

DAY 1 — FRIDAY, 17 OCTOBER

09h30–10h00 Registration

10h00–10h40 Opening — **Sound in Museums 2025** + INET-md's Thematic Line **Heritage(s), Archives and Museums** **ROOM 2.1**

10h45–11h45 **FULL PAPERS SESSION —**
SOUND AS LIVE PERFORMANCE 1
ROOM 2.2

Chair: Filipa Magalhães

→ Carmen Noheda, Complutense
Institute of Musical Sciences,
Madrid, Spain
**"Don't Forget the Ears":
Performance and Live Arts
Listening In at MNCARS**

→ Lewis Gibson, Royal Holloway
University of London, UK
**Reconstructing Memories Through
Sound**

FULL PAPERS SESSION —
SPACE IN SOUND IN MUSEUMS 1
ROOM 2.1

Chair: Birgitte Folmann

→ Sarah Lappin, Queen's Univ.,
Belfast, UK
**House Music: curating the
sonic experience in Modernist
house museums**

→ Florian Wiencek, Musealisten,
Vienna, Austria
**Sonic Histories –re-imagine
built histories with spatial sound
experiences**

FULL PAPERS SESSION —
MUSIC MUSEUMS AND SOUND
ARCHIVES 1 ROOM 0

Chair: Maria João Albuquerque

→ Jacob Kreutzfeldt & Mads
Kullberg, Knowledge Centre for
Sonic Cultural Heritage / Struer
Museum, Denmark – **Dumb
Artefacts and Loud Occurrences:
Sonic Cultural Heritage in Danish
Museum Collections**

→ Maria Szymanska-Ilnata,
The Asia and Pacific Museum,
Warsaw, Poland
**The Sound Zone – an exhibition
dedicated to the musical cultures
of Asia and Oceania at the Asia
and Pacific Museum in Warsaw**

11h45–12h15 Coffee break 30'

12h15–13h15 **SHORT PAPERS SESSION — MIXED**
ROOM 2.2

Chair: Edward Ayres de Abreu

→ Eleonora Pipia, University of
Bologna, Italy
**In-Gallery instruments: Leonardo
Da Vinci musical engineer in Milan**

→ Solange Glasser, Ben Loveridge &
Zinia Chan, University of Melbourne,
Australia
**Seeing Sounds in Museums:
Virtual Reality as a Canvas for
Synaesthesia**

→ Karolina Tatar, University of
Turin, Italy
**Sensitising Music Museum Visitors
to the World of Tuning**

→ David Scott, Glasgow Museums,
Scotland
**Listening to the Past, Sounding
the Present: Sonic Reimagining at
The Burrell Collection**

SHORT PAPERS SESSION —
SOUND AS ART 1 ROOM 2.1

Chair: Tom Everett

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

→ Julianne Chua,
Humboldt-Universität zu Berlin,
Germany – **Poor Acoustics: Rirkrit
Tiravanija's DAS GLÜCK IST NICHT
IMMER LUSTIG**

→ Motoki Ohkubo, Soai University,
Sendai, Japan – **Unplayed
Performances: AI-Controlled
PONG and Recorder Sonification in
Interactive Sound Installations**

→ Rukudzo Kanyemba, Norway
**Compositional Approaches for
Exhibition Artefacts**

→ Yiding Zhang, University of Wales
Trinity Saint David, UK – **Bouncing
Dialogues: Sound, Movement, and
Resonance in museum spaces**

13h15–14h45 Free lunch

14h45–16h00

FULL PAPERS SESSION —
SOUND AS AN ‘AMBIANCE’ /
SOUNDTRACK 1 ROOM 2.2

Chair: Jay Finney

→ Luca Formentini,
Composer/Sound artist
*Sonic Dialogues with Museums,
From Field Recordings to Musical
Composition: Investigating
Soundscapes and Human Presence
in Art Spaces*

→ Wenyan Wang, Nanjing Museum,
China
*Designing Narrative Environments:
Reframing Sound as Ambiance
in Museum Exhibition Practice*

