of Jazz in the Film Soundtrack* (Brepols, 2019). With other colleagues, he edited two volumes on *Advances in Speech and Music Technology* (Springer

Nature, 2021; 2023). Wennekes chairs the Study Group Music and Media (MaM) under the auspices of the International Musicological Society.

Florian Wiencek (Musealisten, Austria)

Sonic Histories – re-Imagine Built Histories with Spatial Sound Experiences

How can a historic space be activated and enriched as a story- and information hub? How can one approach a physical location with its historical layers, lived (hi)stories and their rich testimonies of witnessed events in time with digital, artistic forms of mediation? And how to make them accessible and tangible, re-think, re-interpret and re-imagine a building through sound experiences? In a collaboration with the project "Palácio das Belas Artes Lisboa" (PdBA), dedicated to exploring a physical site as a multidirectional place of remembrance (Carreira & Garcinig, 2023), Wiencek experiments with the creative possibilities of site specific AR sound experiences that interweave, sonically translate, and reinterpret potential pasts into a physically explorable sound field. The project explores the core of an empty building as a living organism. How does the building resonate its past, its possible futures and current events, the life that takes place outside its walls and in the city? The soundscapes that emerge from the "living void" enable the visitors to immerse themselves in invisible worlds, stories, other times and spaces. This artistic and mediation practice is based on the idea of *forensic aesthetics* and *forensic architecture* (Eyal Weizmann, 2012). The basic idea is that buildings, but also objects, function as witnesses to the lived histor(ies) inscribed in them. These, however, require a translation in order to become accessible and tangible again, and thus remain part of the active cultural memory. Showcasing the concept of *Sonic Histories* in comparison with other sound-scenographic approaches, the lecture will discuss on both a creative and artistic approach to sonic XR mediation concepts that transform public space into a hybrid museum. It will reflect the translation of site-specific sonic stories into an exhibition - for example in form of physically explorable spatial soundscapes in the museum.

Florian Wiencek (B.Sc. Digital Media, M.A. Mediation of Art and Culture, PhD Visual Studies) is expert at the interface of digital media and cultural education. He is the founder and CEO of Musealisten - Studio for digital mediation and consults museums and cultural institutions with regard to digital mediation and learning - from concept to implementation. Moreover Wiencek develops sound experiences for museums and public space as part of the Initiative for Sound Scenography (in collaboration with Extraplan). At LIT Open Innovation Center at JKU Linz he is project coordinator of the Interreg project *KreaATivita* & *InovaCZe*, networking creative industries in Upper Austria and Southern Bohemia. Since 2014 Florian Wiencek teaches at the University of Continuing Education Krems. As a sound artist he focuses on the creation of multi-layered sound spaces that can be experienced in live-performances and installations as well as creating data-based sound experiences.

Francisco Leal (Sound Engineer and Designer, PT)

The sound mise-en-scène

Sound infuses life through inhabiting space. Music landscaping, photographic sound and poetic sound can emphasize the experience of an exhibition by providing a broader representation, intensifying emotion and complementing the meaning of a concept. Sonoplastia (plastic of sound) is an exclusive portuguese term to designate sound design as the process of sound molding to create sound effects, soundscapes and musical ambients in a theatre play, dance performance, film, radio and television show, or for an exhibition. Using sound as matter, it contributes to the production of symbols and meaning that establish a dramaturgic discourse and it may act as a personage of its own. This presentation aims to showcase five different aproachs of the use of sound to complement artistic concepts and memory preserving of industrial archaeology, theatrical productions and historical events. From an audio drama in a painting exhibition ("Role-Playing", Sara Maia, TNSJ, S. Bento da Vitória Monastery, Oporto, 2010), a space distributed ambients and excerpts of plays on a set and costume design of the permanent exhibition of S. João National Theatre ("Noites Brancas", TNSJ, S Bento da Vitória Monastery, Oporto, 2016), an ethnographic reconstitution of labors, tools and machines on an industrial archeology of the Tobacco Museum (Maia, Azores, 2009), the creation of a soundtrack to a photographic exhibition ("Ich Bin Keine Berliner", João Tuna, Teatro Nacional S. João, TNSJ, Oporto, 2009), to a thematic sound art installation on a historical event by creating a soundtrack that included poetry recording ("Ponte dos Sonhos", Porto 2001 - European Capital of Culture, Grilo's Church, Oporto, 2001). Such a wide range of purposes attempt to show the importance of the sound mise-en-scène in establishing a coherent narrative that enhances the imaginary.

Francisco Leal is a sound engineer and sound designer. He is Master in Arts and Technologies of Sound and has classic and jazz musical studies. He was Head of Sound at the S. João National Theatre, Oporto, during 28 years (1993-2021). Designing sound mostly for theatre for more than 30 years, his work is splitted between live sound for music, theatre and dance and sound recording and editing. In 2003, he was awarded a Special Mention by the Portuguese Association of Theater Critics, for his "innovative and artistically relevant contribution to the development of scenic languages associated with sound design". He has collaborated on the recording of several music and poetry CDs, and has carried out the recording and post-production of sound for several DVD editions of theatre plays and music concerts at the S. João National Theatre, as well as several documentaries. Master in Arts and Technologies of Sound, Polytechnic Institute of Porto, Escola Superior de Musica e Artes do Espetaculo (ESMAE), 2022.

Patricio Calatayud (National School of Music, UNAM, Mexico)

Iskra Rojo-Negrete (Universidad Autónoma Metropolitana Cuajimalp, Mexico)

Historical Reconstruction of the Sound and Musical Dimension in Mexico's Museums: Between Silence and Inter- and Transdisciplinary Curatorship

We know that music and sound exist in museums because of the interests and practices of archiving, disseminating and preserving art and other forms of heritage or objects. This

fact today is not fortuitous, a historical process around museums, museum practices and cultural management has constituted it to what we find in these spaces: ambient music, music selected and directed according to the exhibition, use of sound or soundscapes illustrative of the exhibition and silence. This responds to a series of concepts, well-directed and thought-out practices, many improvised and without argument or reflection on the matter that have changed over time. What should sound like in a museum? Does the sound and musical dimension require a delicate design and argumentation to exist within museums? The study and discussion of these processes, questions and their sound and musical results, has arrived late to museums and academic spaces in Mexico by multiple causes. Thus, the objective of the work was to carry out a documentary review and consultation with experts to reconstruct the sound and musical history in the museums of Mexico.

The theoretical-conceptual framework is developed from the soundscape, the new museology, the critical concept of heritage, among others. Preliminary results show that museums come from being predominantly quiet spaces, where music and sound used to be linked to specific purposes of exhibition museography, such as sound archives or musical instruments. Surrounding the neoliberal flourishing of the country, there were greater sounds and music allowed, but led by so-called ambient music, which is still maintained in some spaces. Currently there is in some spaces a search to propose and argue from disciplinary approaches and others more innovative interdisciplinary views, than sonorities and music, even silences that are considered necessary to accompany, empower or explain under the various objectives of Mexican museums.

Patricio F. Calatayud (Argentina-Mexico) is a Musical Composer (Bachelor's degree UNAM, M.H.); Master in Musical Technology (Master's UNAM, M.H.); Doctor in Musical Cognition (Doctorate UNAM, M.H.). His work has been presented in museums, galleries, and numerous sound experimentation spaces throughout Latin America. He is a part-time professor at the Faculty of Music in the Laboratory of Musical Informatics and Electronic Music (LIMME). He has also taught courses at INBA, CENART, Casa del Lago, TEC de Monterrey, and Instituto CENTRO, among others. His research/creation focus centers on Dynamic Musicography, Musical Cognition, and Mathematics in Music. Through this research line, he has published numerous articles, book chapters, and served as a reviewer for national and international journals.

Iskra Rojo-Negrete: biologist by the Faculty of Sciences, UNAM (2006); thesis student in Ethnomusicology with Gabino Barrera Medal (2011); Master in Geography, UNAM with Honorable Mention (2013); PhD in Geography, UNAM (2018). Research internships at Université de Montréal and Université de Québec a Montréal. Lectures at the Museum of Interventions, the Museum of Popular Cultures, the Cátedra Jesús C. Romero Chair, the International Congress of Musicology, the Meeting of Archaeomusicology of the Americas, IV Congress of Music History, X Mexican Congress of Ethnobotany, I National Meeting of Ethnobiology of Ecuador, IV Latin American Congress of Ethnobiology and V Colombian Congress of Ethnobiology, 44th ICTM World Conference, Irish World Academy of Music and Dance and XI Mexican Congress of Ethnobiology. Volunteer coordinator at the 54th Annual Meeting of Ethnomusicology (SEM); she has participated in projects such as MUSICAT, environmental projects (UNAM and COLMEX). She is currently a collaborating researcher at CEDUA, COLMEX and associate researcher at the Museo Nacional de la Culturas, INAH and responsible for the cataloging of its music collection. In the field of organology, she has published book chapters in *MEXICO. Restoration and Protection of Cultural Heritage* (2014) and in *Experiences in Safeguarding Intangible Cultural Heritage. Nuevas miradas* (UNAM/ENAH, 2015).

Jacob Kreutzfeldt & Mads Kullberg

(Knowledge Centre for Sonic Cultural Heritage / Struer Museum, NL)

Dumb Artefacts and Loud Occurrences: Sonic Cultural Heritage in Danish Museum Collections

This paper reports from a pilot study of sound in Danish museum collections and suggests a new museological approach to sound. The study finds that all though artefacts relating to sound and sounding practices do exist in Danish museums, collection practises differ greatly from museum to museum, and little attention is generally given to sonic aspects of such artefacts. Tackling one of the paradoxes of musealization: that remains from events that may be loud and even noisy are often left mute in museums, we suggest a new museological agenda for sonic cultural heritage.

Based on the UNESCO conventions concerning Protection of the World Cultural and Natural Heritage (1972) and later Intangible Cultural Heritage (2003) there has been a shift in the way we understand the concept of cultural heritage. Cultural heritage is increasingly interpreted as an active performative process (Kirshenblatt-Gimblett 2004; Bortolotto 2007; Smith 2006): not things and events in themselves, but rather subjective political negotiations that continuously shape and renegotiate the cultural and social attributions and meanings that are formed in connection with the selection and preservation of certain things and events (Smith 2014). Within this framework, sonic cultural heritage includes the traces of our sounding and listening cultures and the formal and informal renegotiations of these traces.

Working from such understanding of sonic heritage as not only a pragmatic reality but also as a program for future museological developments the paper finally identifies 4 major fields of interest for an integral approach to sound as cultural heritage: institutions, classifications, preservation and dissemination.

Jacob Kreutzfeldt is Head of The National Knowledge Centre for Sonic Cultural Heritage at Struer Museum in Denmark. He holds a PhD in Arts and Cultural Studies from the University of Copenhagen with the thesis *Acoustic Territoriality. Spatial perspectives in the analysis of urban sonic environments* (2009), was managing member of the National LARM Project building and exploring a research infrastructure for radio and audio heritage (2010-2013) and PI in the HERA funded Transnational Radio Encounters (2013-2016). He founded and managed the Struer Tracks Urban Sound Art Biennial (2016-2021) and the Sound Art Lab (2020-2021) and was manager of the art institution Kunsthall 44Møen (2022-2024).

Mads Kullberg holds a PhD in Art and Cultural Studies from the University of Copenhagen with the thesis *Collecting Occurrences - Safeguarding and Documenting Ephemeral Art Forms*. He specializes in cultural heritage documentation and registration, combining practical and theoretical expertise across both art and cultural history museum collections and archives. His work is positioned at the intersection of digital development and cultural heritage. Kullberg is museum curator at SOKU National Knowledge Centre for Sonic Cultural Heritage at Struer Museum in Denmark.

Jacopo de Berardinis, Reham Alharbi, Eduardo Coutinho & Valentina Tamma
(University of Liverpool, UK)

All You Need Is Links: Enhancing Music Museums’ Collections and Visitors’ Experiences Through Connected Collections

How can music museums enhance visitor experience while deepening the understanding of musical heritages? This paper explores a collaborative project between the University of Liverpool and the British Music Experience (BME) that demonstrates how linking a music museum’s collection to the extensive and interconnected resources of the Web can transform passive observation into engaging and active explorations of musical heritage. By connecting the BME’s artifacts – instruments, costumes, and memorabilia – to a wealth of related online information, including artists, songs, events, and performances, we aim to create a platform for richer and more interactive experiences. Employing AI techniques, we enrich this interconnected data, enabling features such as knowledge discovery, automated timeline generation for exhibits and intelligent search capabilities across the collection. This approach fosters a dynamic and personalised journey through music history, tailored to the visitor’s curiosity. Instead of a visitor simply viewing a guitar once played by John Lennon, imagine them instantly accessing not only its history and the music he created with it but also related recordings, concert footage, biographical information, and even influences on his playing style – all seamlessly linked and readily explorable. We anticipate that our project will offer significant benefits for music museums and their visitors, as well as educators and researchers interested in music and musical heritage. Furthermore, it prompts a crucial discussion about reshaping the experience of museum audiences, the curation of interconnected physical and digital heritages, and the new opportunities that this type of approach can offer to enhance the experience of music museum.

Jacopo de Berardinis is a Lecturer in Computer Science at the University of Liverpool, where he co-directs AM Lab and is affiliated with the Knowledge Engineering research lab. His research intersects Music AI and Knowledge Engineering, focusing on developing computational methods to enhance the understanding, exploration, and experience of music and cultural heritage. He designs methods for computational music analysis and information retrieval: from the detection of structures, emotions, and similarities in music, to the creation of “Music Knowledge Graphs” and the design of AI systems for knowledge discovery. He is currently leading an impact acceleration project with the British Music Experience (BME) museum in Liverpool, exploring these themes, and co-leading the DARIAH Working Group on Artificial Intelligence and Music (AIM). Jacopo holds a PhD in Machine Learning from the University of Manchester and held postdoctoral positions at King’s College London (EU H2O2O Polifonia) and the University of Manchester (S+T+ARTS MUSAE).

Reham Alharbi is a Research Associate in Computer Science at the University of Liverpool, affiliated with the Knowledge Engineering Lab. She specialises in Ontology Engineering, which was also the focus of her PhD research, with broader interests in Music AI and Requirements Engineering. Her work centres on developing AI-driven methods and tools for information generation and knowledge discovery, particularly through ontological modelling and semantic technologies. She is currently involved in a project with the British Music Experience (BME) museum in Liverpool, applying these approaches to the domain of music and cultural heritage. Reham holds a PhD in Computer Science from the University of Liverpool.

Valentina Tamma is a Senior Lecturer in Computer Science at the University of Liverpool, where she leads the Knowledge Engineering Lab. Her research focuses on knowledge representation and reasoning, particularly in ontologies and knowledge graph engineering. She is especially interested in developing practical, scalable methods for ontology and knowledge graph construction to support small organisations in adopting semantic technologies. Dr. Tamma also co-chairs the Knowledge Graphs Interest Group at the Alan Turing Institute.

Eduardo Coutinho is a Senior Lecturer in Music Psychology at the University of Liverpool, where he founded and co-directs the Applied Music Research Lab (AM Lab). Prior to joining Liverpool, he held positions at Imperial College London, University of Augsburg, Technical University of Munich, Swiss Center for Affective Sciences, and University of Sheffield. His research spans interdisciplinary areas such as music and emotion, music and health, music cognition, and music technology. Currently, he focuses on developing methods and tools to maximize the benefits of music engagement in everyday life.

Jelmer Althuis
(Sphere of Sound, NL)

Intimate Sounds, Epic Impact: How Audio Contrast Creates Emotional Proximity to History

How can sound—not labels or screens—turn small objects into big stories? In *Oorlog Dichtbij* (*War Up Close*), installed in Groningen’s medieval Akerk, sound was the narrative core. This talk shares the creative journey and technical workflow behind the International Sound Award-winning design, showing how audio can move visitors from reading history to feeling it. The concept hinged on contrast: intimate, familiar cues (a child’s whimper, a bicycle bell, anxious breathing) set against large-scale wartime soundscapes (sirens, overflights, distant shelling). This friction created emotional proximity—the human scale of war—without visual sensationalism. Authenticity was non-negotiable: site recordings (organ, bells), archival/field sources, and living voices anchored truth and trust. Spatial mixes were composed for the church’s acoustics, choreographing attention across zones (a quad “timeline” in the nave, a cyclical “blackout” scene in the sacristy, and a binaural oral-history route). Drawing on research in spatial audio, the design aimed to reduce listening effort and support recall by organizing information in space. Attendees will see a repeatable, museum-ready method—Curate, Capture, Compose, Choreograph— including creative decisions, tools, and ethics. We’ll close with visitor reactions, practical pitfalls, and how to adapt this approach to other heritage contexts. The takeaway: sound doesn’t illustrate the past—it lets visitors enter it.

Jelmer Althuis is an award-winning immersive sound designer and founder of Sphere of Sound, a spatial audio studio in the Netherlands specializing in museums, cultural heritage, and experiential environments. His practice transforms sound from atmospheric enhancement into primary narrative architecture, making history audible, tangible, and emotionally resonant. His work earned the 2025 International Sound Award for *Oorlog Dichtbij*, an immersive WWII exhibition at Groningen’s Akerk that achieved a 151% increase in visitor engagement through innovative audio contrast techniques. His portfolio includes the *Friedenstein* Gotha audio tour in Germany, VR therapy with *VR Relax*, and experimental sonic wellness projects like *II rebooth* and *The Sound Gym*. Grounded in psychoacoustics and narrative design, Jelmer’s methodology positions spatial audio as an emotional and temporal bridge, creating experiences that transport audiences from passive observation into embodied historical witness. His work sits at the intersection of art, technology, and cultural storytelling.

Jemily Rime
(Anglia Ruskin University, UK)

Participatory podcasting in Cultural Heritage Contexts: Lessons Learned from a Pilot Project

At the intersection of cocreation and audio experiences, there is the still-nascent field of participatory podcasting – an extreme form of social podcasting where communities participate in the creation of audio artefacts, shaping them into podcasts. Theoretically, participatory podcasting in cultural heritage contexts could enhance social bonds, engagement, and ensure the relevancy of the work created to the audiences envisioned for an exhibition, show, or display, may it be physical or digital. From a short pilot project with a UK local urban group focused on preserving the history of an area of Cambridge (the Kite), we make remarks on what worked and what did not work in this attempt at participatory podcasting, where the aims were to collage purpose-recorded oral histories to illustrate and tell stories from people living in the Kite area. Through this case study, we reflect upon four axes: 1/ The benefits of using community facilitators to gather oral histories, build and garner community connections, and harbour project interest; 2/ The importance of co-design and co-creation to workshop not only structure, but also content; 3/ The ways in which tone can be used to curate a podcast that fits its audience; 4/ Going beyond speech, the impact of sound design and music on perceived authenticity. This paper illustrates discussion points with real examples from a pilot project, to be used as starting points for further research and creative outputs. The recommendations made can help put into context curatorial or editorial efforts in representing sound archives through podcasting with a community-driven approach.