→ Kamilla Hjortkjær, Greve Museum,
Denmark
*Hearing and Feeling Thread.
Sonic Amplification and Bodily
Resonance in an exhibition
with a ‘Craft Wellness Clinic’*

FULL PAPERS SESSION —
SOUND AS A MODE FOR CROWD
CURATION 1 ROOM 2.1

Chair: Holge Schulze

→ Madeleine Leclair, Museum
of Ethnography, Geneva, Suisse
*Afrosonica - Soundscapes:
An exhibition Exploring the Power
of Music and Sound to Create
Connections*

→ Stefania Zardini Lacedelli,
University of Leicester, UK
& Carlo Presotto, La Piccionaia, Italy
*Silent Play: A Performative
Approach to Soundwalking in
Museums*

→ Jemily Rime, Anglia Ruskin
University, Cambridge, UK
*Participatory podcasting in cultural
heritage contexts: lessons learned
from a pilot project*

16h10–17h30

FULL PAPERS SESSION — MIXED
ROOM 2.2

Chair: Gabriele Rossi Rognoni

→ Juan Chattah, University of Miami,
USA – *Toward a Cognitive-Semiotic
Framework for Sound in Museums*

→ Anna Paola Fabbrocino,
Conservatorio di Musica Agostino
Steffani - Università degli Studi di
Padova, Italy
*Musical heritage valorisation:
a thematic route in non-music
museums*

→ Camilla Brunazzo Chiavegato,
Cataloguer/archivist, Fondazione
Biennale di Venezia (Archivio Storico
delle Arti Contemporanee), Italy
*Music & Painting. Moulding Time
& Space in Museums*

SHORT PAPERS + LP DEMO
SESSION — MIXED ROOM 2.1

Chair: Cristina Fernandes

→ Anastasia Chourmouziadi
& Maria Kousoulakou, University
of the Aegean, Greece
*Sound fiction in a historic building:
narrative soundscapes of a Turkish
city-house in 19th cent. Ottoman
Crete*

→ Will Worsly, Sam Britton & Tanya
Auclair, CODATOCODA, London, UK
*Coda to Coda : Sound as an
Artefact in the V&A East’s ‘Why
We Make’ Permanent Galleries*

→ Frederico Pereira, CCG/ZGDV
Institute, University of Minho,
ISISE & Carlos Silva, Outsystems
& Emanuel Sousa, CCG/ZGDV
Institute, Portugal
*Sounds of Isolation – Stories from
the Peniche Fortress prison*

17h30–18h00 Coffee break 30’

18h00–19h00

Debate — *Shaping and reimagining sound in museums for the 21st century*,
with Gascia Ouzounian, Holger Schulze, Eric de Visscher, and Gabriele Rossi Rognoni
— moderated by Birgitte Folmann ROOM 2.1

DAY 2 — SATURDAY, 18 OCTOBER

09h30–10h45

FULL PAPERS SESSION —
MUSIC MUSEUMS AND SOUND
ARCHIVES 2 **ROOM 2.2**

Chair: Susana Sardo

→ Adilia Yip & Rémy Jadinon, Royal Museum for Central Africa, Belgium
Co-sounding an ethnographic musical instrument collection

→ Simina Oprescu, Romania
Sound of Matter

→ Diogo Alarcão & António Couto Pinto, ESML – Polytechnic University of Lisbon, Portugal
REVERB DATA – an acoustic heritage archive of significant Portuguese spaces

FULL PAPERS SESSION —
SPACE IN SOUND IN MUSEUM 2
ROOM 2.1

Chair: Jacob Kreutzfeldt

→ Mia Yates, Aarhus University, Denmark
Binaural Sound Experienced: An empirical study of the communicative qualities of binaural sound for museum visitor experiences

→ Ying Sun, Friedrich Schiller University Jena, Berlin, Germany
Exploring Sound-Driven Emotional Experiences in Cultural Heritage Interpretation

→ 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

FULL PAPERS SESSION —
SOUND AS ART 1 **ROOM 0**

Chair: Jonas Runa

→ Colin Tucker, indep. artist, Toronto, Canada
Sound (Art), Sensory Hierarchies, and the Racialization of Sensation

→ Renato Fiorito, Artist, Marta Ferrara & Marta Wróblewska, University of Gdańsk, Poland
Fragments of Silence. A context-specific sound performance for Cutting Clouds at the Museo Madre

→ João Ricardo, Évora University, Portugal
Little Composers at the Museum: the compositional processes in the PASEV game at Museu Nacional Frei Manuel do Cenáculo

10h45–11h15 Coffee break 30'

11h15–12h05

FULL PAPERS SESSION —
SOUND AS A MODE FOR
LECTURING 1 + TECHNOLOGY
IN SOUND IN MUSEUMS 1
ROOM 2.2

Chair: Emile Wennekes

→ Wiebke Thormahlen, Royal Northern College of Music & Jeanice Brooks, University of Southampton, UK
Sounding Erddig: Music, sound, and interpretation in historic house museums

→ 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

FULL PAPERS SESSION —
SOUND AS AN ARTEFACT 1
ROOM 2.1

Chair: Pedro Felix

→ 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

→ Anastasia Chourmouziadi & Konstantina Nikolopoulou, University of the Aegean, Greece
Building exhibition narratives with sound

12h10–13h10	LIGHTENING PROJECT DEMO SESSION — MIXED ROOM 2.2	SHORT PAPERS SESSION — MIXED ROOM 2.1	SHORT PAPERS + FULL PAPERS SESSION — MIXED ROOM 0
	Chair: Maria Mendonça	Chair: James Mansell	Chair: Duncan MacLeod
	➔ Alejandra Borea, Peru <i>Acoustic Ecologies through the Guarding Ear</i>	➔ Malcolm Troon, University of Sussex, UK – <i>Sonic Forecasts and Mediations at the Cutty Sark Clipper Ship, London and the Ħal Safleini Hypogeum, Malta</i>	➔ Frances Morgan, University of Huddersfield, Lincoln, UK <i>Amplifying sonic heritage: how histories of music and manufacturing inform the Marshall factory tour</i>
	➔ Martina Valášková & Zuzana Mitosinková, Czech Republic <i>Soundscape as Education: Engaging Communities through Listening, Memory, and Ecology</i>	➔ Joana Monbaron, Centre for Social Studies, University of Coimbra, Portugal – <i>Educational Soundscapes and Institutional Critique. Community Engagement Beyond the Curatorial</i>	➔ Biljana Jokić, Center for Applied Music, Serbia & Aleksandar Markovic, Center for Applied Music / EARTH PR <i>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</i>
	➔ Justin Peterson, Chicago, USA <i>First Kings of Europe: Bronze to Iron Through Sound</i>	➔ Andrea Santini & A. Pedrollo, Music Conservatory, Vicenza, Italy <i>Enhancing Sonic Agency in Museums: Branching Narratives and Multi-Modal Audio Experiences</i>	