Jemily Rime is a professor of Electronic and Produced Music at the Guildhall School of Music and Drama, and a research fellow with StoryLab at Anglia Ruskin University. She focuses on applications of new technologies in music and audio production, specifically in cultural heritage contexts. Her PhD research (University of York, 2024) centred around the production of personalised and immersive audio using AI-driven tools for podcasts. She worked in partnership with XR Stories and BBC R&D to develop new tools for audio production. Jemily is a professional musician and composer, and studied Physics at King's College London (2018).

Jennifer Brian
(Royal College of Music Museum, UK)

Museum Folk: how Music Museums can use community co-creation to de-silo collections whilst fostering genuinely diverse access, research, engagement and collaboration

In current museum practice, remits, funding and ethics require music museums to prioritise access and engagement, yet the perception prevails that we place instruments in physical, philosophical and cultural boxes, siloing stakeholder groups, gatekeeping access and elevating specific musics. Despite concerted attempts to alter practice and perceptions, siloing persists.

This presentation proposes a model for collaboration and cultural practice exemplified by the RCMM's upcoming 'Museum Folk' Exhibition. The co-creation of Folk music provides a model for museum collaborations, through extensive consultation, community co-curation and music-making in the galleries. The exhibition celebrates the thriving diversity of British Isles' Folk musics, whilst situating them outside traditional paradigms.

Instruments from diverse traditions are co-located organologically to defuse cultural, musical or philosophical divisions, fostering dialogue whilst reflecting shared experiences. Visitor Co-curation using interactive text panels gives Folk agency and presents genuinely diverse interpretations. Programming elevating community-led music making supports interpretation, fostering collaboration through open sessions where Folk can engage and respond to the exhibition organically. Programmes both celebrate unique cultural practices and bridge traditions, supporting collaboration and connection.

This exhibition embeds consultation, collaboration and co-creation, meeting institutional goals by providing spaces where Folk from diverse musical, cultural, professional and academic contexts can contribute to the meaningful creation and understanding of musical cultural heritage. Fostering mutual respect, collaboration and understanding across musical practices and knowledge within the Museum, celebrating excellence beyond stylistic divisions, the exhibition provides a model for Bringing Folk Together, it provides a model for museum practice genuinely aligned with its standards.

Jennifer is a musician, museum manager, conservator and doctoral student who is deeply passionate about facilitating the use of historic musical instruments in museum collections and preserving their intangible as well as their material significances. This passion has drawn her from national collections in Australia to manage the Royal College of Music Museum (RCMM) in London. She is currently undertaking her doctoral research in which she is attempting to quantify the structural and acoustic impacts of playing historic wooden flutes in collections and understand how these changes affect their significance for different stakeholders. In addition to playing the Traverso, Jennifer is a passionate traditional musician who seeks to further mutual respect and understanding across musical traditions within non-traditional contexts.

João Ricardo
(University of Évora, PT)

Little Composers at the Museum: the Compositional Processes in the PASEV Game at Museu Nacional Frei Manuel do Cenáculo

This paper is one of the outputs of the relationship between PASEV: Patrimonialization of Évora's Soundscape and Museu Nacional Frei Manuel do Cenáculo. It presents the first stages of the development of an interactive game for children, up to twelve years old, that deals with multiple, musically significant, checkpoints.

Regarding the game itself, each iconographic mark in the museum will have a small music fragment attached to it, built-in to each individual iconographic representation. Culminating, after the final stage of the game, in a short composition in which the multiple musical

fragments are arranged following the order of the checkpoints discovered by the players, creating a unique and personal reward. Considering the game itself, designed to expand and enhance aesthetically sensibility, the players will leave with an individual final product – composed by the author by following the developments of open-form practices and cryptographic techniques – that came to be by their own efforts throughout this musical iconographic tour, by means of an unusual, yet unique, approach to music composition.

João Ricardo is a doctorate student in music composition at Universidade de Évora, studying with Pedro Amaral. He was a private student of the composer Luís Soldado, and attended workshops and masterclasses with Jaime Reis, Vincent Debut, Michelle Agnes Magalhães, Ake Parmerud, Sérgio Azevedo, Luis Naón, Christopher Bochmann, among others. His operas have been premiered by RÉPTIL (*O que se esconde no silêncio*, 2024), MUSICAMERA (*Vivos até á morte*, 2024), QUARTETO CONTRATEMPUS (*Torre da Memória*, 2023; *O que vai para o mar*, 2022), OPERAFEST LISBOA (*Minotauro*, 2022; *Eco/Arquipélago*, 2020) and INESTÉTICA COMPANHIA TEATRAL (*a dor de todas as ruas vazias*, 2019). His academic texts are included in publications such as “New Approaches to Sound, Music, and Media” (Bloomsbury Publishing), “Sonoridades Eborenses” (CHAM, CESEM), “INSAM: Journal of Contemporary Music, Art and Technology”, among others. He’s affiliated with CESEM since 2019, within Grupo de Investigação em Música Contemporânea and Linha de Estudos de Ópera, and with the project “PASEV: Patrimonialization of Évora’s Soundscape” (CESEM UÉvora) since 2020.

John Beauchamp
(Jagiellonian University, Poland)

Re-sounding Industrial Heritage: Towards a Performative Framework

Sonic narratives fill the world we live in, yet not all are easily deciphered or even noticeable. In industry – specifically in the European context – old factories which were once filled with life and noise now lie empty and devoid of manufactured sound; a fitting soundtrack for the Anthropocene. How is it possible for heritage practitioners to bring these sounds back to life to provide visitors with immersive sonic experiences? Can such ‘artefacts of sound’ be considered authentic, and do they need to be in order to convey a particular narrative? Furthermore, how does sound fit into the multimodality of heritage spaces, especially that it is commonly cited that we are predominantly a visual society? (Additionally, of importance for museums: how can such immersive experiences be a positive tool for increasing accessibility and inclusivity?) In the paper, I will approach these questions through the creation of a conceptual performative framework which considers narrative treatment, sonic layering and juxtaposition, as well as aural architecture and interference to provide a theoretical foundation for the creation of sonic experiences. The framework aims to provide an applicable process of on-site audio production and installation within the wider domain of heritage design; the paper will demonstrate the framework’s applicability to the production of audio installation(s) at a former zinc rolling mill in Świętochłowice in the Polish industrial heartland of Silesia.

John Beauchamp is an audio producer, sound artist and heritage specialist. He is a Una Europa PhD Researcher in Cultural Heritage at the Jagiellonian University in Kraków, Poland. His academic interests lie at the intersection of heritage and digital media with an emphasis on audio storytelling and authenticity, immersive narratives, and industrial heritage. Professionally, John is a journalist with two

decades’ experience in broadcasting and production, including management positions at Polskie Radio and Culture.pl, a website supported by the Polish Ministry of Culture and National Heritage. He has had features aired on BBC World Service and BBC Radio 4 among others, and produced three geolocated binaural soundwalks highlighting the invisible urban fabric of Warsaw. He currently collaborates with the Europa Nostra Heritage Hub for Central and Eastern Europe in Kraków, producing podcasts on regional heritage topics and assisting with operations. Member of ICOM.

Juan Chattah
(University of Miami, USA)

Toward a Cognitive-Semiotic Framework for Sound in Museums

Exhibitions function as dialogic spaces where curators and visitors co-create narratives through sensory and cultural engagement. Sound is a critical agent in that exchange. Yet, in the absence of a cognitive-semiotic model delineating how visitors construct meaning from sonic cues, curators who lean on instinct, precedent, or the latest audio technologies may craft soundscapes that resonate acoustically but drift conceptually, opening a gulf between interpretive purpose and visitor perception.

To bridge that divide, I build on Cortez’s (2024) taxonomy but pivot from ‘what’ sound does to ‘how’ it modulates meaning. I introduce ESMAMAPA (Empathy, Schema, Metaphor, Affordance, Memory, Archetype, Personal Association), a cognitive-semiotic framework that theorizes sound as an agent in shaping visitor interpretation. Empathy leverages mirror-neuron dynamics to forge visceral bonds with soundscapes. Schema translates sonic cues into spatial or narrative frames. Metaphor enables cross-modal mappings, turning sonic parameters into conceptual relations. Affordance invites action, turning listening into engagement. Memory employs repetition and salience, following Gestalt principles, to reinforce narrative continuity. Archetype draws on culturally codified sounds to evoke shared understandings. Personal Association blends sonic inputs with autobiographical experiences to yield idiosyncratic interpretations. Concurrently, mixed-methods studies in Miami, New York, and Los Angeles museums inform iterative refinements to ESMAMAPA, with observational data guiding adjustments to ensure the model’s adaptability to diverse museum contexts.

By refracting Cortez’s genres through a meaning-making lens, ESMAMAPA advances sonic design from functional layer to catalyst for interpretive dialogue, offering scholars and practitioners a shared lexicon for tuning soundscapes to visitor perception while prioritizing cultural engagement at the intersection of objects, spaces, and sounds.

Juan Chattah is Professor of Theory and Composition at the Frost School of Music, University of Miami (USA). His research probes how music shapes cognition and interrogates multimedia sound through semiotic and neuropsychological lenses. His latest book, *Film Music: Cognition to Interpretation* (Routledge, 2023), weaves cognitive psychology, musical semiotics, and behavioral neuroscience to expose the dynamic counterpoint among soundtrack, image, and narrative, unveiling the thrilling interplay that breathes life into cinematic experiences.

Kamilla Hjortkjær

(Greve Museum, Denmark)

Hearing and Feeling Thread. Sonic Amplification and Bodily Resonance in an exhibition with a *Craft Wellness Clinic*

The paper explores the sensory and affective dimensions of the use of sound in a current exhibition installation titled *Craft Wellness Clinic*, which is part of a larger exhibition on contemporary cross-stitch. While the broader exhibition approaches embroidery with humor and playful provocation, the *Craft Wellness Clinic* shifts the tone, offering a quiet, restorative counterpoint. It invites visitors into an acoustic environment where slowness, tactility, and bodily presence are central to the experience. It draws on ideas from craft psychology to highlight the therapeutic potential of crafting. Through headphones and tactile transducers (bass shakers) installed beneath the seat of lounge chairs, the ambient sounds of embroidery – thread pulling, scissors cutting – are amplified and made physically perceptible. These subtle yet intimate sounds are sourced from a film showing a woman slowly performing the act of embroidery, emphasizing the meditative rhythm and emotional grounding of the craft. This paper draws on perspectives from craft theory, affect theory, and sound studies to investigate how sensory elements—particularly sound—mediate emotional and embodied responses in exhibition spaces. The paper also addresses challenges in visitor engagement. Despite the inviting setting, some guests are hesitant to enter the installation. We reflect on this tension between openness and intimacy in museum sound design, considering how sound can both welcome and unsettle, especially when it implicates the body so directly. By presenting this case study, I hope to contribute to broader discussions about the role of ambient sound in crafting immersive and affective exhibition experiences.

Kamilla Hjortkjær is a curator at Greve Museum with a background in musicology and media studies. Since 2008, she has worked in cultural history museums, and over the past decade, her focus has been on integrating sound, music, and sonic technologies into museum exhibitions and collection practices. Her curatorial work is grounded in an interest in sensory and embodied experiences, and she explores how sound, tactility, and slowness can open up new, reflective ways of engaging with cultural heritage. At Greve Museum and Mosede Fort, she has curated several exhibitions that place ambient sound and sound art at the core of the visitor experience, often as a way to foster inclusive, care-oriented and affective encounters in museum spaces.

Katarzyna Jagodzinska
(Jagiellonian University, Poland)

Experiencing the University Museum Through Sound

How about going to a museum to experience sound? Even though many museums don't pursue sound or active listening at their exhibitions, every museum is nonetheless filled with sounds of all sorts. Footsteps on a wooden floor, the opening of a creaky door; raindrops pattering against a window, while a clock strikes a quarter of an hour; the rustling trees in the museum garden. According to the most recent ICOM museum definition, museums offer "varied experiences for education, enjoyment, reflection and knowledge sharing". Following this characteristic I propose to look at the museum beyond the historic value of its collection (in line with New Museology thinking and the concept of the post-museum), from the angle of

sonic experience. The site of my empirical exploration is the Jagiellonian University Collegium Maius Museum in Kraków. Housed within the first university complex dating back to the 14th century, the museum was opened in the 1960s after renovations, which saw a remodelled library, cantina and professors chambers. Today, the story of the university's past is told by a guide whose charisma and knowledge determines the familiarity and impressions taken away by visitors. Some visitors, however, choose to visit individually and simply experience the exhibition – which offers scarce textual materials – and instead decide on absorbing the atmosphere and soundscapes created by the historic walls and the objects placed within them. Based on this observation, I will embark on a multimodal research on what creates the unique ambience of this museum, hypothesising that sound is of decisive importance here. The paper will result in a study on how the museum's aural architecture and sonic interplay with its immediate urban surroundings may be curated to provide a sound-centric visitor format. This format promoting active listening and sensory immersion will be an applicable viewing model for museum visitation.

Katarzyna Jagodzińska is an Assistant Professor at the Institute of European Studies, Jagiellonian University in Kraków, Poland. She is Head of the Europa Nostra Heritage Hub for Central and Eastern Europe and the inaugural Director for Programming at the Toy Museum in Kraków. She is an art historian, museologist, heritage practitioner, and journalist. Her research interests encompass participation and democratisation of museums, adaptation of industrial architecture for museums, museums and wellbeing, and sensory aspects of heritage. Author of six books on museums, including "Participation and the Post-Museum" (Routledge, 2025) and "Museums and Centers of Contemporary Art in Central Europe after 1989" (Routledge, 2020). Producer and co-host of audio podcasts on heritage in the series of "Holistic Heritage" published by the Europa Nostra Heritage Hub. Member of ICOM and AICA.

Laudan Nooshin
(City University of London, UK)

Sonic Palimpsests: Aestheticizing Violence at the Qasr Museum (Iran)

This paper discusses the role of sound in a former carceral space, now a museum. The Qasr (Castle) Museum and Gardens in Tehran dates back to 1807, soon after the city became the capital of Iran. Built by order of Fath Ali Shah (r.1797-1834), it served as a royal summer palace before falling into disuse. After Reza Shah Pahlavi came to power in the 1920s, and as part of growing state security at that time, a new building was constructed and opened in 1929 as Iran's first modern prison. From the 1930s Qasr became infamous as a place of detention for political prisoners, particularly following the US and British engineered coup d'état in 1953. According to Zohreh Soltani, *Qasr became a symbol of the modern penitentiary system in Iran and gained an important position in the collective memory of the city* (2016), as recorded in novels, memoirs, poetry, and other cultural media. The site continued to serve as a prison until the early 2000s and was later renovated and re-opened as a museum and park in 2012.

In this presentation, I consider Qasr as a palimpsest that carries the sonic imprints of the last two centuries: as palace, prison and now museum. I ask how, for visitors, the sounds of the present become entangled with the sonic traces of earlier times. What are the politics of memorialisation in terms of which sounds are privileged and which marginalised or silenced?

And what are the implications for sound when a site of suffering and incarceration becomes a tourist attraction? I explore the sonic imaginaries being performed at Qasr today and ask in what ways sound might be complicit in processes of nostalgic and romanticist aestheticisation of the prison's violent past.

Laudan Nooshin is Professor of Music at City St George's, University London, UK. Her research interests include contemporary developments in Iranian traditional and popular musics; music and sound in urban space, with a particular focus on Tehran; music and sound in Iranian cinema; music and gender; and sound in museums and heritage spaces. Since 2021, Laudan has co-led (with Maria Mendonça) the project *Decolonising Sound in Museums and Heritage Spaces*. In the 2023-24 academic year she was on an AHRC funded secondment with the theatre and acoustic consultancy and experience consultancy Charcoalblue, working on a project on sound and equity in public space with a focus on museums. Laudan is currently supported by the Leverhulme Trust with a 3-year Major Research Fellowship working on a project on the musical and cultural lives of Polish exile-refugees in Iran during World War 2.

Lewis Gibson

(Royal Holloway University Of London, UK)

Reconstructing Memories Through Sound

Museums are currently engaged with finding novel ways to broaden the interpretation of their collections to make them more accessible, and to express the diverse and sometimes conflicting narratives that surround them. This paper looks at how various sound practices from contemporary theatre such as live spatial encoding, microphone placement techniques, live sound effects (Foley), and participatory techniques from relational and verbatim theatre might be used within a museum context to expand the visitor's relationship with exhibitions, objects and ideas. The paper begins by briefly outlining some recent sound-based exhibitory projects that I have worked on in Denmark, Poland and the UK, most recently, with a group of Ukrainian refugees, exploring the connections between objects, memory and sound. This reconstructed elements of their sonic experiences, culminating in an interactive installation involving haptic objects, field recordings and spoken word. I will then go on to present speculative ideas around a forthcoming project that further explores how to form connections with the lived experiences of others through participatory sound-based restagings of lived events. This will initially focus on the journeys made by a number of migrants to the UK. By casting the visitor into the role of another person, the work will attempt to build understanding through collaboration, shared sonic memories, emotional engagement, tactile connections with objects and textures, and an active interpretation rather than passive experience.

Lewis Gibson is a UK based sound designer who works primarily in theatre and the museum / heritage sector. His museum projects frequently involve engaging with communities, oral histories, site specific elements, spatial and locative novel technologies, haptics, field recordings and sound system design. He was the sound designer for the H.C.Andersen Hus in Denmark that used locative technology to deliver a bespoke binaural experience. He designed the sound for the award winning The Lost Palace, a site-specific audio experience for Historic Royal Palaces. He has made audio trails, guides and installations for Tate Britain, Museum of London, V&A Museum, National Trust, English Heritage, Cutty Sark and National Maritime Museum (UK) amongst others. Lewis is currently a PhD student at Royal Holloway University

London. His research project Sounding Out Museums is looking at the visitors' aural experience and how curated audio, technology and theatre practices can enhance this.

Luca Formentini (Composer/ sound artist, Italy)

Sonic Dialogues with Museums: Investigating Soundscapes and Human Presence in Art Spaces

Art Spaces is a personal, ongoing project exploring the acoustic and emotional dimensions of contemporary art museums. These spaces are more than neutral containers for artworks—they act as resonators, amplifying not only the sounds generated by the pieces on display (which are increasingly including it) but also the often unconscious sounds of visitors as they walk and move through them. Each museum becomes a living composition, shaped by human presence and the physical qualities of its architecture. At the heart of this work is the idea that contemporary art spaces invite a deeply personal engagement. Unlike historical artworks, which carry a crystallized social validation, contemporary pieces often resist fixed interpretation, leaving visitors to face and manage uncertainty. Their responses—curiosity, discomfort, detachment, wonder—are expressed not just through visible behavior but also through subtle traces of sound. These sonic gestures reveal a fragile negotiation between private emotion and public space, between proximity and distance, between the tangible and the abstract. Art Spaces Vol.1 is the first output of this ongoing investigation. It was initiated in 2016, when a moment of profound temporal suspension at the Serpentine Gallery first and at the Tate Modern the day after inspired me to begin recording my walks through museums. These field recordings, collected in institutions such as MoMA and the Guggenheim in New York and others across Europe and the U.S., capture the unique sonic fingerprint of each space. Sometimes presented in their raw form, at other times intertwined with minimal musical interventions, these recordings invite the listener into an intimate act of hearing. Music here functions as a guide rather than a dominant voice, gently drawing attention to the intricate layers of sound that define our experience of art spaces. The idea is offering a connection to an additional layer of perception to become aware of, where the background noise is becoming integral part of the experience. Through this work, I seek to reveal the hidden acoustic architectures of contemporary museums, transforming how we listen to — manage and inhabit — these places.