	➔ Thomas Spring, Germany <i>Sound of Freedom</i>	➔ Emily Peasgood, Guildhall School of Music and Drama, London, UK <i>Listening Desk: Bridging Sound Archives and Museum Engagement</i>	➔ Dzifa Peters, Visual Artist and Researcher, Universidade Católica Portuguesa) <i>Angela Ferreira's Sonic Ways of Thinking: How to Create A Nexus</i>
	➔ Joshua Woolford, London, UK <i>The Five Portals: Live Performance, Sonic Interventions and Alternative Realities in Museum and Gallery Spaces</i>	➔ Julien de Muynke, Stéphanie Peichert, Julien Ferrando & Mylène Pardoën – <i>Ekko of Palais des Papes: An immersive experience through the soundscapes of medieval polyphony</i>	
13h10–14h25	Free lunch		
14h25–15h55	FULL PAPERS SESSION — SPACE IN SOUND IN MUSEUMS 3 ROOM 2.2	FULL PAPERS SESSION — SOUND AS ART 2 ROOM 2.1	FULL PAPERS SESSION — SOUND AS AN 'AMBIANCE'/SOUNDTRACK 2 ROOM 0
	Chair: Ed McKeon	Chair: Guillermo Blanes	Chair: Kamilla Hjortkjær
	➔ Patricio Calatayud, National School of Music, UNAM & Iskra Rojo-Negrete, Universidad Autónoma Metropolitana Cuajimalp, Mexico <i>Historical Reconstruction of the Sound and Musical Dimension in Mexico's Museums: Between Silence and Inter- and Transdisciplinary Curatorship</i>	➔ Samuel Perea-Díaz, Universidad Complutense de Madrid, Spain <i>How to make Sound in an Epidemic: Artistic Sonic Responses to HIV/AIDS</i>	➔ Emile Wennekes, Utrecht University, The Netherlands <i>Mirrored Memes: Music in the Museal Spaces of Pipilotti Rist</i>
	➔ Ricardo Gomes, Design ID, Lisbon, Poro <i>Sound as a gesture trigger in drawing education for museum practices: The 'Cave' example</i>	➔ Nika Jonas, Goldsmiths University, London, UK <i>Curating Pain, Curating Knowledge: Sound, Torture, and Evidence in the Work of Lawrence Abu Hamdan and poupeh missaghi</i>	➔ Aleksandar Markovic, Center for Applied Music / EARTH PR & Biljana Jokić, Center for Applied Music, Serbia <i>Synesthetic Spaces: Transforming the Visitor Experience with Applied Music in the Museum of Science and Technology in Belgrade</i>
	➔ Laudan Nooshin, City University of London, London, UK <i>Sonic Palimpsests: Aestheticizing Violence at the Qasr Museum (Iran)</i>	➔ Chimera Singer, USA <i>Muted Spaces, Resonant Bodies: Sound as Embodied Disruption in Museum Spectatorship</i>	➔ Birgitte Folmann, Head of Research, Reader, Sonic College & Jonas Kirkegaard, Ph.D. student, The Danish Design School and Sonic College, Denmark – <i>Altering the affective potential of the use of soundscapes in Museums exhibitions – a case study of World War II museums and memorial sites</i>