Luca Formentini (born 1968 in Brescia, Italy) is a composer, guitarist, and sound artist whose work moves freely between contemporary art and sonic exploration. Known for investigating the boundaries of the guitar, he blends electronics, field recordings, voice, and custom-built instruments to create soundscapes that invite deep listening and reflection. Beside the many collaborations, since the late '90s, Luca has released solo albums, including *Subterraneans* (2003), *Tacet* (2007), *Scintilla* (2018), *Art Spaces Vol. 1* (2020) and *Intra-* (2021). His latest work, *I Am Ghosts* (2024), will soon be available as a special double vinyl edition, expanding its immersive sound world into a tactile listening experience. His performances often unfold in unexpected places—galleries, museums, festivals, and even high mountain landscapes—where he explores how sound interacts with silence and space. Over the years, he has collaborated with musicians like Markus Stockhausen, Robert Rich, Holger Czukay, Alvin Curran, and Lino Capra Vaccina, as well as visual artists including Lucio Pozzi, Julia Bornefeld, and Vittorio Corsini. When not immersed in sound, Luca tends to his vineyard, guided by the same values of care, balance, and listening that shape his connection with art.

Madeleine Leclair
(Museum of Ethnography in Geneva, Switzerland)

Afrosonica – Soundscapes: A Exhibition Exploring the Power of Music and Sound to Create Connections

Afrosonica - Soundscapes is a temporary exhibition presented at the Museum of Ethnography in Geneva (MEG) from May 16, 2025, to January 4, 2026. It is co-curated by Madeleine Leclair, curator of the ethnomusicology department at MEG, and Ntshepe Tsekere Bopape (Mo Laudi), artist and contemporary art curator.

The exhibition is an invitation to travel through the sonic and vibratory connections that run across the African continent and its diasporas. It explores the powerful expressive, resistant, and spiritual force of sound—in all its forms—across time and space. The exhibition offers a reflection on MEG's collections. It reactivates its sound archives and musical instruments, questioning their contemporary relevance. At the heart of Afrosonica lies a multifaceted quest to celebrate the music of the African continent and beyond. From musical practices rooted in inherited traditions to avant-garde sound art, the exhibition spans millennia, weaving together ancient practices with electronic and experimental music. Acknowledging the impossibility of summarizing the sound and music of an entire continent, Afrosonica brings together a multitude of narratives from experts, artists, and individuals from source communities. All of them have agreed to pool their knowledge and work to collectively explore the power and agency of sound and music: to open minds, evoke presence, communicate, transmit, remember, and generate new knowledge. The exhibition is organized into five thematic sections that can be visited in any order. At the heart of each section are the “Knowledge keepers” a series of exceptional instruments bearing witness to rich and complex histories. This presentation will outline the main scientific and artistic approaches of the Afrosonica curators. It will reflect on the theoretical, museographic, and technical challenges of the exhibition, as well as on how the project has been received by MEG's audiences.

Madeleine Leclair has been working for over thirty years to enhance and promote musical and sound heritage in ethnographic museums, where she has curated several exhibition projects on music. From 2000 to 2012, she served as curator, head of the Music heritage section at the Musée du Quai Branly – Jacques Chirac. Since 2012, she has been the curator of the musical instrument collections and the International Archives of Folk Music (IAFM) at the Museum of Ethnography in Geneva (MEG). She leads the program Experiencing Music at MEG, which aims to make the museum's sound archives widely accessible, foster encounters around recorded heritage, and develop projects of contemporary musical creation. Madeleine Leclair has been affiliated with the University of Geneva since 2015, where she contributes to the teaching of the Master's program in Ethnomusicology (University of Geneva, University of Neuchâtel, and Haute Ecole de musique of Geneva). Since 2021, she has also been developing an artistic practice centered on the MEG's vinyl record collections of the One-Word.

Maria Mendonça
(Kenyon College, USA)

Exploring the Role of Sound in the Reimagining of Historic Kitchen Spaces: Recent Examples from the UK

There has been growing interest in recent years in the potential of multi-sensory engagement in museums and historic houses. Sound, whether reconstructed, interpretative or used to 'stage' the space, can generate immediate and affective connections to the past, as well as giving voice to those who have been marginalized or excluded from dominant narratives. This paper explores the issues surrounding the sonification of one particular type of domestic space, reporting on recent projects that have re-imagined historical kitchens through sound. These include the multi-sensory installations in Henry VIII's Tudor Kitchens at Hampton Court Palace; the 2022 project Re-sounding The Past, which explored the kitchen spaces at 17th-century Ham House (Richmond) through the creation of a soundscape and audio narratives of servants; and Paul Rooney's 'A Million Darkened Kitchens' sound installation in the Pearson family's 1840s kitchen in Golcar (Colne Valley Museum) in 2019.

Maria Mendonça is Professor in the Anthropology and Music Departments at Kenyon College. Her research interests include Indonesian music (particularly the gamelan traditions of Java, Bali and Sunda, and their development outside Indonesia), music and prisons, ethnographic film, sound in heritage spaces, and sound and infrastructure. Her publications include articles in Ethnomusicology and Asian Music. She is Project Co-leader (with Prof. Laudan Nooshin) of *Re-sounding the Past: Decolonizing Sonic Heritage Spaces* (2022-present). Her most recent film, *Goong: Sound Through Fire* (2023), which follows the creation of a large Sundanese gong in a forge in Central Java, received the Award for Best Direction at the Ierapetra Documentary Film Festival (2024), and has been selected for the NAFA International Ethnographic Film Festival (2024), Melbourne Lift-Off Documentary Festival (2024) and Royal Anthropological Institute Film Festival (2025). She is completing a manuscript on Archer Street, London's musicians street from the 1920s to the 1960s.

Maria Szymanska-Ilnata
(The Asia and Pacific Museum, Poland)

The Sound Zone – an Exhibition Dedicated to the Musical Cultures of Asia and Oceania at the Asia and Pacific Museum in Warsaw

The paper will present the concept and implementation of an exhibition on musical cultures, using *The Sound Zone* – the first part of the permanent exhibition at the Asia and Pacific Museum in Warsaw – as a case study. The exhibition features 120 instruments selected from a collection of over 550 musical instruments. It offers a way to both display the collection and highlight the diversity of materials used in instrument-making. Alongside the instruments, the exhibition incorporates various multimedia elements: photographs of the instruments and their details (including micrographs), as well as archival images that show how the instruments were played and help provide broader cultural context. Contemporary photographs and audiovisual recordings allow visitors to observe changes in music and daily life within

Asian and Oceanian communities, influenced by globalization and mass media. The video materials include Europeans playing Asian instruments, traditional Myanmar and Indonesian ensembles incorporating Western electronic instruments, and musical experiments where ethnic instruments are used to perform jazz. The intention is both to showcase the beauty of traditional musical instruments and their role in local cultures, and to document the changes currently taking place. The presentation will also outline the strategies undertaken in recent years to engage with a musical instrument collection that had long been marginalized. These efforts include documentation, exhibition, promotion, and expansion of the collection. Today, it is the largest of its kind in Poland and the only permanent exhibition where Asian instruments are represented in such significant numbers.

Maria Szymańska-Ilnata, PhD – curator at the Asia and Pacific Museum in Warsaw, where she oversees the collection of musical instruments and Indonesian and Oceanian artefacts. She graduated in Musicology and Ethnology and Cultural Anthropology from the University of Warsaw and studied traditional Javanese music and dance at the Indonesian Institute of Arts in Surakarta. She earned her PhD from the Institute of Arts (Polish Academy of Sciences). She led the project Musical Culture of Sumatra in the Light of Historical Sources and Contemporary Field Research (2014-2017), funded by the National Science Centre, and the 2024 project Asian Musical Instruments in Museum Collections in Poland, funded by the National Institute of Music and Dance. She curated The Sound Zone and the Indonesian Gallery, both permanent, as well as several temporary exhibitions. She has published widely and is a member of the Asia Collections Network – Europe and president of the Polish Seminar of Ethnomusicology.

Mário Avelar
(Universidade Católica Portuguesa, PT)

An aesthetic Awareness Pertaining to the Space through Bill Fontana's Sound Sculptures

Sound in Museums International Conference, which is being held under the theme the diverse dimensions of sound in museum spaces, includes three thematic sections entitled “Sound design and musical composition for exhibition contexts”, “Cultural and social dimensions of sound in museums” and “Gallery acoustics and spatial sound design”. My aim is to explain how Bill Fontana's Sound Sculptures are embedded in these thematic contexts, problematizing the viewer's gaze and experience of the social and political reality in which they are inserted and participate either in museums or other exhibition spaces; thus “a crucial focus is the socio-cultural dimension that concerns issues related to dissemination and cultural placement.” (Landy, 2016) Examining the connection between spatial museum practices and the lived experience within representational spaces is crucial for establishing a theoretical framework that explores the potential and the consequences of local community involvement in the creation of their social environments. (Dodd, 2020) Bill Fontana's artistic endeavors stand at the intersection of materiality and immateriality, creating a unique space that challenges conventional boundaries through the sound design in works as Shadow Soundings (MAAT 2017). Moreover, his work often blurs the lines between what is tangible and what is symbolic, inviting viewers to engage with sound and space in a way that transcends mere observation. His Sound Sculptures function as a rediscovery of the space, both natural and artificial, becoming a source of information and reflection (Avelar, 2025).

It is in this context that his project Sonic Dreamscapes - Miami 2018 emerges as an artistic endeavor addressing the challenges raised by rising sea levels. It envelops Soundscape Park in deep underwater acoustics illuminating the interplay between dynamic coastal waves and light, fostering a heightened consciousness regarding the critical significance of climate change. (Fontana, 2018)

Mário J. Avelar is a PhD student in the Culture Studies program at the Portuguese Catholic University. Bachelor in European Studies from the School of Arts and Humanities of the University of Lisbon, he earned a first Master's degree in International Relations from the Political Sciences Institute of this University, with a dissertation which was awarded best Master Dissertation by the CPLP, and a second Master's degree in Cultural Management from the Portuguese Catholic University. His recent research interests lie on Language, Music and Sound and how these though different dimensions function in the society as a connecting cultural tool.

Marion Leonard
(University of Liverpool, UK)

Noisy spaces: Bringing Sound into Conversation with Museums

This paper focusses on how sound works in museum space, considering its potential to direct, inform and transform visitor experience within heritage environments. By concentrating on space, it will argue that music can work productively alongside other curatorial approaches to engage audiences and to occupy the aural environment in ways which can productively offer new meanings. The paper will take the instance of a series of live performances filmed within different museums in Liverpool which were designed for online viewers. The museum spaces were ostensibly backdrops to the on-screen performances, designed to bring a digital museum experience to new audiences. Such music programming is often seen as ancillary to the main work of the museum. However, this is to overlook the strength of music as a curatorial tool. As museums seek to reach out to more diverse audiences, music offers a powerful resource. It can offer a connection point with personal identity, memories and ideas of belonging. The discussion will focus on one of these performances to explore how the history of the heritage site was brought into dialogue with the performer and the musical text. In this instance the music performance provided an active intervention in the museum space, a way of foregrounding marginalised voices and drawing out new relationships with the heritage site.

Marion Leonard is a Reader in the Department of Music at the University of Liverpool. Her first monograph explored how gender shapes the experience of musicians navigating the music industries. Her recent research has primarily focussed on popular music and heritage. She has co-edited *The Beat Goes On: Liverpool, Popular Music and the Changing City* (2010) and *Sites of Music Heritage* (2014). Her forthcoming monograph examines the collection and curation of popular music in museums.

Marta Ferrara (Academy of Fine Arts of Naples, Italy)

Renato Fiorito (Artist, Italy)

Marta Wróblewska (University of Gdańsk, Poland)

Fragments of Silence. A Context-Specific Sound Performance for Cutting Clouds at the Museo Madre

Fragments of Silence is a site specific performance by sound artist Renato Fiorito, realised in 2024 at the Museo Madre in Naples (Italy) for the exhibition *Cutting Clouds*. The work investigated the relational potential of sound in dialogue with the museum space, its permanent collection and the audience. Fiorito used seven speakers to generate a fragmented vertical flow, arranged in a scissor-like form involving the two floors of Francesco Clemente's Ave Ovo hall, exploiting its distinctive acoustic. The artist shaped an immersive sonic environment in which sound traversed the space as both a gesture and a cut evoking silence not as an actual absence but as an elusive concept made perceptible only when fractured. To complete the immersive experience and emphasize the site-specific action, the speakers' system echoed the form of the architectural opening linking the two levels of the hall. Fiorito composed a live piece with a pulsating rhythm, using field recordings of silence and sonic events. Each speaker, individually managed, shaped an evolving soundscape that exposed the audience to a continuous sensation of silence being shattered, allowing them to drift, to be permeated by sonic waves. Within a curatorial framework based on ephemeral artistic interventions throughout non-traditional museum spaces, the live set reconciled the museum's dual identity: its traditional role as a temple for the contemplation and its contemporary identity as a collective cultural hub where experiences are shared. Blurring boundaries between the physical and the emotional, the intimate and the collective, the social and transcultural, *Fragments of Silence* highlighted sound's relational capabilities, its power to shape personal experiences while creating a collective, affective atmosphere. Here, sound's material agency became a catalyst for a new kind of physical and mental museum experience: visceral, participatory, and reflective.

Marta Ferrara is a curator, art critic, and cultural manager. She collaborates as a subject expert in Museum Education at the Academy of Fine Arts in Naples, where she also completed her academic studies. Her research focuses on community-based, site-specific, and educational artistic practices, with particular attention to the emerging Italian art scene. She has curated and coordinated projects for public and private cultural institutions, including the Madre Museum, the National Gallery of Modern and Contemporary Art in Rome, La Biennale di Venezia, and Fondazione Morra Greco. She is a member of IKT - International Association of Curators of Contemporary Art. Since 2022, she has curated Quartiere Latino, a contemporary art collection in a residential building in Naples, promoting the relationship between art, local communities, and urban environments.

Renato Fiorito is a sound artist, composer and electroacoustic musician from Naples, Italy. His aesthetics is the result of a thin balance between roaring sounds and irregular rhythms through the use of field recordings as main material for the creation of immersive sound environments. His striking site specific projects have been shown in some of the most important festivals and institutions in Europe including: Le Guess Who? in Utrecht (Netherlands), Ars Electronica in Linz (Austria), Madre - Museo d'Arte Contemporanea Donnaregina in Naples (Italy), Pio Monte della Misericordia in Naples (Italy), La Cave12 in Genève (Switzerland), FAUVES! - Rai Radio3 - Auditorium Parco della Musica in Rome (Italy). He also made several compositions for contemporary dance performances, interactive installations and soundtracks for films. Most relevant published albums are *Sacro Sangue* (Sonorus Records, 2017), *Lustra* (Non Sempre Nuoce, 2023), *Bastimento* (Superpang, 2025).

Marta Wróblewska, PhD, is a curator, cultural manager, art critic, assistant professor at the Institute of Art History at the University of Gdańsk/Poland. Her research areas include new museology, heritage, identity, memory, artistic and cultural legacies. Author of texts on contemporary art and museology in numerous academic journals, exhibition catalogues, as well as art magazines. In 2009-2013, she worked at the Mayor's Office for Cultural Affairs in Gdańsk. From 2013 to 2020, she was curator and manager of the Günter Grass Gallery (a branch of the Gdansk City Gallery). Member of the IKT - International Association of Curators of Contemporary Art since 2018. Since 2020, she has been working as an independent curator, collaborating with institutions in Poland and abroad, including: Madre, Museo d'Arte Contemporanea Donnaregina in Naples (Italy), Fondazione Morra in Naples (Italy), the Gustav Seitz Museum in Trebnitz (Germany), Mark Rothko Center in Daugavpils (Latvia), Polish Sculpture Centre in Orońsko, Gdańsk City Gallery.

Mia Yates

(Aarhus University, Denmark)

Binaural Sound Experienced: An Empirical Study of the Communicative Qualities of Binaural Sound for Museum Visitor Experiences

This paper investigates the sensory and communicative qualities of binaural sound technology in the context of museum communication. Binaural sound technology is only slowly moving into museums, although it holds exceptional potential for creating very powerful bodily and spatial experiences for visitors. This paper presents empirical findings from a case in Denmark, where binaural sound is used to augment a historic house, making the intangible heritage of the house come alive and highlighting the spatial and material qualities of the historic house. Based on qualitative interviews with museums visitors, the paper explores how the binaural installation is experienced, and the findings reveal several qualities of the sound technology that museums can utilise for making sites, objects and content accessible to visitors in powerful ways. The paper also points to some of the contextual factors that might influence perception of binaural sound in a museum and discusses which potentials the technology holds for creating powerful museum experiences.

Mia Falch Yates is a postdoc researcher focusing on multisensory museum communication, with a special interest in sound and how museum visitors experience and utilize sound for meaning-making. With a research through-design approach, she develops sound-experiments in museums, and explores how sound can be used to communicate about material and immaterial heritage. She uses qualitative methods to study how visitors interact with and make sense of the different sound installations, ranging from atmospheric sound and sound effects to headphone based sound or artistic sound installations. In her current research project, she focuses on sound for historic house museums in particular, and collaborates with Skagen Art Museums and Johannes Larsen Museum in Denmark. Yates has a PhD in museology from 2020, and has since worked as a postdoc, studying multisensory communication in museums.

Nika Jonas
(Goldsmiths, UK)

Curating Pain, Curating Knowledge: Sound, Torture, and Evidence in the Work of Lawrence Abu Hamdan and poupeh missaghi

Jean Améry's well-known essay on his own torture as a prisoner at Fort Breendonk notes the way that, in torture, the victim is rendered 'only a body' (Améry 1980: 33). My paper considers what a focus on the auditory might bring to contemporary understandings of torture and its documentation through the work of artist and forensic audio investigator Lawrence Abu Hamdan and writer poupeh missaghi's startling 2024 *Sound Museum*, a fictional novella about a museum of torture focusing on audio recordings. I pose two links between sound and torture: first, their inescapable embodiment, and second, their relationships to the imagination, a site both sound and torture access via the body. Examining traditional visual representations of torture to demonstrate the unique affective capacities of sound, the paper then considers Abu Hamdan's investigatory audio work in the context of forensic aesthetics to demonstrate how representation operates within concepts of evidence. Finally, the paper culminates in an analysis of *Sound Museum*, which argues that sound returns the importance of embodied knowledge to the documentation of torture, and explores the broader implications of this for knowledge production about human rights violations and state violence.

Nika Jonas is an ongoing postgraduate student in the MA Art and Politics at Goldsmiths, University of London. With a professional background in the literary industry, her research focuses on the intersection of memory, atrocity, and literature.

Octávio Inácio, Filipe Martins & André Mcdade
(InAcoustics, PT)

The acoustics of the National Music Museum

As with all buildings, Acoustics should be an integral part of the overall construction design process. This is especially important when quietness and calmness are intended outcomes, enhancing attention and concentration on a specific object, image, or sound. Museums fall into this category, with music museums requiring even more demanding acoustic characteristics. The National Music Museum is one such case. Located in the north wing of the Mafra National Palace in Portugal - a protected heritage building constructed between 1717 and 1730 - the new home of the Music Museum presented both challenges and opportunities. This paper describes the Acoustic design process of the museum, from early acoustic measurements in the existing palace spaces to the architectural and engineering solutions implemented to achieve the desired outcomes. It details the transformation from excessively, though delightfully, reverberant corridors and halls into controlled and comfortable exhibition areas, music halls, and experimental spaces, with particular emphasis on the difficulties of intervening in a National Monument that could not be physically altered.

Born in Portugal in 1974, Octávio Inácio completed his degree in Mechanical Engineering at the Faculty of Engineering of the University of Porto in 1997. His musical career as a classical guitarist and the academic degree in engineering led him to the Masters in Acoustics and Vibration (MSc in Sound & Vibration Studies), by the Institute of Sound and Vibration Research (ISVR) at the University of Southampton, England. In 1999 he began working as an acoustic consultant for a market leader in the field of acoustics in Portugal. Two years later he was invited to teach Musical and Architectural Acoustics at the Superior School for Music and Performing Arts of the Polytechnic Institute of Porto, where he was also Director of the Musical Acoustics Laboratory. His continued activity as an independent acoustic consultant led him to establish his company - InAcoustics - in 2004. After completing his Doctorate (PhD in Sound and Vibration Studies) at the University of Southampton in 2009, he obtained the title of Specialist Engineer in Acoustics by the Portuguese Engineers Association where he is the coordinator of the Acoustic Engineering Specialization Committee. Author and co-author of more than 40 scientific papers published in international journals and conference proceedings in several fields in Acoustics, Octávio dedicates some of his time to teaching Architectural Acoustics and, mostly, to consultancy in Acoustical Engineering.

Ricardo Gomes
(Design ID, PT)

Sound as a Gesture Trigger in drawing education for Museum Practices: The *Cave* Example

This paper presents a laboratory named "Cave", a sound-based performance drawing device, developed within a doctoral study in Artistic Education, using Sonorium, a technology developed by the educational department of Casa da Música. Drawing from philosophical and aesthetic reflections on gesture (AGAMBEN, FLUSSER, DERRIDA), the project investigates how restriction, when mediated by sound, can act as a catalyst for embodied cognition and creative expression in educational and museological settings. By integrating spatial and auditory constraints, the "Cave" reveals gesture as potency—a latent force between command and execution—rather than as a finalized act. Through a phenomenological reading of drawing and gesture, referencing historical and performative practices (BROWN, FORSYTHE, BARNEY), this paper highlights how bodily engagement with sound creates a "field of attention" that disrupts ocular-centric pedagogies. Although no workshops were conducted using the finalized device at Casa da Música, a series of experimental laboratories were carried out at Faculdade de Belas Artes da Universidade do Porto (FBAUP) and Universidade Lusófona Centro Universitário do Porto. These informed a set of proposals submitted to Casa da Música's Educational Service for future implementation. The device itself was made open-source by the educational department of Casa da Música to allow public reprogramming and broader accessibility. This communication contributes to current debates on sound as an interpretive medium, auditory perception, and multisensory educational design, advocating for sound's role in shaping not only atmospheres but gestural and cognitive processes.

Ricardo L. Gomes, born in Porto 1979, studied music at the Porto Jazz School 1995. He graduated in Fine Arts-Painting, at the Porto Higher Artistic School. Sound artist in Tebas theatre group from 2009 to 2012. In 2012 he completed a Masters in Teaching Visual Arts at the Faculty of Psychology and Educational Sciences of the University of Porto, and obtained the Qualified Teacher Status from the National College for Teaching and Leadership (Department of Education), Manchester. Guide and Interpreter at Casa

da Música since 2006. Teaching Visual Arts since 2009, he is Visual and Sound Artist since 2003, with several exhibitions. Professor of Geometry, Drawing, Aesthetics, Illustration, Computer Aided Design and Art History, in the Communication Design course at Universidade Lusófona do Porto, since 2015. In 2022 he completed his Doctorate in Art Education and he is currently researching gesture as a phenomenon through practices in Drawing and Performance.

Samuel Perea-Díaz

(Universidad Complutense de Madrid, Spain)

How to make Sound in an Epidemic: Artistic Sonic Responses to HIV/AIDS

The paper examines the intersection of sound art and HIV/AIDS, exploring how sounding and listening practices archive the socio-political atmosphere of the early epidemic. It highlights aural artworks produced between the late 1980s and mid-1990s, marked by significant cultural and activist responses to HIV/AIDS. These works, created for museums, contain testimonies and responses to the epidemic and have often been forgotten or left to deteriorate in archives. Through archival research, this study emphasizes listening as a performative act that revives neglected histories and sheds light on the challenges of preserving works and testimonies stored on electromagnetic tapes. This presentation builds on my PhD research, which investigates the epidemic's impact on sound-focused art. It examines artworks such as Robert Farber's *Every Ten Minutes* (1992), a sound installation commissioned for AIDS Day by Visual AIDS in New York. Farber, an ACT UP activist, transformed AIDS mortality data into soundscapes that resonated in gallery spaces. Further, the paper highlights *Found Voices* (1989) by Kim Abeles and *Como una Antorcha* (1994-1995) by the collective The Carrying Society. These sound installations present testimonies of people living with HIV/AIDS, as the last one which focuses on incarcerated individuals in Spain, a population profoundly affected by the epidemic. The collective's later project, *Do You Know If...?* (1995), expanded these efforts by gathering public perspectives on HIV status through street interviews, fostering broader societal dialogue on the epidemic.

The presented paper underscores the potential of sound art and examines why many sonic works have been overshadowed in the cultural history of HIV/AIDS. By situating these practices within the context of the epidemic, it contributes to broader conversations about memory, artistic activism, and practices of care.

Samuel Perea-Díaz (1988, Spain) is a sound artist, researcher, and curator with a background in architecture and sound studies. His work explores sound and archival practices, focusing on listening to archives and architecture. Samuel creates site-specific installations, sound works, and listening workshops using sonification, sound relocation, and field recording. He has participated in festivals like *Kontakte'19* and the *Dystopia Biennial of Sound Art*. Samuel has given artist talks about the relation of arts and HIV/AIDS in the context of the exhibition *General Idea at Gropius Bau* (2023) and *Red Remind Solitude at WeAreVillage* (2024). Funded by La Caixa doctoral INPhINIT fellowship, his academic research centers on the impact of HIV/AIDS on sound-focused art. Currently pursuing a Ph.D. at the Complutense University of Madrid in Spain), where he conducts practice-based artistic research that explores archives and testimonies of HIV/AIDS through sound and listening.

Sarah Lappin

(Queen's University Belfast, Ireland)

House Music: curating the sonic experience in Modernist house museums

For decades, the historiography of Modernism in architecture has highlighted the key role the single-family house had on the development and inflection of the entire movement. Happily, there are hundreds of examples of the period open to the public as museum spaces, and many have undergone at least one renovation in recent decades intent on discovering unknown aspects of the house, the families and their architects. What has not been explored to any significant degree is the curation, (and thus necessary protection), of the sonic world enjoyed in and around these important buildings. Did the families who lived there need to change the spaces in order to better use them? Did the houses include musical instruments, phonographs, and later electronic equipment like radios, film projectors or television? What was the sonic relationship of the interior of the houses to their external environments? How sonically permeable were the spaces to one another within the house? This paper asks these questions and offers critique of the current sonic practice in these intimate and extremely important museums. These observations are based on extensive archival and site-specific research carried out on five case study houses from 1909-1949. These materials have included architects' sketches, construction drawings, specifications, on site construction photographs as well as family photos, transcribed interviews, diary entries, letters and film. Where possible, I have consulted conservation drawings and plans, understanding how the buildings' caretakers understand their buildings' futures. Finally, I spent a significant amount of time in each building, speaking to curators and developing a listening practice to further unpack and understand the opportunities for utilising "sonic illumination" as a curatorial tool for this type of important small museum.

Architect Sarah Lappin is the first woman to be appointed as Head of Architecture in the Queen's University's 55 year history. Dr Lappin, who trained at Columbia University in New York City and Princeton University, teaches history/theory, design and professional skills at Queen's as well as being an active researcher. Dr Lappin is co-founder of the All-Ireland Architectural Research Group and is the past Chair of the Steering Group of the Architectural Humanities Research Association. She is co-director of the transdisciplinary sonic arts + architecture research project *Recomposing the City* which has received two major grants, published multiple outputs and supervised several PhD students. Combining her research interests in sound and 20th century architectural history, she is currently working on a monograph about the soundscape of domestic Modernism, *House Music*

Simina Oprescu

(Sound of Matter, Romania)

Sound of Matter

Sound of Matter investigates the potential of vibration as a form of archiving, engaging directly with 15 historical bells from the Märkisches Museum's collection in Berlin. Developed through acoustic reconstruction and algorithmic sound composition, the project reactivates silenced artefacts that have long been exhibited without their sonic identities. By treating

bells not only as objects of heritage but as carriers of vibratory memory, the work reframes how sound can function as an agent of cultural transmission. The project was first presented at the exhibition *Sounding the Museum* during the author's M.A. in Sound Studies and Sonic Arts at UdK Berlin. Drawing on psychoacoustics, bell tuning systems, and historical research, the essay explores how listening can be used as a method to engage with sonic heritage. The project also reflects on the symbolic, spiritual, and social meanings of bells, and how their transformation into museum objects often erases their affective and performative roles. By composing with harmonic partials and subharmonics of each bell, *Sound of Matter* proposes a sonic archive that exists through resonance rather than inscription. It challenges established museum practices by emphasizing intangible heritage and embodied modes of knowledge. In doing so, the work contributes to contemporary debates around sound conservation, decolonial archiving, and technological mediation in cultural institutions.

Simina Oprescu (b. 1993) is a Romanian composer and sound artist whose work explores the physical and perceptual properties of sound, focusing on movement, resonance, and vibratory presence across the audible and inaudible spectrum. Combining electroacoustic composition, spatial sound, and psychoacoustics, she approaches sound as both material and emotional experience. Integrating synthetic and natural elements, she draws from diverse sources, working across stereo and multi-channel formats to investigate relationships between sound, space, and perception. Her works have been presented internationally at festivals, galleries, and institutions including EVA International, Museum Tinguely, Märkisches Museum, Palmer Gallery, and ORF musikprotokoll. Her compositions have been released on the Swiss label Hallow Ground and featured in *The Quietus*, *The Wire*, and *Positionen*. In 2020, she was selected for the SHAPE+ platform. Her practice reflects a research-driven approach, bridging technical, perceptual, and conceptual dimensions of listening. Simina holds an M.A. in Sound Studies & Sonic Arts at UdK, Berlin (2021 - 2024).

Stefania Zardini Lacedelli (University of Leicester, UK)

Carlo Presotto (La Piccionaia, Italy)

Silent Play: A Performative Approach to Soundwalking in Museums

In recent years, museums have increasingly embraced soundwalking to encourage collective and embodied exploration of places and the stories they hold (Biserna, 2022). Supported by headphone technology, these practices mobilize the museum experience beyond its physical walls, encouraging participants to engage with hidden narratives embedded in landscapes, communities, and everyday spaces. Departing from traditional audio guides designed to direct the individual gaze toward curated exhibition features (Rich, 2006), soundwalks shift the focus from material artifacts to the broader social, affective and spatial contexts that surround them. This paper will introduce a performative approach to soundwalking in museums drawing upon *Silent Play*, an experimental project developed by La Piccionaia theatre (IT). Inspired by participatory theatre, *Silent Play* is a walking audio dramaturgy supported by wireless headphones and mediated by a conductor-performer, who transmits pre-recorded tracks and encourages participants to engage with the environment and with each other. Each dramaturgy is developed through a process of collaborative storytelling, inviting local communities to share their memories and lived experiences. Based on this case study, three emerging characteristics of performative soundwalking are discussed: the shift from object-centred to place-based narratives; the collective, co-created and experiential

nature of the experience; and the role of heterodirection (Lietti, 2016) which stimulate active agency and personal identification with the stories told. This paper will ultimately show how soundwalking, enriched by performative methods, can support the wider shift towards participatory, embodied, and mobile heritage experiences (Herman, 2025), cultivating new forms of cultural participation through shared act of listening, walking and collective reflection.

Stefania Zardini Lacedelli is an interdisciplinary researcher working at the intersection of digital, museum and sound studies. Through her work she contributed to the generation of new digital sonic practices in the heritage sector, highlighting the transformative role of sound in introducing new spaces, approaches and ways of conceiving museum experiences. She led collaborative, award-winning projects which contributed to the creation of community-led sound archives, immersive soundwalks and participatory storytelling platforms involving over 50 heritage organizations. Throughout her career, she contributed to design modules, seminars and workshops around digital culture, sound heritage and participatory curation for MA and CDP programs across Europe, including University of Leicester, Ca' Foscari University, UCL and Monash University

Carlo Presotto is a playwright. His work stands out in the Italian theatre scene for new generations due to his consistent artistic presence, coupled with a continuous drive for innovation. He is part of the La Piccionaia Theatre Production Centre in Vicenza. Since 1991, he has collaborated with video artist and performer Giacomo Verde, utilizing the *Teleracconto* technique, which integrates storytelling with closed-circuit video interaction. He teaches in Venice at UNIVE (Theatre for Management) and IUSVE (Pedagogy and Theatre), focusing on the relationship between theatre and digital technologies.

Tom Everett

(Ingenium - Canada's Museums of Science and Innovation, Canada)

Bridging the Sound Artefacts Divide: Using Historical Sound Recordings to Interpret Historical Sound Instruments, and Vice Versa

As a curator of sound technologies, I often encounter instruments that, for material reasons (degradation, incompleteness), can no longer be sounded. Fortunately, these instruments are sometimes accompanied by recordings that provide evidence of what they did sound like when they were operational. For example, we may possess a historical music recording, performed by an instrument in our possession, that demonstrates how the instrument could sound at one point in its playing life. In such instances, we have access to two distinct but related sound artefacts: a historical sound instrument that was used to make a recording, and a historical sound recording that provides evidence of the sonic output of that instrument. Yet a gap in our understanding remains. We can only learn so much about an instrument by listening to its recordings, just as we can only learn so much about a recording by gazing at the components of the instrument used to make it. A divide between sound artefacts persists. My colleagues and I at Ingenium (Canada's national science museums group) have initiated several projects over the last decade, exploring ways of bridging the gap between instrument and recording, material object and audible sound. We have done so primarily by reconstructing—and then operating—historical sound instruments, using surviving material

artefacts, sound recordings, and paper archives to guide us. In this presentation, I will describe two such projects: our reconstruction of Alexander Graham Bell and Clarence J. Blake's 1874 ear phonograph (a macabre speech training tool for deaf students); and our reconstruction of Hugh Le Caine's 1948 Electronic Sackbut (an early analogue synthesizer). I will argue that the sound artefacts divide has proven a fertile ground for important, generative research that can inform museum practice in significant ways: from documentation to interpretation to exhibition.

Tom Everett is Curator of Communication Technologies at Ingenium (Canada's Museums of Science and Innovation) and an Adjunct Professor in Curatorial Studies at Carleton University, Ottawa. He curated the Canada Science and Technology Museum's permanent Sound by Design gallery, leads a collaborative sound museology project called Sound Artifacts, and is co-editor of Sound & Science, an international database for sources on the history of acoustics. He has published on museum sound design, the history of stereo and multichannel sound, and the reconstruction of lost acoustical objects. His work on Alexander Graham Bell and Clarence J. Blake's 1874 ear phonograph was awarded the Canadian Museums Association's Award for research in science.

Wenyan Wang
(Nanjing Museum, China)

Designing Narrative Environments: Reframing Sound as Ambiance in Museum Exhibition Practice

This paper critically explores the role of ambient sound design in shaping narrative environments within museum exhibitions. As inherently multisensory spaces, museums utilise sound not merely as atmospheric background, but as a vital narrative component that mediates visitor experience. While ambient sound has been examined through the lenses of sound studies, sensory studies, and anthropology, its application within exhibition design remains under-theorised. Drawing on the conceptual triad of 'people', 'narrative', and 'environment', this study argues that narrative environments are co-constituted by human action and spatial context, forming a dynamic system where visitors engage as both agents and interpreters of meaning. Building on that, and learning from the distinction between diegetic and non-diegetic sound, the paper proposes a new theoretical framework for ambient sound design in museums. It positions visitors simultaneously as 'protagonists' and 'observers' within the narrative space, expanding the interpretive potential of sound in exhibition contexts. Through case studies of Chinese museum exhibitions, particularly The Art of Life: Multimedia Exhibition of Mawangdui Han Culture, the paper identifies two key design strategies: 'reproduction' and 'reconstruction'. These approaches illuminate how ambient sound can evoke historical atmospheres and support narrative coherence, ultimately enriching both conceptual and practical understandings of sound in exhibition design.

Exhibition Designer & Researcher, Institute of Exhibition Art, Nanjing Museum, Jiangsu Province, China. Master of Arts in Creative Media (Stream: Curating Art and Media), City University of Hong Kong. Focused on museum exhibition design practice and research. Led 20+ major exhibitions, including: Inexhaustible Treasures: The Art Spirit of Su Shi (2024), An Epic of Chinese Jade for 10,000 Years (2024), Beyond William Morris: British Arts and Crafts, 1890-1920 (V&A, 2023), Lofty Sublimity: Chinese Painting Masters in the 20th Century (2019). Recipient of 10+ awards, including Design Values Award, Top 10 National Museum Exhibitions. Published in academic journals and speaker at international

forums, including: International Symposium on Transformations in Museums through Digital Initiatives (HKU, Hong Kong, 2024), Symposium on Museums in the Coming Decade: Heritage and Display (PKU, Beijing, 2024), International Museum Day Museology Academic Forum for Youths (Hubei Province Museum, Wuhan, 2022).