16h00–16h45	Wolfgang Schreiner (CEO NOUS Sonic), <i>Showcasing the Unseen: On the Impact of Acoustic Spatial Experiences in Exhibitions with NOUS Sonic</i> ROOM 2.1
16h45–17h15	Coffee break 30'
17h15–18h00	Concert — Simão Costa performs his <i>Beat With Out Byte</i> on a piano from the museum collection
18h00–18h15	Interval
18h15–19h15	Keynote — Manuel Faria (Musician composer, and producer CEO Indigo), <i>Towards a sound compositional 'etiquette' for museums</i> ROOM 2.1
19h30	Dinner

DAY 3 — SUNDAY, 19 OCTOBER

09h30–11h00	FULL PAPERS SESSION — MUSIC MUSEUMS AND SOUND ARCHIVES 3 ROOM 2.2	FULL PAPERS SESSION — SPACE IN SOUND IN MUSEUMS 4 ROOM 2.1	FULL PAPERS SESSION — MIXED ROOM 0
	Chair: Salwa Castelo-Branco	Chair: Eric de Visscher	Chair: Alcina Cortez
	→ Zhuolin Li, University of Leicester, UK <i>Embodiment and Materiality: A Phenomenological Approach to Digital Sound Archiving</i>	→ Octávio Inácio, Filipe Martins & André Mcdade, InAcoustics, Lisbon, Portugal <i>The Acoustics of the National Music Museum</i>	→ Ed McKeon & James Mansell, Birmingham City University, UK <i>Time Loops – Exhibiting Sound Technologies Through Performance</i>
	→ Jennifer Brian, Royal College of Music Museum, London, UK <i>Museum Folk: how Music Museums can use community co-creation to de-silo collections whilst fostering genuinely diverse access, research, engagement and collaboration</i>	→ Andrew Knight-Hill, University of Greenwich, UK <i>Composing Heritage and Place - Site-Sensitive Composition Practices Around and Beyond the Museum</i>	→ Katarzyna Jagodzinska, Jagiellonian University and MOCAM Museums of Contemporary Art, Krakow, Poland <i>Experiencing the university museum through sound</i>
	→ Devanney Haruta, Brown University, Rodes Island, USA <i>Keeping Instruments "Alive": Balancing Performance and Preservation in Musical Instrument Museums</i>	→ Marion Leonard, University of Liverpool, UK <i>Noisy spaces: bringing sound into conversation with museums</i>	→ John Beauchamp, Jagiellonian University in Kraków, Poland <i>Re-sounding industrial heritage: Towards a performative framework</i>
11H00–11h30	Coffee break 30'		

11h30-13h00	<div>LIGHTENING PROJECT DEMO + SHORT PAPERS SESSION — MIXED ROOM 2.2</div> <div>Chair: Andrew Knight-Hill</div> <div>→ Bhavisha Panchia, Berlin, Germany <i>Playing it Back: Sonic retorts and Listening as a Curatorial Methodology</i></div> <div>→ David Littlefair, London, UK <i>Interpreting with Sound: Using Audio and Composition to let Disabled People Interpret Museum Collections</i></div> <div>→ Jess Schofield, Anna Bramwell-Dicks & Jude Brereton, York, UK <i>Creating Accessible, Immersive Audio Heritage Experiences</i></div> <div>→ 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, Portugal <i>Oneiric Scores and the Dream Forum: Sounding Liminal Ecologies in Participatory Performance</i></div> <div>→ Lukas Lund, Bureau for Listening, Denmark <i>The Museum as a Listening Site</i></div>	<div>FULL PAPERS SESSION — SPACE IN SOUND IN MUSEUMS 5 ROOM 2.1</div> <div>Chair: Mia Yates</div> <div>→ Catalina Vicens, Kunstuniversität Graz/ Museo San Colombano, Italy <i>Beyond Sight: Creating Spaces for Sensory Inclusion</i></div> <div>→ Maria Mendonca, Kenyon College, USA <i>Exploring the role of sound in the reimagining of historic kitchen spaces: recent examples from the UK</i></div> <div>→ Jelmer Althuis, Sphere of Sound, The Netherlands <i>Intimate Sounds, Epic Impact: How Audio Contrast Creates Emotional Proximity to History</i></div>	<div>FULL PAPERS SESSION — MIXED ROOM 0</div> <div>Chair: Marion Leonard</div> <div>→ Duncan MacLeod, The Glasgow School of Art, UK <i>Between Museum and Landscape: Sounding the Space Between</i></div> <div>→ Mário Avelar, Universidade Católica Portuguesa, Portugal <i>An aesthetic awareness pertaining to the space through Bill Fontana's Sound Sculptures</i></div> <div>→ Francisco Leal, Portugal <i>The sound mise-en-scène</i></div>
13h00-14h30	Free lunch		
14h30-15h30	<i>Plural Hearings</i> —multimedia installations voting (First Session)	Guided thematic tours to the Museum	Free tours to the Palace
15h30-16h30	<i>Plural Hearings</i> —multimedia installations voting (Second Session)	Guided thematic tours to the Museum	Free tours to the Palace
16h30-17h00	Concert — Luísa Amaro plays in a Portuguese Guitar from the museum collection		
17h00-18h00	Coffee break / Informal networking time 60'	Carillon Concert	
18h00-19h00	Keynote — Gascia Ouzounian (Professor of Music, Oxford University), <i>Inaudibilities of the Sonic Museum</i> ROOM 2.1		
19h15-19h30	Closing session ROOM 2.1		