Wiebke Thormahlen (Royal Northern College of Music, UK)
Jeanice Brooks (University of Southampton, UK)

Sounding Erddig: Music, Sound, and Interpretation in Historic House Museums

Music is often conspicuous in the material settings of house museums, which may include performance spaces, feature musical themes in furniture or decoration, or hold musical collections including instruments, scores, and playback devices. The sound of music interacted with domestic life's other noises to produce wider soundscapes that were specific to individual dwellings in particular historical moments. As an interpretive resource, sound can enliven existing narratives based on material collections, and function as a powerful tool in discovering and envoicing marginalised histories that may be poorly represented in material holdings or existing visual and textual presentations. But most approaches used in museums and galleries are unsuitable for historic houses because of curatorial constraints, unsuitable infrastructure, and the visitor's desire for a sense of time travel to a "home" untouched by technology. This paper outlines how these opportunities and challenges have been addressed at Erddig, a country house museum (UK National Trust). Reconstruction of Erddig's sonic history involved recording and filming performances of Erddig's music on and off site, and recreating the wider domestic sound environment through soundwalking exercises with National Trust volunteers and staff. The resulting sound bank, constructed as an open online resource, formed the basis for an onsite experiment with immersive publication technology that launches audio, video, and image content on personal devices directly via image recognition, allowing print products to be used conventionally while providing significantly smoother links to multimedia enhancement. We will present preliminary evaluations of visitors' engagement and share insights from the co-creation process between the researchers, creative practitioners and the NT team, and we conclude by suggesting some preliminary concept transfer guidance.

As a cultural historian of music, Wiebke Thormahlen explores music as social and educational activity at the intersection of domestic and public music-making, with a particular focus on arrangements of large-scale works, domestic devotional music, and the engagement with opera in the home. She was co-investigator on the AHRC-funded project *Music, Home and Heritage: Sounding the Domestic in Georgian Britain*. Notable publications include the *Routledge Companion to Music, Mind and Well-being: Historical and Scientific Perspectives* (2018, co-editor), and *Sound Heritage: Making Music Matter in Historic Houses* (2021, co-editor), a collection bringing together musicologist, historians and museum and heritage professionals. She is Director of Research at the Royal Northern College of Music.

Jeanice Brooks is a cultural historian of music with research interests in early modern and twentieth-century French music, domestic music in eighteenth-century Britain, music and gender, and museum sound. She is the author of *Courtly Song in Late Sixteenth-Century France* (Chicago, 2000) and *The Musical Work of Nadia Boulanger* (CUP, 2013). She has edited essay collections including *Nadia Boulanger and Her World* (Chicago, 2020); *Nadia Boulanger: Thoughts on Music* (Rochester, 2020);

and the Renaissance volume of the *Cultural History of Western Music* (Bloomsbury, 2023). Her current project, *At Home with Music: Domesticity and Musical Culture in Georgian Britain*, explores the role of music in material and ideological constructions of home. With Wiebke Thormählen and Matthew Stephens, she edited *Sound Heritage: Making Music Matter in Historic Houses* (Routledge, 2021), which addresses musical interpretation of domestic heritage sites.”

Ying Sun
(Friedrich Schiller University Jena, Germany)

Exploring Sound-Driven Emotional Experiences in Cultural Heritage Interpretation

Amid escalating global instability and rapid technological transformation, cultural heritage experiences are increasingly challenged by emotional detachment and the erosion of meaning. In this context, sound has emerged as a critical medium in emotional museum design, capable of evoking emotions, enhancing narrative immersion, and promoting cognitive engagement. A study within the META-MUSEUM project positions sound as a core medium to reimagine museums as participatory cultural spaces that foster empathy, co-creation, and emotional connection. This research explores how narrative audio, ambient soundscapes, and interactive voice systems can reconstruct emotional relationships between audiences and heritage. Employing an interdisciplinary methodology, the study examines the impact of sound-based interventions on enhancing visitors’ empathy, confidence, and psychological resilience. Using *The Strike of the Egyptian Workers (Papyrus of the Strike)*—the world’s first recorded labour strike—as a case study, the project integrates multi-perspective storytelling and immersive sound environments to reenact historical scenes, enabling visitors to ‘hear’ history, emotionally engage, and co-create meaning. A prototype grounded in sound-driven interaction was developed to assess its effectiveness in deepening emotional engagement, fostering cultural understanding, and stimulating reflective thought. The findings highlight the transformative potential of sound as both a communicative and affective medium in cultural heritage interpretation, providing theoretical insights and practical pathways for the future design of museum experiences.

Ying Sun is a postdoctoral researcher at the Digital Humanities Department, Friedrich-Schiller-University Jena. She holds a Ph.D. in Educational Technology from Technische Universität Dresden and dual master’s degrees in Industrial Design and Interaction Product Design from the Berlin University of the Arts and Weißensee Academy of Art Berlin. Her interdisciplinary expertise spans design research, digital humanities, UX research & design, and design education. Dr. Sun’s research focuses on user experience, narrative interaction, emotional engagement, and creative processes within digital cultural heritage contexts. She has published articles in leading academic journals and presented her work at numerous international conferences. In addition to her academic research, she has participated in major European digital humanities projects, including Digital4Humanities, Jena4D, Histkiand META-MUSEUM.

Zhuolin Li
(University of Leicester, UK)

Embodiment and Materiality: A Phenomenological Approach to Digital Sound Archiving

This paper critically examines the embodied experiences of archivists in relation to digital sound archives, interrogating the materiality and sensory dimensions of digital sound collections through a phenomenological lens. While writing content has historically served as the dominant method for documenting oral culture, sound archives—particularly in their digital form—offer alternative, multi-sensory modes of engagement that challenge textual and normative archival practices. Central to this study is the role of archivists as embodied agents whose sensory and physical encounters with sound materials shape processes of interpretation, preservation, and access.

Drawing on primary material collected from semi-structured interviews with archivists and sound engineers from fieldwork research supported by the British Library’s Unlocking Our Sound Heritage (UOSH) Project network, this paper examines how archivists’ embodied interactions with digital sound objects critically influence the labour of digital sound archiving. Through participant observation, this research explores the physicality and embodiment of archivists and technicians by shadowing professionals in their work spaces—such as sound studios—to analyze their bodily movements, physical interactions, and sensory experiences as they engage with archival materials.

Contrary to common perceptions of digital archives as disembodied and intangible, this research argues that sound recordings reveal their materiality through phenomenological encounters that foreground sensation, tactility, and affect. Such engagements facilitate the documentation and communication of tacit knowledge and non-verbal experiences. Ultimately, this paper highlights the importance of acknowledging the embodied labour of archivists and the phenomenological materiality of digital sound archives in a continually evolving digital environment.

Zhuolin Li is currently a PhD candidate at the School of Museum Studies, and a predoctoral fellow with the ‘Future 100’ Scholarship at the Institute for Digital Culture, University of Leicester. He is also a research associate in the project ‘Museum Data Service’, which is a joint initiative by Art UK, Collections Trust, and the University of Leicester. His doctoral research is based on the project ‘Unlocking Our Sound Heritage (UOSH)’ with support from the British Library. His present research focuses on the digital sound archives and the archiving practices, with a critical view on phenomenological methods. He holds an MSc in Museum Studies (University of Leicester, 2022) with Distinction and a BSc in Physics (Nanjing University, 2020).

SHORTPAPERS

Biljana Jokić & Aleksandar Vl. Markovic
(Center for Applied Music, Serbia)

“EUROMUSE — Participatory Music Creation and Implementation of Original Music in European Museums: Testing Visitors and Measuring the Impact of original Music Aiming to enhance the Museum Experience”

EUROMUSE is an innovative artistic research project focused on developing a new sub-genre of applied music for museums, with the goal of increasing visitor numbers and enhancing their experience. The project is based on a model of participatory music co-creation, which involves testing composed background music for museum spaces through an interactive process with young composers, museum professionals, researchers, and active groups of museum visitors (Community Muse Boards, CMB). The project views music as a subtle yet powerful tool that fosters deeper engagement with museum visitors, helping them discover new concepts and gain a richer understanding of national and European heritage. As part of the project, 6 original music compositions will be specially created for permanent exhibitions in 3 European museums, following 6 residencies, 9 workshops, and 4 training sessions. The research will focus on empirically measuring the impact of the original music on visitor numbers, time spent in the exhibition, as well as its effects on memory, perceptions, and overall experiences. The project unites 3 European museums, 6 museum professionals, 6 composers, 5 researchers, 6 music experts, 8 exhibition specialists, 30 members from 3 CMBs, and at least 900 museum visitors across 4 partner countries: Greece, Italy, Portugal, and Serbia. Their collaboration will establish long-term connections between European art, local communities, museums, and music and research professionals. The results of this innovative artistic research project will provide a new museological approach and a novel consumption model for communicating museum content to diverse audiences and media. The EUROMUSE project strengthens European culture and the arts, transferring new knowledge and skills to both the physical and digital realms of museums.

Aleksandar Vl. Marković, M.A., is an art historian, composer, and director of the Earth PR agency, specializing in audience development and cultural communication. He also serves as president of the Centre for Applied Music, where he focuses on the role of applied music in museums and galleries, with a particular emphasis on enhancing content presentation and fostering audience engagement. Marković has composed numerous original musical compositions for exhibitions at institutions including the Serbian Academy of Sciences and Arts, Ozon, the Museum of Applied Arts, the Museum of Yugoslavia,

the House of the Serbian Army, the Museum of Science and Technology, and the Ethnographic Museum in Belgrade. As a lecturer, researcher, and innovator, he received the City of Belgrade's first prize for his patented system that translates visual artworks into music. He is currently the lead manager of the international cultural project “EUROMUSE.”

Biljana Jokić, Ph.D., is a Researcher Manager at the Center for Applied Music in Belgrade. She serves as a Docent/Assistant Professor in Psychology at Metropolitan University, FEFA Faculty, and Singidunum University, Faculty for Media and Communication, Serbia. Additionally, she is a psychotherapist whose research focuses on the psychological aspects of judgment, decision-making, and thinking styles, with a particular emphasis on the role of emotions and bodily awareness in these processes and human behavior. A strong advocate for mental health and subjective well-being, Dr. Jokić is particularly interested in the impact of cultural and artistic consumption. She has published work on the psychological benefits of cultural participation, specifically in the context of museum visits.

Andrea Santini
(A. Pedrollo Music Conservatory, Italy)

Enhancing Sonic Agency in Museums: Branching Narratives and Multi-Modal Audio Experiences

Developed within PhD research at the Music Conservatory in Vicenza, this paper introduces a two-layered approach to sonic engagement in museums, designed to enhance the visitor experience and foster a stronger sense of agency. Moving beyond traditional linear audio guides and descriptions, this approach empowers visitors to actively shape an exploratory learning experience, drawing on principles of multi-modality, sonic agency, and embodiment. The findings of this study will inform the development of a practical curatorial project with *La Piccioniaia* theatre production centre (sponsor of this research grant) in 2026. To facilitate enhanced engagement, a two-layered system is proposed. The first layer uses branching audio narratives enabling visitors to shape their exploration through interactive choices and personalized storytelling. This narrative layer fosters interaction with the museum space and exhibits, and active discovery within the informational journey. The second layer enriches auditory perception through multi-modal sound technologies, including transparent hearing, positional audio, head-tracking, 3D binaural sound, bone conduction, vibrational speakers, and ultrasonic sound showers. These offer spatially relevant ambient sound and exhibit-specific sonic textures, allowing visitor-led exhibit interpretation.

Drawing on recent literature on sound in museums (Cortez, 2021-2024; Kannenberg, 2020; Randaccio, 2018; Whittington, 2019; Mansell et al., 2023) and combining sonic agency concepts from LaBelle (2018) and Schulze (2018), this approach aims to create a dynamic and multi-sensory museum visit. Visitors are empowered to navigate information and engage with the environment, fostering a deeper connection and agency. Preliminary considerations on narrative design, user interaction, and auditory perception will be discussed, highlighting sound's potential as an interpretive medium for more dynamic museum visits and learning.

Andrea Santini is a sound and media artist specializing in music, theater, performance, and contemporary arts, with a strong focus on interactive and immersive creative projects. His artistic journey began in London, where he studied Sound Art and Audio, and later earned a PhD at the Sonic Arts Research Centre in Belfast in 2012, with research centered on the spatialization of sound through live electronics, particularly in the compositions of Luigi Nono. For over a decade, from 2007 to 2018, Andrea led the creative research of the UBIKteatro group, producing interactive installations and performances showcased in international galleries and festivals. In addition to his artistic practice, Andrea is involved in teaching and research, collaborating with institutions such as the Accademia di Belle Arti di Verona, Ca' Foscari University of Venice, the Music Conservatory of Vicenza, the Nuova Accademia di Belle Arti (NABA) in Milan, and the Istituto Universitario Salesiano Venezia.

Eleonora Pipia
(University of Bologna, Italy)

In-Gallery instruments: Leonardo Da Vinci musical engineer in Milan

This short contribution aims to present the topic of a master's thesis focused on Musical Documentation field. The city of Milan has different collections dedicated to musical instruments, which respond to different statuses and dimensions, and call for various users. We can find some complementary, yet different, institutions: from the biggest example, the Museum of Musical Instruments located inside the Sforza Castle, to the little collections inside the Teatro alla Scala and the Conservatory Giuseppe Verdi.

Beside these eminent collections, stands a little Museum dedicated to Leonardo Da Vinci: a small room hosts some peculiar musical instruments designed by Leonardo Da Vinci himself: as he designed some musical instruments in some of his famous codices but none of these is attested in the historical musical praxis, a team of researchers studies the codices and reproduces these instruments. The museological idea of this room is organized with some virtual displays which permit users to navigate the autograph documents with a diplomatic transcription, making the codices accessible to everyone, and to reproduce what might have been the original sound.

Since these instruments are not historically attested, we might consider them deprived of their historical-performative status. This fact amplifies the intrinsic characteristic of substantial 'absence' of music: an art given only in the precise act of listening and execution. But this does not eliminate any cultural value to what these instruments happened to document: it only shifts the focus, embodying above all a symbolic reading, and serves as a starting point for new research and reflections, both technical and ontological. In this direction goes the fact that these instruments have been played by some performers of the Conservatory of Milan, showing the strict link between the research and the new ontological status that flows from a fresh historical view.

Eleonora Pipia graduated from the University of Milan with a degree in Italian Language and Literature (2019). She also earned a master's degree in Music, Theatre, and Film (2021) with a thesis dedicated to the philological reconstruction of the opera *La Esmeralda* by Louise Bertin and Victor Hugo. She is carrying out more in-depth studies in the Library and Archive Sciences field at the University of Bologna, working

on a thesis about Leonardo da Vinci's 'machinal philology' of musical instruments depicted in Leonardo's Codices. Her interests are mainly focused on 19th-century French and Italian opera and early 20th-century production; particular attention is given to the relationship between Music and Literature. In 2022, her publishing activity started with a contribution to « Quaderni dell'Istituto Liszt, » a periodical by Libreria Musicale Italiana. She also committed herself to speaking at conferences in Italy and abroad, and collaborates with the Symphonic Orchestra of Milan.

Emily Peasgood
(Guildhall School of Music and Drama, UK)

Listening Desk: Bridging Sound Archives and Museum Engagement

The Listening Desk is an interactive sound sculpture designed to democratise access to sound archives, enhancing visitor engagement within museum settings. Conceived by Ivor Novello Award-winning composer and sound artist Emily Peasgood, this innovative installation invites users to explore and create soundscapes using archival recordings, fostering a deeper connection to auditory history. Inspired by historic listening devices, the Listening Desk represents an evolution from traditional archive reading desks to immersive auditory experiences. Its parametric laser-beam speaker horn is a prominent feature, which directs sound precisely to the listener, minimising ambient noise interference. Embedded within the desk is a bespoke soundscape sequencer, allowing users to blend and manipulate archival sounds interactively.

Installed across ten UK locations—including the British Library, National Library of Scotland, and Norfolk Record Office—the *Listening Desk* has transformed how visitors engage with sound archives. By integrating this technology into museum environments, institutions offer a tactile and auditory experience that resonates with diverse audiences. This hands-on interaction educates and empowers visitors to curate personalised auditory narratives, deepening their engagement with museum collections. *The Listening Desk* exemplifies how technological innovation can enhance museum experiences, making sound archives more accessible and engaging. Transforming passive listening into active participation fosters a dynamic relationship between visitors and auditory heritage, enriching the cultural tapestry within museum spaces.

Emily Peasgood is a pioneering English composer and sound artist whose work bridges art, archives and museum technologies. Through research-driven practice, she develops interactive systems that allow sound archives to become living, experiential material for public engagement. Her Listening Desk transforms archive listening rooms by embedding a parametric laser-beam speaker horn and a bespoke desktop sequencer, enabling visitors to explore and remix historical recordings in real-time. Often working at the intersection of site, community and memory, she embeds technological interfaces in museum and heritage settings, making often-inaccessible collections tangible and participatory. Her work is grounded in inclusivity and access, as she combines custom software, interactive hardware, and archival content to reimagine museums and archives as dynamic, co-creative environments.

Frances Morgan
(University of Huddersfield, UK)

Amplifying sonic heritage: how histories of music and manufacturing inform the Marshall factory tour

The factory tour's origins can be traced to the late 19th century, when corporations drew on the emerging profession of advertising to promote positive images and narratives that could counter the 'distrust and unease' engendered by the rapid growth of industrial capitalism (Stanton, 2019, 157). This curated presentation of a working environment, which Ramshaw (2017, 49) has called a 'commodified backstage space', has remained popular with industries including food and drink, sports, and car manufacturing. It is increasingly recognised as a form of 'experience tourism' as well as an important 'customer education tool' that builds loyalty to brands (Sun et al, 2022, 1308). Musical instrument and music technology companies including Marshall, Yamaha, Bechstein and Martin Guitars host tours for the general public as well as business clients; and, as with other longstanding companies, these can include exhibits, information, and in some cases a discrete museum, about the company's history. Focusing on their history allows companies to emphasise the longevity and consistent quality of their products, as well as creating a narrative of continued progress and development: '(F)rom a drum shop in Hanwell, to global amplification' (Marshall, 2022). This paper examines heritage narratives in music-related factory tours through an account of the Marshall factory tour in Bletchley, UK, as part of an ongoing inquiry into histories and cultures of amplification. With reference to Marshall's celebration of '60 Years of Loud' in 2022, I consider how certain sonic qualities of Marshall amps, such as loudness, feature in the heritage narratives created by the company, and how these narratives, promoted through the factory tour, support Marshall's claim to 'shaping the sound of rock'n'roll' (Marshall, nd).

Frances Morgan is a Research Fellow at the University of Huddersfield, UK, working on the Amplification Project, a Leverhulme International Professorship Scheme project that examines the transformative impact of audio amplification technology and explores its history and significance. Frances's doctoral research addressed the historiography of electronic music through a study of the EMS Synthi 100 synthesizer, and was supported by the Science Museum, London. With a professional background in music journalism, Frances has published and presented their research on topics including the portrayal of early electronic music on television, synthesizer restoration practices, and online audiovisual cultures of new electronic musical instruments. They are the Chair of the Daphne Oram Trust, which promotes the legacy of the British electronic composer and innovator

Malcolm Troon
(University of Sussex, UK)

Sonic Forecasts and Mediations at the Cutty Sark Clipper Ship, London and the Al Safleini Hypogeum, Malta

By questioning the use of technological sonic mediations as being assumed paradigms of spatial immersion, my presentation will explore the importance and potentials of visitors' practices of applying their imagined sounds to museum spaces.

Den is an architect and was the co-designer of the glass space that the Cutty Sark is housed in. During construction, as she would climb the stairs onto the open deck, she would sonically forecast the sounds such as waves lapping the ship and sails flapping in the wind. However, these sonic imaginings were never reciprocated. The Cutty Sark hovers in a landlocked glass encased drydock. However, Den's sonic forecast is still at sea, and despite its repeated incompleteness, in a persistence that highlights the resilience and power of imagined sounds, a 'jarring' cognitive dissonance continues to seek the sounds of the sea. Conversely, when I visit the space, anachronistically recorded sea soundscapes emanate from speakers to ignite the sonic past that detach me from the actual space by silencing my imagined sounds. I visited the Hypogeum, a multi-spaced 6000-year-old neolithic underground structure. Us ten attendees watch two audio-visual films; we are given audio handsets that play rhythmical sounds of stone-on-stone construction and tribal drones as a narrator explains the space's history; and our human guide walks and talks us through the spaces. Sonic mediation is the auditory vanguard with no visit time set aside to listen to the space, even in light of 'The Oracle' space of the Hypogeum that is thought to have been designed for sonic purposes. Den said of the Cutty Sark that 'the ephemeral things that used to happen are somehow still there.' These powerful sonic imaginings did not require technological assistance. Could this highlight the value of imagined sound-forms as an important resource?

Malcolm Troon: "I am a professional musician, teacher, and lecturer. I was awarded a PhD in 2024 by the University of Sussex, supervised by Professor Michael Bull and Professor Evelyn Ficarra. My ongoing research examines sounds as properties of resilience and permanence, challenging tropes of sonic ephemerality and brevity. As an assistive tool I continue to develop a new fluid conceptual framework called 'Sound Tenses.' Here the past, present, and future tenses link a sonic event. Soundwave forms, alongside internal sonic properties such as anticipated, remembered, imagined, and forgoFen are equally legitimised and this framework offers a scaffold to arrange sonic permanencies on. Such an approach allows detailed auditory examination of diverse demographics, and it facilitates advancements in sensory research. As a professional musician I continue to work as a session player, live, in the studio and as an instrumental teacher. As a composer I continue to exhibit audio-visual material."

Solange Glasser & Ben Loveridge
(University of Melbourne, Australia)

Seeing Sounds in Museums: Virtual Reality as a Canvas for Synaesthesia

This presentation introduces a novel application of Virtual Reality (VR) to model music-induced synaesthetic experiences, aiming to enhance the representation of sound in space and deepen our understanding of its impact on multisensory engagement and artistic process. We suggest that this research can inform the development of museum exhibits that stimulate multiple senses and explore the relationship between sensory experiences and artistic creation, offering visitors insight into the creative process and leading to a more immersive and impactful visit. Leveraging VR's immersive capabilities, we investigate how virtual environments can more accurately capture the three-dimensional and dynamic nature of synaesthetic experiences, which are often inadequately represented by traditional verbal or two-dimensional visual descriptions. For this project, a synaesthete-composer utilised the VR

application Tiltbrush to create visual representations of their musical composition, offering audiences an innovative, interactive, and intuitive means to ‘see’ sound and ‘hear’ visuals. The research employs a data and art (d/art/a) driven methodology, valuing artistic creations as data that reveal insights into the synaesthetic process. Semi-structured interviews with the composer provide a narrative that complements the VR visualisations, highlighting the iterative influence of VR on their compositional process. Our findings suggest that VR can serve as a powerful tool for museums to convey the complex phenomenon of synaesthesia, potentially transforming exhibition spaces into immersive soundscapes that invite imaginative engagement. This approach offers an inclusive experience that accommodates various modes of perceiving sound. By presenting this intersection of art, science, and technology, the study contributes to the evolving discourse on the role of sound in museums.

Solange Glasser is a Senior Lecturer in Music (Music Psychology) at the Melbourne Conservatorium of Music, University of Melbourne. Her interdisciplinary teaching areas include music psychology, performance science, expertise and creativity, and in 2023 she received the ‘Excellence in Teaching at the Conservatorium’ award. In 2025 she was awarded a Senior Fellowship of the Higher Education Academy (SFHEA). Solange has spent more than two decades researching multisensory perception and the impact of synaesthesia and absolute pitch on musical development. Her current research collaborations explore immersive realities, digital ethics, and artificial intelligence. She holds degrees from the University of Paris IV Sorbonne (France), Queensland Conservatorium of Music, and University of Melbourne.

Ben Loveridge is the Immersive Media Coordinator (VR/AR) at the University of Melbourne, assisting with the integration of spatial technology in teaching and research across the University. He obtained his Bachelor of Music at the University of Melbourne with studies in guitar and composition at the Conservatorium of Music. Ben has worked extensively across film and television post-production, audio engineering, as well as live music photography. He holds a Master of Music (Research) from the University of Melbourne which investigated singing in virtual reality and videoconferencing, and is currently a PhD candidate in the Faculty of Fine Arts and Music, exploring the intersection of music performance simulation and virtual reality.

Karolina Tatar
(University of Turin, Italy)

Sensitising Music Museum Visitors to the World of Tuning

The present paper explores the role of tuning and temperament in shaping the sonic experience of music museum visitors. It aims to raise awareness of these concepts among both specialist audiences (such as music students) and non-specialists (including music enthusiasts and cultural tourists) through curatorial practices which would enhance the narrative surrounding the listening experiences. The proposed solutions of guided analyses of single sounds and intervals of different frequencies and musical performances of contrasting temperaments, a detailed historical contextualisation of musical composition and performance provided by means of innovative multisensory techniques (virtual, augmented and mixed reality, 360-degree video), as well as viewing related contemporary world composers’, performers’ and tuners’ perspectives will help visitors appreciate the complexity and richness of tuning in an accessible way while also considering the popularity of the 432 Hz standard tuning pitch (Tuis, 2010). The research will concentrate on the musical heritage present in the Gallery of Musical Instruments at the Giuseppe Verdi Conservatory

in Turin, reinterpreted as part of a doctoral project. Visitors should be able to listen to the most musically and historically relevant repertoire performed, where possible, on original instruments or their most faithful modern copies thanks to advanced technologies for sound display. The collection features instruments of all Hornbostel-Sachs categories, predominantly of European origin, dating from the late seventeenth century to the second half of the twentieth century. What is more, some of the string instruments are kept in playable conditions and are on loan to Conservatory students. Lastly, the paper may provide a foundation for best practices in tuning narration within musical instrument collections of different organological, cultural and historical focus.

Karolina Anna Tatar is a PhD student at University of Turin, Italy with a joint research project of Department of Historical Studies and Department of Foreign Languages, Literatures and Modern Cultures coordinated by prof. Silvia Pireddu on the reinterpretation of the musical heritage of the Gallery of Musical Instruments at the Giuseppe Verdi Conservatory in Turin. She bears two Bachelor’s Degrees, in Conducting Musical Ensembles from ‘Fryderyk Chopin’ University of Music in Warsaw and in English Studies from University of Warsaw and four Master’s Degrees, in Choir Conducting from ‘Fryderyk Chopin’ University of Music in Warsaw, in Translation from University of Turin, in Conference Interpreting from tuttoEUROPA Training Agency in Turin and in Teaching Italian as Second Language from University of Turin. In 2023, Karolina won the “Translation, multilingualism and intercomprehension” research grant at University of Turin.

Lukas Lund
(Bureau for Listening, Denmark)

The Museum as a Listening Site

What if the museum were not only a site of seeing, but a site of listening? This paper proposes the conceptualization of the museum as a listening site—an unsettled and unsettling space where what is unheard, underheard, or systematically silenced might find presence through attuned sonic engagement. Rather than a passive medium, listening is approached as a form of situated inquiry—poetic, ecological, and political—that calls for the reorientation of museal practices. Inspired by the interventionist work of the Bureau for Listening, the thinking in Sara Ahmed in *Queer Phenomenology: Orientations, Objects, Others* (2007), and the reflective urgencies of Daniela Medina Poch’s *Untamed Listening: Reflections on the Undomestication of our Listening Practices* (2021), this proposal does not aim to define, but rather to question: What does it mean to listen in a space historically designed for the gaze? How might the museum’s auditory unconscious—its architectures of silence and control—be unsettled by practices of untamed listening? What are the conditions for cultivating a mode of listening that resists domestication, that embraces disorientation as method? To treat the museum as a listening site is to attend to that which escapes categorization: reverberations of absence, the acoustics of refusal, the quiet of what has not yet been named. Listening here becomes a speculative, embodied practice—a mode of being-with that invites reorientation not only of knowledge, but of presence and relation. What forms of listening do museums need?

Lukas Quist Lund (b. 1997, DK, he/they) is a philosopher, art historian, editor, and curator working across artistic research, institutional critique, and transdisciplinary listening practices. His work explores listening as a method for reorienting knowledge, relation, and presence—often through poetic enactments,

performance lectures, and interventionist formats. He is co-founder and artistic director of the Bureau for Listening and co-organizer of the Center for Not-Knowing and the Resting Labs. Recent research includes *Listening as Institutional Practice* (Journal MATTER, 2025) and the late editorial project *Anthology for Listening Vol. II* (2024) with more than 50 international contributions across disciplines and formats. His current work focuses on developing performative methodologies for embodied, non-extractive listening within and beyond the museum. Bureau for Listening (2021-) is a transdisciplinary platform for research, artistic practice, and community-making grounded in listening. Through performances, publications, and institutional interventions, it explores listening as a poetic, political, and critical methodology for attunement, orientation, and resistance.

David Scott
(Digital Manager at Glasgow Museums, Scotland)

Listening to the Past, Sounding the Present: Sonic Reimagining at The Burrell Collection

In 2023, the Burrell Collection in Glasgow commissioned six original sound works, inviting visitors to explore new emotional relationships with the museum and its collections. Launched shortly after the museum's major redisplay, the project leveraged innovation in sound technologies – including plant biosonification, field recording manipulation, and spatial sound design – to reimagine how audiences experience the Burrell. This paper explores how sound was used as an interpretive medium to shift the Burrell from a traditionally visual-dominant space into a multisensory, emotionally resonant environment. We will examine the commissioning, development and deployment processes involved. Case studies will include Eve King's live biosonic collaboration between Pollok Park and the Burrell galleries, Isa Gordon's reimagined folk songs evoking Scotland's colonial past, and Francis Macdonald's layered ambient compositions using classical instruments and site recordings. Together, the six commissions exemplify contemporary practices in sonic interpretation and the creative use of emerging audio technologies in museums. The paper offers practical insights and reflections for institutions seeking to innovate with sound. The session will include a short audio montage of the works, allowing participants to experience the project firsthand.

David Scott, Digital Manager at Glasgow Museums, develops digital experiences that fuse sound, storytelling and technology, to create museum environments that are inclusive and multisensory. David is also a musician and visual artist. Across the fields of digital media, painting, and sound, his work explores themes of change and connection, creating thoughtful, emotionally resonant experiences.

Anastasia Chourmouziadi (University of the Aegean, Greece)

Maria Kousoulakou (Greek Ministry of Culture, Greece)

Sound fiction in a historic building: narrative soundscapes of a Turkish city-house in 19th cent. Ottoman Crete

This work aims to present the ongoing research concerning the use of sound within the context of a multimodal exhibition. Sound takes up a substantial part of the narration because of its descriptive, orienting and emotional qualities. Therefore, it is a necessary ingredient of the storyworld materializing in the sonic environment of the exhibition. The above was tested at the display of everyday life in a well-off Turkish household of the late 19th century with a sonic rendition of everyday activity, in-door and out-door. In a walk-through experience following the spatial organization of the two-storey traditional Turkish house, stories are recounted of the communities that shaped the town of Irakleio.

Site-specific narrative soundscapes were scripted for each spatial module of the exhibition, i.e. the rooms of the house, each hosting a broad thematic unit. A set of three soundscape types were crafted: a. sounds descriptive of physical activity in interplay with moving silhouettes after the tradition of shadow theatre projected on the walls performing actions. b. short scenes with a plot evoking radio drama in which, again, the shadow figures work together with sound. c. soundscape of the diverse sounds produced beyond the confines of the house across town. In terms of content development the composition of period soundscapes entailed research within the scope of the history of sounds, whereas notions, terms, vocabulary, and methodologies were drawn from the field of sound studies.

As happens in experimenting with composite works, matters of balance, timing, coordination and plethora of sonic elements came up, as well as the overt need for cooperation with fellow museum people, sound designers and engineers.

Anastasia Chourmouziadi is Associate Professor of Museum Theory and Exhibition Design at the Dpt of Cultural Technology and Communication, University of the Aegean (Greece), and Director of the Museology Laboratory of the same university. She studied in three different academic environments (Chemistry, Architecture, Archaeology) trying to jointly apply "positivist" methodology, creative design and theoretical enquiry on the field of cultural heritage management, exhibitions, and museums. Her views and proposals have been tested in cultural management master plans, museum exhibitions –such as Thessaloniki Cinema Museum-, archaeological sites rehabilitation –such as Dispilio lake-side settlement reconstruction-, and experimental exhibitions, while they are also presented in publications, and conferences. Her main research interests are theory and methodology of museum practice, exhibition narrative design, public archaeology, as well as the impact of digital technologies on the above. Born in Athens, Greece, in 1970, Maria Kousoulakou studied Archaeology and Archaeological Science. After a 3-year research fellowship in soil micromorphology at the Fitch Laboratory, British School at Athens (2000-2003), she worked as member and later coordinator of the content development team for multimedia publications of the Greek Ministry of Culture (2003-2010). Since 2011 up to this day she works as an art historian for the Service of Modern Monuments & Technical Works of Crete. In 2024 she earned an MSc degree in Cultural Informatics & Communication specializing in Museum Studies, from the University of the Aegean, the process of which she considers to have been an awakening of her investigative self, and an outlet for unused creativity.

Iliana Diaz Lopez (Freelance Founder, Sound Artist & Producer at thefactorysound.com, UK)
Maria Mendizabal (National Institute of Musicology Carlos Vega INMCV, UK)

Cosmovisional Sound Stories

Cosmovisional Sound Stories is a project of sound art narratives as part of exhibitions, art installations, immersive experiences, events, and performances. The proposal involves an interdisciplinary experience between ethnomusicology and sound art. It is a project created by two women professionals in these disciplines that aims to communicate origin myths of indigenous groups of South America through sound art and composition using realistic sound design techniques. Its aim is to collaborate in the preservation and safeguarding of intangible heritage, supporting the impactful role that native communities play with nature conservation and human knowledge. The ontologies of South American indigenous peoples are strongly intertwined with the interaction between human and non-human beings (animals, meteorological phenomena, mountains, rivers, plants) that communicate in various ways during rituals and in the content of mythical stories transmitted orally from ancestors. CSS takes into account native myth and ritual, their synchronisms and diachronisms, and the diversity of their actors. Thus, the narrative perspective of humans, deities, and nonhuman beings acts as a guideline for the syntax of the sound discourse of its work.

In our ethnographic experiences as artists and researchers, we find a collaborative and dynamic way of combining scientific methodologies with innovative artistic experiences. We begin by conceiving of Native myth as a reservoir of knowledge, and we are inspired by an interest in preserving the cosmovisional language of the Native peoples of South America.

Iliana Díaz López holds a Postgraduate Diploma in Sound Design, Master's in Sound Art from the University of Barcelona. She has worked in the music and creative industries since 2009 and has focused on sound art since 2015 with the creation of the Cosmovisional Sound Stories project, as part of the exhibitions in 'La Abadia, Centre of Latin American Arts and Studies'. Next exhibition, Argentina Pavilion, 'Sur Andina', Somerset House, London Design Biennale 2025.

Maria Mendizabal holds a Bachelor of Music with a specialisation in Musicology (UCA). Since 1980, she has conducted ethnomusicological research with Indigenous communities in Argentina and Bolivia. She is affiliated with the National Institute of Musicology "Carlos Vega" and regularly publishes scholarly workⁱⁿ her field. She is a member, together with Iliana Díaz López, of Cosmovisional Sound Stories.

Julianne Chua
(Humboldt-Universität zu Berlin, Germany)

Poor Acoustics: Rirkrit Tiravanija's DAS GLÜCK IST NICHT IMMER LUSTIG

Art was always trying to give people an opportunity to act freely. To think freely, to see freely, to hear freely. – Rirkrit Tiravanija

Listening to Rirkrit Tiravanija's Gropius Bau exhibition DAS GLÜCK IST NICHT IMMER LUSTIG (HAPPINESS IS NOT ALWAYS FUN), this paper delves into a critical reconsideration of Nicolas Bourriaud's notion of relational aesthetics and Claire Bishop's theories on participatory art within the context of sound by paying particular attention to how the artist evokes aspects of archival glitches, makeshift aesthetics and sonic opacity in three specific works—untitled 1994 (angst essen seele auf), untitled 1996 (rehearsal studio no. 6, open version), and untitled 2024. Sampling from sound theorists such as Salomé Voegelin and A.M. Kanngieser, I parse the soundscapes of Tiravanija's oeuvre through the mics of Asian feminist approaches, amplifying fresh and lesser-heard perspectives on emerging curatorial trends of moving towards audience participation, socially engaged art, and accessible and non-ocularcentric ways of engaging with art within the context of one of Europe's leading visual arts museums and institutions. Through a series of playful scores and spatial strategies, I propose ways in which museum listeners might attune themselves to the affective contours of off-key frequencies and engage with live transmissions of diasporic knowledges from decentralized, diffused and multi-situated listening positions as a counterpoint to the conditions of possibility of producing sound archives and making sonic interventions amidst a museum's exclusionary mechanisms within disciplinary and decibel-regulated environments.

Julianne Chua tinkers with transversal affinities across sound (and) art at Humboldt-Universität zu Berlin. Together with Anna Frehiwot Maconi, she co-leads the interdisciplinary and collaborative research group Forms of Belonging: The Making and Unmaking of Transnational Identities Across Afro-Asian Diasporas in Berlin. Previously, she scripted, produced and oversaw the translations of audio guides at National Gallery Singapore, and has worked at the Venice Biennale, Singapore Art Museum, Singapore Art Book Fair, School of the Arts and Singapore Biennale over the past decade. Her work has been published in Afterglobe, Petua, Kepulauan, Inheritance, The Posthumanist, and Soy & Synth, and presented at Oxford University, Haus der Kulturen der Welt, Kunstraum Potsdamer Straße, Universität der Künste, and CTM Festival's Research Networking Day. She is the founder and co-host of Mufak on Oroko Radio, and a member of the Asian Feminist Studio for Art and Research (AFSAR) study group (listening to/sounding) embodied archives.

Motoki Ohkubo
(Soai University, Japan)

Unplayed Performances: AI-Controlled PONG and Recorder Sonification in Interactive Sound Installations

Recent developments in AI-generated music have largely relied on models designed specifically for music creation. In contrast, this work explores an alternative approach: generating sound based on the behavior of a non-musical AI agent, situated within a culturally nostalgic and interactive framework. This installation uses AI gameplay not only as a performative gesture but also as a real-time source of sonic material. The system is based on PONG (Atari, 1972), a classic arcade game, reconfigured as a sonic interface. Using Unity's ML-Agents toolkit, two AI-controlled paddles are trained via reinforcement learning to sustain rallies with multiple balls. The vertical position of each paddle is mapped to pitch, and this data drives sound playback through a vibration speaker attached to a recorder.

The instrument thus resonates without human touch, evoking the illusion of autonomous performance. Viewers can interact with the system by spawning new balls via keyboard input, directly influencing the sonic density of the output. While each agent can manage up to three balls effectively, additional balls result in missed interactions, reducing the number of sounds produced. The decline in sonic density reveals the limits of the agents' real-time decision-making, foregrounding the fragility of machine autonomy. By combining the visual aesthetic of retro gaming with the sound of the recorder—an instrument familiar from Japanese school music education—this piece evokes shared memories of after-school time in Japan. The work reframes AI not merely as a compositional tool, but as an active agent within a co-constructed sound environment. As such, it proposes a new model for dynamic, participatory sound installations in museum contexts.

Motoki Ohkubo is a Japanese composer, Artist, and Lecturer at Aichi Shukutoku University, and Soai University. He reviews the relationship between technology and music in terms of creation, performance, and culture, and works to integrate the virtual with the real world. His works won ACSM116 award at Contemporary Computer Music Concert 2010, Sony special award at Wired Creative Hack Award 2019 and “Musica contemporanea” 3rd Prize at ARTE PUBBLICA E METAVERSO 2023. And the finalist of MUSICACOUSTICA-HANZHOU 2024 Electroacoustic Music Composition Competition. His works are selected for several competitions and concerts, symposiums such as Musica Viva Festival 2010 / 2013 (Portugal), Muestra Internacional de Musica Electroacustica 2014(Mexico), ISEA 2015 / 2025, Sound Performance Platform 2019(Japan), Voyage 2021 *Beyond Ripples* (Japan), Yamanashi Media Arts Award 2022, 2023-2024, Atemporanea Festival 2023(Argentina), TENOR 2023, MUSLAB 2023(Ecuador), 2023 SONIC MATTER(Swiss), ICMC 2024 and SoundLAB *The Anthropocene Project* 2024.

Rukudzo Kanyemba (Norway)

Compositional Approaches for Exhibition Artifacts

This paper expounds a compositional framework for integrating sonic artefacts into museum exhibitions, rethinking sound as an interpretive artefact. Through philosophical sonic deconstruction, the study proposes a multidimensional classification system for sonic compositions based on musical elements, cultural elements, and cognitive dimensions. This approach challenges traditional genre-based groupings, which are often rooted in racial and cultural hierarchies created in the broader music industry, advocating instead for more inclusive and context-sensitive strategies in sound curation for artefacts. Central to this framework is the use of data sonification, a methodology used to convert quantitative and qualitative information into auditory cue to enhance the interpretive depth of exhibitions. Sonification enables the translation of abstract or invisible dimensions of artefacts into immersive auditory experiences, fostering multisensory engagement and deeper experience for museum goers. The paper also explores the musical elements essential to this process, including melody, rhythm, dynamics, tempo, form, timbre, and texture. A key recommendation is the use and development of metadata standards for sonic artefacts that include cultural and temporal markers such as the date and country of origin. This facilitates collaborations with musicians who have cultural proximity to the artefact or, when direct collaboration is not possible, guides curatorial practice using archival resources. By shifting compositional approaches not only as a passive backdrop but as a crucial narrative device, the study

underscores the potential of sonic artefacts to evoke authentic, affective responses and reshape how exhibitions are experienced. This approach invites museums to reimagine their compositional strategies through culturally informed sonic narratives, offering new possibilities for engagement, education, and accessibility.

At the age of 10 he began his journey in music began by dubbing dancehall to tape. This love for music has morphed overtime into a plethora of exposure in the music industry. A full-time sound technician currently based in Norway with a background in music production, studio recording, mixing & mastering, podcast editing, and composition for film and tv. Rukudzo has been exposed to different cultures in Canada, Zimbabwe, Malawi and Mozambique which gives him a unique musical perspective through experiencing these different cultural landscapes.

Yiding Zhang

(University of Wales Trinity Saint David, UK)

Bouncing Dialogues: Sound, Movement, and Resonance in Museum Spaces

This short paper is mainly discussing the two of my sound practice in early this year at United Art Museum in Wuhan, China, by exploring how the sound installations as a critical medium within the institutional context of a contemporary museum. By introducing the first interactive sound installation “Bouncing Policies: A Bouncing Response Without a Referee”, which inspired from the historical event of “Ping-Pong Diplomacy” between China and the US in the 1970s, as one of important historical events between China and the USA. The work reimagines this iconic event within the spatial context of the contemporary museum, using sensor-based mechanisms that trigger continuous ping-pong bounces when audience approach. It emphasizes the importance of constant dialogue and communication throughout this work, without a referee, the act of bouncing becomes symbolic of ongoing negotiation, conflict, and cooperation. Rather than a game with the winner or loser, it reveals the deeper metaphors: the communication in both individuals or collections are reshaping the international narratives, the “diplomacy” is conveyed into a interaction of sound in the museum and inviting the audience to rethink the meaning of communication.

“Easy in, hard out” is another interactive work based on the customized traffic signs with MIDI device, and all the traffic signs surroundings are become a chaotic, disorder space in the museum, these traffic signs are playing back noise/sound from automobile when audience touching them, which is I collected during the pandemic, I’m questioning the situations of struggle and contradictions when the individuals facing under the extreme social condition. By inviting them to feel the sound when they are touching and walking through around this work, what they “seeing” is the boundary of rules and listening the sound under that specific historical context.

Yiding Zhang is a cross-media artist and independent musician based between Wuhan and London. His practice focuses on sound installation and audiovisual performance, exploring human emotions, spatial experiences, and institutional structures within the context of postmodern society and digital culture. Currently, his research investigates sonic interventions into urban spaces, including studies of Brutalist architecture and critical engagements with social and architectural environments through techniques such as musique concrète, field recording, multitrack tape, and modular synthesis. Yiding holds an MA in

Fine Art from Chelsea College of Arts, University of the Arts London (2017), and an MFA in Sonic Arts from Brooklyn College, City University of New York (2020). He is currently a doctoral candidate at the University of Wales Trinity Saint David.

Dárida Rodrigues

(CIEBA - The Artistic Studies Research Center - Faculty of Fine Arts of Lisbon University & CET Centre for Theatre Studies of the School of Arts and Humanities of the Lisbon University, PT)

Oneiric Scores and the Dream Forum: Sounding Liminal Ecologies in Participatory Performance

Oneiric Scores is a participatory sonic practice developed within the framework of the Dream Forum, an immersive performance project that navigates the liminal terrain between sleep and wakefulness. Combining guided voice, binaural field recordings, and archival sounds—including underwater and space recordings—the compositions invite audiences into a decompressive, sensorial experience where speculative sound becomes a vehicle for inner visioning and collective dreamwork. Rooted in the performative and sonic arts, the project draws from diverse influences: the meditative body-mind-based rituals of Yoga Nidra, Pauline Oliveros's Sonic Meditations and Indigenous knowledge systems such as the deep listening practice, of Miriam Rose Ungunmerr-Baumann, who describes it as “quiet, still awareness – listening with the whole being.” Through these references, Oneiric Scores unfolds as both ritual and resistance: a re-attunement to slower, affective temporalities and expanded consciousness. Performed live or via sound recordings, these scores function as emotional cartographies, leading participants into a poetic and speculative soundscape that challenges dominant epistemologies. The broader Dream Forum situates these sessions within a communal ecology of dreaming—an insurgent, relational zone where sound, memory, and ancestral imagination converge. Presented in contexts such as the Supermarket Independent Art Fair (Stockholm) and Nowhere Lisbon, this work proposes an alternative curatorial logic where sound is not merely interpretive, but generative. It aligns with the conference themes “Sound as Live Performance” and “Sound as a Mental Phenomenon,” while offering a new sensorial vocabulary for museums to engage visitors through shared inner worlds and reflecting on how sound in museum contexts can invite intimacy, rest, and affective presence.

Dárida Rodrigues is a multimedia artist and researcher based in Lisbon. Her practice explores the intersection of expanded consciousness, relational performance, and sound installation, focusing on dream states, animism, and ancestral epistemologies. Through immersive sonic works—often incorporating voice, field recordings, and poetic audio compositions—she proposes alternative ways of sensing and knowing. Currently pursuing a practice-based PhD in Performing Arts and Moving Image at the Faculty of Fine Arts of the University of Lisbon, she is developing *Oráculo: Onírico, Partituras e Insurgência*, a project funded by the Portuguese Science and Technology Foundation (FCT). Her work has been presented at international platforms such as Supermarket Independent Art Fair (Stockholm), Nowhere Lisbon, and the InShadow Festival. She regularly facilitates participatory sound rituals that explore dreaming as a collective, insurgent, and multispecies practice.

Joana Monbaron

(Centre for Social Studies, University of Coimbra, PT)

Educational Soundscapes and Institutional Critique. Community Engagement Beyond the Curatorial

This comparative study examines how sound-based initiatives led by education and public activity departments in three modern and contemporary art museums engaging in radical critique or self-reflexive institutional practices - the Van Abbemuseum, the Middlesbrough Institute of Modern Art (MIMA), and the Museo Reina Sofia - subvert the ceremonial solemnity of museum spaces through participatory practices. Beyond curatorial approaches that often frame sound through exhibitions, these projects leverage pedagogy and communal co-creation to destabilize institutional hierarchies. At the Van Abbemuseum, the volunteers' choir (2013–2018), initiated by educators, transformed museum guards into active performers, their acquired compositions subtly contesting the division between institutional labor and artistic production. MIMA's elder choir, though similarly collaborative, prioritized social cohesion over institutional critique, reflecting the tensions of embedding community work within museum narratives. Most radically, the Reina Sofia's “Picnic del barrio”, orchestrated with Lavapiés grassroot organizations, uses brass bands, music concerts, and collective sound-making to reclaim the museum's garden as a site of neighborhood resistance, directly confronting the formality of its architecture. Unlike the Dutch and British cases, this initiative explicitly politicizes sound as a tool for spatial justice.

These case studies reveal sound's capacity to enact what Françoise Vergès terms a “program of absolute disorder”, countering the sanitized silence of traditional museum spaces. While differing in tactics, all three cases demonstrate how educational departments deploy sound as a means of spatial critique, privileging process over product and collective voice over curatorial authority.

Joana da Palma Monbaron is an educator and organizer with an academic background in art history and Russian studies (University of Geneva). She has worked as a substitute teacher in high schools and as a coordinator in education departments of various contemporary art institutions across Russia and Europe, where she has co-organized situated educational projects to reconsider cultural and political categories. Some projects include *Tracings Out of Thin Air* (2015–2018), *Invisible Archives Marseille* (2018–2020) and *Educational U-turn. Who else is producing knowledge in culture?* (2021). She is currently a PhD candidate at the Centre for Social Studies of the University of Coimbra, with a Foundation for Science and Technology (FCT) scholarship. Joana's research has been published in journals such as *n.paradoxa*: international feminist art journal, *Research in Arts & Education*, or *Third Text*.

Julien De Muynke & Stéphanie Peichert (Talkartive)
Julien Ferrando (Aix-Marseille Université, CNRS, Institut D’Ethnologie et
d’Anthropologie Sociale (IDEAS)
Mylène Pardoën (Maison des Sciences sociales et des Humanités Lyon/Saint-
Etienne, CNRS)

Ekko of Palais des Papes: An Immersive Experience Through the Soundscapes of Medieval Polyphony

This paper presents Ekko of Palais des Papes, an immersive auditory experience that revives the sonic identity of the 14th-century papal residence in Avignon. While the visual grandeur of this Gothic palace is often highlighted, its musical heritage - particularly the development of polyphonic chant as a defining liturgical feature - can now be shared with visitors thanks to the interdisciplinary research project Hear the Sound of Ars Nova, which brings together musicologists, acousticians, and soundscape archaeologists. During this period, liturgical music underwent a major transformation. Initially considered controversial, polyphonic chant gradually became central to papal ceremony. Musical roles were professionalised, specialised singers were brought from northern Europe, and a monumental chapel was ultimately constructed to enhance the acoustic and ceremonial quality of musical performances. Ekko brings this history to life through sound. Historically-informed performances of the Ars Nova repertoire were recorded by a vocal ensemble and auralized using a virtual reconstruction of the chapel’s acoustics, offering a faithful rendering of how this music may have resonated in its original setting. Visitors access the experience through a mobile app with indoor and outdoor geolocation. As they move through key palace locations, their position triggers spatial audio pieces including reconstructed historical soundscapes, room acoustics, and a narrative alternating between a fictional character and expert testimonies. All content is delivered in dynamic binaural audio via head-tracked headphones. Ekko demonstrates how sound can act as both content and medium for mediation. By activating the site’s intangible heritage through immersive storytelling and spatial sound, the project offers a sensory re-entry into the 14th century - allowing visitors to engage with the architecture not only as a visual monument, but as an acoustic space shaped by music, voices, and ritual.

Julien De Muynke holds a Ph.D. in acoustic heritage reconstruction from Sorbonne University and is a researcher in spatial audio at Eurecat, Technology Centre of Catalonia, Barcelona. He is also a co-founder of the cultural mediation agency Talkartive, where he leads the creation of spatial audio content and the development of technological aspects of visitor experiences. His work focuses on heritage room acoustics, historic soundscape reconstruction, and the integration of these elements into immersive experiences at heritage sites such as Notre-Dame de Paris and the Palais des Papes. He explores the combination of historical soundscapes and storytelling in 3DoF or 6DoF virtual auditory environments to enhance visitor engagement.

Stéphanie Peichert is a specialist in cultural mediation and audience engagement, with over 10 years of experience in renowned institutions such as the Louvre-Lens, Palau Güell, and Gran Teatre del Liceu. Trained as an anthropologist, she brings social science methods into her creative process, crafting experiences rooted in observation, empathy, and narrative intelligence. Her expertise lies in designing mediation strategies that are both rigorous and emotionally resonant—bridging research and public experience. As co-founder of Talkartive, she develops immersive formats that place sound and storytelling at the heart of cultural encounters. Stéphanie works closely with museums, researchers, and

artists to create meaningful, inclusive visitor journeys that reflect both the depth of heritage and the diversity of contemporary audiences.

Julien Ferrando is an Associate Professor specialising in early music and new technologies at Aix-Marseille University. As a member of the IDEAS research CNRS unit, his work focuses on the reinterpretation of medieval music in the modern era through new technologies, including archaeoacoustics. He leads the HeSoAN project, reconstructing the papal chapel of Avignon. He also studies the history of sound in early talkies (Marcel Pagnol archives) and film music (1930–1950). Alongside his research, Julien Ferrando is a musician, performing on historical keyboard instruments like the portable organ and clavicitherium.

Mylène Pardoën is a sound heritage archaeologist, scientific expert for the restoration of Notre-Dame de Paris and the RT MAESTRO project. A research engineer at CNRS and a Doctor of Musicology, she specializes in reconstructing historical soundscapes (archaeology of sound landscapes). Based at the MSH-LSE in Lyon, she works on projects such as Bretez (a 5D reconstruction of 18th-century Paris) and focuses on preserving intangible cultural heritage, including the sensory aspects of craftsmanship (ESPHAISTOSS project). Her work provides a sensory reading of history. Selected for the Innovatives awards in 2015, 2017, 2019, 2022, and 2024, it has applications in sound design for heritage sites and museums. She has received numerous awards, including a CNRS Crystal in 2020, a Silver Gesture (Arts and Crafts and Memory) in 2021, a Care d’Or 2023 (Research and Application), and the Suzanne Srodogora Prize in 2021.

LIGHTENING PROJECT DEMO

Bhavisha Panchia (Germany)

Playing it Back: Sonic retorts and Listening as a Curatorial Methodology

This presentation explores sound as a counter-archival gesture—a method of engaging with the affective and political residues of extractive institutions—focusing on and expanding from the sound essay *Imagine you're in a museum. What do you hear?*, created in response to the Musée d'Archéologie Méditerranéenne and the Musée des Arts Africains, Océaniens, et Amérindiens in Marseille. The curated collage weaves together archival recordings, musical fragments, and interview excerpts to interrogate the sonic residues of colonial modernity within museological institutions. Drawing upon the voices of archives, authors, documents, and musicians, it speaks back to distant and recent histories, exposing the colonial mechanisms of control and the injuries inflicted upon cultural heritage. Working within the theoretical framework of “playing it back,” I will explore methodologies for listening back to archival material as a form of sonic retort. Here, the retort is conceived as a performative gesture—an action and a sound—that challenges the institutional voices shaping the circulation and meaning of displaced and dispossessed cultural objects. Questions this presentation seeks to raise include: How can we listen to systems of colonial modernity, to their extractive and accumulative logics, and to the acoustic impossibilities of museum objects?

Bhavisha Panchia is a curator and writer of contemporary art. Her curatorial and written work centres on the social, cultural and ideological signification of sound and music in contemporary culture. With an interest in auditory media's relationship to geopolitical paradigms, anti/postcolonial discourses and imperial histories, she considers how we can critically listen back to listen forward. She has curated programs and exhibitions locally and internationally, some of which include *Sounding a Black Grammar* (New York, 2023), *Sounding the Void, Imaging the Orchestra V.1*, A4 Arts Foundation (2019), ‘32: The Rescore, Sharjah Art Foundation (2019), and *Buried in the Mix*, MEWO Kunsthalle (2017). Panchia holds a BA Fine Arts Degree and MA History of Art Degree from the University of the Witwatersrand, an MA in

Curatorial Practice from the Center for Curatorial Studies at Bard College, New York, and a PhD in Art History from Rhodes University, Makhanda.

Martina Valášková (Museum of Prague, Czech Republic)

Soundscape as Education: Engaging Communities through Listening, Memory, and Ecology

The Museum of Prague is embarking on a transformative program that utilizes sound as a tool for environmental and cultural education. Inspired by the work of R. Murray Schafer, the World Soundscape Project, and Pauline Oliveros's concept of deep listening, the Museum is developing a range of workshops, sound walks, and public events designed to enhance active listening and soundscape awareness within our community. In 2025, we are launching a series of activities that explore the dynamic interplay between sound, the environment, and cultural memory. One of these activities is a workshop and live stream set in a protected natural area near Prague, which forms part of the global Soundcamp initiative. This initiative unites communities worldwide in the shared act of experiencing and recording the natural world at sunrise. Participants are introduced to acoustic ecology through attentive listening and field recording, experiencing the gradual shift from geophony and biophony to anthrophony. The event not only enhances individual appreciation of natural soundscapes but also ties into global soundscape monitoring efforts, inviting participants to contribute to citizen science projects focused on biodiversity. Moreover, we encourage exploration through sound walks during which participants will delve into the city's acoustic heritage, uncovering its bells, silences, and historical soundmarks. Sound can serve as a dynamic medium through which communities can engage with and bodily experience key historical moments and events. Through these initiatives, the museum seeks to nurture greater sensitivity to sonic environments, enhance ecological awareness, and provide ways for our community to engage with nature, culture, and the urban landscape through the lens of sound.

Martina Valášková is a creative educator at the Museum of Prague with a strong interest in sound, ecology, and public engagement. She previously worked at the ecological NGO Arnika, where she developed and produced the podcast *Město pro život*, focusing on urban sustainability and incorporating field recordings as a key narrative element. Her work spans community education, environmental awareness, and innovative audio practices in the cultural sector. With experience in curating soundwalks, organising public events, and managing community programmes, she brings an interdisciplinary approach to museum education. Martina holds a bachelor's degree in humanities from Charles University in Prague. Her current practice is informed by deep listening, acoustic ecology, and the potential of sound as a perceptual and educational medium.

Justin Peterson (Field Museum of Natural History, USA)

First Kings of Europe: Bronze to Iron Through Sound

The First Kings of Europe was a groundbreaking exhibition at the Field Museum of Natural History in Chicago. Curated by Bill Parkinson and Attila Gyucha in collaboration with 26 institutions from 11 countries across the Balkan Peninsula, the exhibition traced the

anthropological evolution from Neolithic egalitarian societies to Iron Age monarchies. More than 700 artifacts—from stone sculptures and Bronze Age burial objects to intricate iron weaponry and gold headdresses—helped tell this sweeping story. As sound designer, I was tasked with creating an immersive soundscape that complemented large projection-mapped forests, scent machines, and a life-sized funeral pyre diorama. I composed seven original works: three each for the Bronze and Iron Ages, plus one for a short narrative film. Drawing from archaeological and ethnographic insights, I used period-evocative instrumentation and compositional techniques. The Bronze Age pieces rely on voice, flute, and strings to evoke a somber, ritualistic atmosphere, while the Iron Age works employ broader orchestration to reflect the grandeur—and potential excess—of royal life. Beyond the music, I contributed environmental sound design using region-specific bird calls, village ambience, copper smithing, and horseback riding, which underscored key moments in the exhibit. The soundscape was crafted to support the exhibition's deeper narrative: not to glorify kings, but to illuminate the lived experiences and social transformations of early European communities. By integrating music and ambient sound, the design helped place visitors within a rich historical context, enhancing both emotional resonance and intellectual engagement.

Justin Peterson - Field Museum of Natural History, Chicago, USA

I come from a background in jazz and classical music performance and composition. I studied Jazz Performance at the University of Nevada, Las Vegas, before working as a freelance musician. After COVID, I began exploring composition and audio engineering as new ways of working with sound, which led to a role as an exhibits media technician at the Field Museum of Natural History in Chicago. Today, I help master and archive audio from past and upcoming exhibits, and I also compose music and create sonic landscapes.

Thomas Spring (Germany)

Sound of Freedom

SOUND INSTALLATION in one or more museums in Berlin and Paris, and an audio app that can be listened to at the original sites, regardless of location. The history of sound is still underrepresented in museums. When sounds do appear, they are usually characterized by an illustrative or cognitive understanding. They tend to be used for atmosphere, as a background to meaning, e.g. music is not music but mood, etc. Or it serves as a spoken text, an interview, or as an original sound to announce important events. In contrast, the installation under discussion here, on the border between art and science, aims to focus on the SOUND OF FREEDOM AS NOISE in a very positivistic and quasi raw way. At the heart of the work is an auditory comparison between the original sound recordings of the so-called BERLIN WALL WOODPECKERS, who came together internationally in the days of the fall of the Berlin Wall on November 10, 1989, and physically approached the concrete wall with their tools, and the attempt of an ARCHAEOLOGICAL SOUND RECONSTRUCTIONS OF THE DEMOLITION OF THE BASTILLE IN PARIS, which took place surprisingly quickly from July 15 to the beginning of November 1789, after all a building complex of 14,500 square meters and 50,000 cubic meters of stone. Two revolutionary events, 200 years apart, in a sound comparison that can take on musical traits. Both world-historical events that became synonymous with liberation and in which the RAPID DEMOLITION OF A SYMBOLIC BUILDING took center stage. THE TONE, THE SOUND, TAKES CENTER STAGE. Texts, images and videos are secondary additions and explanations, provide information and hints. In other words, the

exact reversal of the usual practice.

Thomas Spring lives and works in Berlin as a curator, exhibition organizer, museum developer and artist. As a curator and exhibition organizer, he developed a theatrical exhibition format for the EXPO 2000 theme park in Hanover with the dance theater FUTURE OF WORK. The exhibition SCIENCE & FICTION united artists and scientists and was shown from 2001 to 2006 in various museums in Germany, Europe and Japan and at the Nobel Museum in Stockholm. His most recent major projects as a curator and project developer include the development of the STATE MUSEUM OF ARCHEOLOGY in Chemnitz from 2007 to 2012 and the MAJOR STATE EXHIBITION ON INDUSTRIAL CULTURE IN SAXONY from 2016 to 2020. In addition, there are numerous smaller exhibition projects for the MUSEUMS OF THE LEIBNIZ ASSOCIATION and the GERMAN HYGIENE MUSEUM DRESDEN. He was a member of the advisory board for the City of CHEMNITZ'S CAPITAL OF CULTURE application. Studies in Painting in the Städelsschule, Frankfurt/M. Magister Artium in Philosophy, Free University of Berlin.

Will Worsly, Sam Britton, Tanya Auclair (CODATOCODA, London, UK)

Coda to Coda : Sound as an Artefact in the V&A East' 'Why We Make' Permanent Galleries

The V&A East is a new museum of art and design in London, aiming to:

"... platform diverse, global stories, addressing the most pressing issues of our time, and champion the pioneering and radical visionaries of the past and present to inspire future makers and critical thinkers."

Within this framework, Coda to Coda were commissioned to help design and produce a new soundscape for the museum's 'Why We Make' permanent galleries.

Our winning submission foregrounds the role sound can play in personifying and contextualising over 500 objects on display in the galleries. To do this we first created an 'audio schema' that allowed us to categorise each object through a specific descriptive capacity of sound: Sounds of the Object

Sounds made when using the object

Sounds of the making of the object

Atmospheric Sound:

Sounds of the place or places the object depicts

Sounds of where the object is used

Once classified, 5-10 minute long sound artefacts that personify each object were produced using a combination of field recordings and detailed foley sound. Each of these sound artefacts was then spatialised relative to the position of the object they describe in the gallery and sequenced generatively in software using bespoke compositional rules authored by ourselves, in collaboration with the gallery curators. This designed variation enabled us to control the compositional form and choreography of sounds across the gallery space, whilst also allowing for novel juxtapositions, dialogues and links between objects. The result is a vibrant, fluid, large scale generative piece of 'musique concrète' that activates the objects, bringing them out from behind the glass and into the gallery space.

Coda to Coda is an award winning sound and music production studio based in London, creating sound for museums and exhibition spaces internationally, working in close collaboration with many renowned

exhibition designers and digital experience agencies for over a decade. Our commitment to supporting both the curatorial objectives of these experiences and their design from the ground up means that we have consulted and advised on all stages of technical and creative design, delivering a fluency and coherence with regard to sound as a whole across the many different specialisms involved.

Joshua Woolford (UK)

The Five Portals: Live Performance, Sonic Interventions and Alternative Realities in Museum and Gallery Spaces

Through live performance, sonic interventions and a series of sound pieces commissioned by Tate at the end of my year long residency titled 'New Dialogues with Sound', I have been exploring the transformative potential of sound and movement in the visitor experience to the Gallery as well as the (re)interpretation of artworks. Providing factual historical context as well as speculative future imaginings and personal reflections, woven together as an act of resistance against homogenous experiences of creative environments.

The series of 6 sound pieces (inserted into the gallery space and played live next to each of the 6 artworks they were responding to) and 2 live performances: 'The Five Portals' and 'Looking at Shostakovich Quartet No. 15 opus 144, a painting by Guyanese artist Aubrey Williams, 1981' each approached sound and sounds relationship to art differently. Forming part of the Tate Britain Queer and Now festival (2023) and looped for 12hrs - 'The Five Portals' was a sonic intervention which disrupted the gallery space, offering alternative ways of navigating the institution and collections on display. Exploring the directions splitting off from the Rotunda space as different elements (air, water, fire, earth, void) which were ascribed sonic cues and samples in order to transport audiences into these varying environments. From 6:00 - 6:30pm the soundscape was 'activated' as I layered new melodies, distortion and vocals on to the looped soundscape - exploring the relationship between sound and movement, while expressing my intentions to discover alternative ways of being. In 'Looking at Shostakovich...' my response was more direct. In conversation with the painting by Aubrey Williams I re-inserted the classical music track which inspired the visual, and went on to distort and layer sound in order to de/re-construct the piece and our relationship to it.

Joshua Woolford is a transdisciplinary artist working between performance, painting, sculpture, sound, video, and installation. Their work is rooted in cultural research, drawing from literature, music, and art, as well as their own personal experiences of being a member of the queer Black Afro-Caribbean diaspora living in England. Alongside their artistic practice, Joshua takes on design commissions and lectures at both UAL (London College of Communication) and the Royal College of Art (School of Architecture). Through their practice, Joshua acknowledges and confronts experiences of violence, aggression, and misalignment through installation, sound, language and their body. They embrace reflection, transition and movement as powerful and disruptive states which provoke critical dialogues. Notable exhibitions include Van Abbemuseum in Eindhoven, Somerset House, Black Cultural Archives, the V&A, Gucci flagship store, Camden Art Centre and Tate Britain.

Alejandra Borea (Peru)

Acoustic Ecologies through the Guarding Ear

"This presentation is both a theoretical reflection and an artistic performance on the topic of acoustic ecology of the museum from the perspective of the art guard.

While the so-called sonic turn and the rise of medialities have long entered institutional spaces, sound in the museum is still mostly framed through curatorial, artistic, or audience-centered lenses. Instead, I focus on the figure of the art guard –we who embody a double position: holding a low-status role within the institutional hierarchy while fully inhabiting the museum's acoustic space. Drawing on auto-ethnographic research carried out during my work as a guard at a contemporary art center, I explore how sound constitutes a framework of labor, surveillance, and care. Once tasked solely with surveillance, guards now perform a durational listening labor: activating and deactivating installations, mediating visitor experiences, and enduring the drones, voiceovers, sonic pulses, and relentless loops of media artworks. In doing so, we enact an embodied practice that combines care, surveillance, and technological mediation, attuning ourselves to the infrastructures of labor that pulse beneath the institution's official discourses. Through first-person diary readings, the performance expresses the tense relationship between the museum as a site of sonic display and the act of listening from its margins. These entries, grounded in a situated perspective (Haraway), reflect on the museum's acoustic experience as heard with and through the guards. In doing so, they engage in a practice of "uncuration" (Voegelin) the institutional soundscape, revealing the museum not as a neutral space of display, but as a complex site of listening shaped by affect, labor, and acoustic intensity."

Alejandra Borea Lima, 1993. Berlin-based musician, sound artist, and researcher with a master's in philosophy, specializing in the phenomenology of listening and sound studies. She writes about music and sound for various cultural platforms and is actively involved in Berlin's music scene. Since launching her solo project in 2020, she has released three EPs that explore sound archives of obsolete communication technologies and their post-memorial resonances in the digital realm. Her work has been presented at festivals across the Americas and Europe, as well as in installations in Lima, Berlin, and New Hampshire. She currently runs the radio station of the independent publisher Consuelo Press and works as an independent researcher.

David Littlefair (UK)

Interpreting with Sound: Using Audio and Composition to let Disabled People Interpret Museum Collections

I am an artist, museum learning professional and composer working in London and North England. I will demonstrate some of the technology and methodology used in two recent sound and composition projects working with museums in highly deprived, post-industrial areas of North East of England and alongside people with Autism Spectrum Condition. My project 'Wheresoever They Are, In Any Measure' (funded by Sound and Music) at Sunderland Museum, and 'Westoe Colliery: the Sounds of Our Past' (funded by Historic England) at Woodhorn Museum.

I will demonstrate how I have used gesture based and touch activated instruments, experimental music techniques and software, and a variety of facilitation methods to help disabled and neurodiverse people give their own interpretations to museum collections, exploring the ideas that drove the English Civil War and the lives of mineworkers. These projects are a way of using new technology, sound and performance as a means of allowing a wider breadth of participation in heritage. As an artist that has spent a large amount of my career working alongside disabled people, I/we try to make projects with the Social Model of Disability in mind- and our creative technological approach, as with the museum collection items that we use for inspiration, are directly chosen in response to the interests needs and abilities of the neurodiverse participants. Working with sound in this way gives us a very easy and malleable way of engaging hard to reach people and letting them take control of their culture.

David Littlefair is a heritage learning professional and community artist working in the North East of England. He has worked at London Transport Museum, Sunderland Museum and on heritage project commissions for Historic England, Arts Council England, Sound and Music and others. His work involves using sound and audio to allow disabled and neurodiverse people to creatively interpret industrial and political heritage in one of the most deprived areas of England.

Frederico Pereira & Emanuel Sousa
(CCG/ZGDV Institute, University of Minho, ISISE PT)
Carlos Silva (Outsystems, PT)

Sounds of Isolation – Stories from the Peniche Fortress prison

The prison system at the Peniche Fortress imposed methodical isolation of prisoners, permanent vigilance, a dreary diet, deprivation of physical activity, restricted contact with the outside world and even torture. This work describes the development of an immersive audio guide for the National Museum of Resistance and Freedom located in this same Peniche Fortress (Portugal), which reconstructs stories of former political prisoners - some told in the first person. Created by a multidisciplinary team, the audio-guide complements the physical exhibition space, augmenting it with a rich, historically representative aural environment designed to enhance visitor emotional engagement with the exhibition subject matter. It explores the powerful synergy between sound and visual elements to perceptual processing, supporting the storytelling and narration of factual events. The audio content combines dialogue, narration, soundscapes and music. Spatial audio techniques - including on-site recordings in the Fortress grounds and Ambisonic soundscape synthesis - and dramatic live re-enactments by actors of historical events were employed for authenticity and immersion. Visitors access the guide through headphones, divided in five sections, each complementing the different exhibition zones, and available in four languages. Outcomes, implementation requirements and prospects of audio immersive technologies for visitor experiences in the museum context are discussed.

Frederico Pereira holds a Master's degree in Audio and Acoustics from the University of Sydney and is currently a PhD student at the University of Minho, where he is developing a research project focused on the acoustics of vehicle-pedestrian interaction. Since 2018, he has been part of the Human-Technology Interaction and Robotics (HTIR) team at the CCG/ZGDV Institute, working as a development technician and researcher. His main research and development activities include acoustic perception, spatial audio, and signal processing, with a particular emphasis on manipulation and auralization for virtual reality environments. He is the author and co-author of several scientific articles published in the fields of psychophysics and acoustic engineering. Alongside his academic work, Frederico is a theatre sound designer with credits on several professional productions.

Carlos Silva is a Product Designer and UX Researcher with a strong foundation in both academia and industry. He merges his unique background in design, psychology, and informatics to create innovative digital products across diverse fields, from automotive and healthcare to software and immersive media. With a PhD in Human-Computer Interaction, Carlos's expertise is rooted in perceptual research for improving immersive Virtual Reality. Having transitioned from a research career, he now applies his knowledge to industry, currently serving as a Product Designer at OutSystems. At OutSystems, he's at the forefront of shaping the user experience for their innovative low-code platform, which is revolutionizing software development.

Emanuel Sousa is the Head of the department for Human-Technology Interaction and Robotics, at the CCG/ZGDV Institute, in Portugal. He is also an associated researcher at the University of Minho, Portugal. He holds a MSc (2008) in Electronics and computers and a PhD (2015) in robotics, from the University of Minho (Portugal). His main research interests include the fields of Artificial Cognitive Systems, Extended Reality, Human-Machine Interaction, Human Perception and Road Transportation Safety. He has co-authored several peer-reviewed publications (journal, conference proceedings and book chapters).

Schofield, Anna Bramwell-Dicks & Jude Brereton (UK)

Creating Accessible, Immersive Audio Heritage Experiences

Museums and heritage sites are increasingly interested in working with new technologies, such as immersive audio, to create engaging experiences. To ensure that innovations in immersive audio provide accessible experiences, it is important that disabled people are involved throughout the creative process. Working with audiences to create experiences (co-creation) is an important part of contemporary museum practice. However, co-creation is often underused when working with new, immersive technologies, especially with regard to accessibility. In this project, we aim to explore the question: How can we create accessible, immersive audio heritage experiences? To answer this question, we are undertaking a case study, co-creating an accessible, immersive audio experience at St Mary's Abbey, York, UK. In this presentation, we will present an overview of approaches to co-creating heritage experiences illustrated by several case studies reported in the literature, and examine the specific contexts of co-creating for accessibility and co-creating immersive audio experiences. We will report on findings from semi-structured interviews conducted with staff at York Museums Trust (YMT), the charity that looks after the abbey. These were undertaken in order to better understand YMT's current approaches to audience collaboration, and to ensure that the new co-created experience aligns with its vision for audience engagement. We will discuss how findings from the literature and interviews will inform plans for co-creation workshops

with disabled audience members. Our case study will help to inform best practices for creating accessible, immersive audio heritage experiences, and for navigating relationships between museums, their audiences and external partners, such as researchers or technology companies.

Jesse Stewart is an award-winning composer, percussionist, artist, and educator dedicated to reimagining the spaces between artistic disciplines. His music has been documented on over twenty recordings including Stretch Orchestra's self-titled debut album, which was honoured with the 2012 "Instrumental Album of the Year" Juno award (the Canadian equivalent of a Grammy). He has been widely commissioned as a composer and artist. His work has been heralded by critics and journalists around the globe who have described it as "truly exciting" (Musicworks 76), "exceptional" (Cadence Oct. 2002), "phenomenal" (Cadence Nov. 1999), "ingenious" (Exclaim! June 2006), and "brilliant" (Truths for Serious Drummers, 2012). "Stewart quietly opens the door for us to a limitless world of delicate sonic beauty" writes Randy Raine-Reusch in Musicworks 97. "Highly recommended ear-cleansing" states a review in Italy's Touching Extremes (2007). "Jesse Stewart is an eloquent and poetically powerful percussionist, composer, improviser and teacher—a man of ideas and inventions," writes jazz legend William Parker. "He's extraordinary," states creative polymath Michael Snow, "he is constantly surprising." OttawaJazzScene describes him as "one of the most innovative musicians in Canada" (2015). Jesse Stewart is a faculty member in Carleton University's School for Studies in Art and Culture in Ottawa where he is the Head of the Music program. He is also an Adjunct faculty member in the University of Ottawa's Visual Arts department.

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