

DAY 1 – FRIDAY, 17 OCTOBER

09h30–10h00	Registration		
10h00–10h40	Opening – <i>Sound in Museums 2025</i> + INET-md's Thematic Line <i>Heritage(s), Archives and Museums</i> ROOM 2.1		
10h45–11h45	<p>FULL PAPERS SESSION – SOUND AS LIVE PERFORMANCE 1 ROOM 2.2</p> <p>Chair: Filipa Magalhães</p> <p>➔ Carmen Noheda, Complutense Institute of Musical Sciences, Madrid, Spain <i>“Don’t Forget the Ears”: Performance and Live Arts Listening In at MNCARS</i></p> <p>➔ Lewis Gibson, Royal Holloway University of London, UK <i>Reconstructing Memories Through Sound</i></p>	<p>FULL PAPERS SESSION – SPACE IN SOUND IN MUSEUMS 1 ROOM 2.1</p> <p>Chair: Birgitte Folmann</p> <p>➔ Sarah Lappin, Queen’s Univ., Belfast, UK <i>House Music: curating the sonic experience in Modernist house museums</i></p> <p>➔ Florian Wiencek, Musealisten, Vienna, Austria <i>Sonic Histories –re-imagine built histories with spatial sound experiences</i></p>	<p>FULL PAPERS SESSION – MUSIC MUSEUMS AND SOUND ARCHIVES 1 ROOM 0</p> <p>Chair: Maria João Albuquerque</p> <p>➔ Jacob Kreutzfeldt & Mads Kullberg, Knowledge Centre for Sonic Cultural Heritage / Struer Museum, Denmark – <i>Dumb Artefacts and Loud Occurrences: Sonic Cultural Heritage in Danish Museum Collections</i></p> <p>➔ Maria Szymanska-Ilnata, The Asia and Pacific Museum, Warsaw, Poland <i>The Sound Zone – an exhibition dedicated to the musical cultures of Asia and Oceania at the Asia and Pacific Museum in Warsaw</i></p>
11h45–12h15	Coffee break 30'		
12h15–13h15	<p>SHORT PAPERS SESSION – MIXED ROOM 2.2</p> <p>Chair: Edward Ayres de Abreu</p> <p>➔ Eleonora Pipia, University of Bologna, Italy <i>In-Gallery instruments: Leonardo Da Vinci musical engineer in Milan</i></p> <p>➔ Solange Glasser, Ben Loveridge & Zinia Chan, University of Melbourne, Australia <i>Seeing Sounds in Museums: Virtual Reality as a Canvas for Synesthesia</i></p> <p>➔ Karolina Tatar, University of Turin, Italy <i>Sensitising Music Museum Visitors to the World of Tuning</i></p> <p>➔ David Scott, Glasgow Museums, Scotland <i>Listening to the Past, Sounding the Present: Sonic Reimagining at The Burrell Collection</i></p>	<p>SHORT PAPERS SESSION – SOUND AS ART 1 ROOM 2.1</p> <p>Chair: Tom Everett</p> <p>➔ Iliana Diaz Lopez, Freelance Founder, Sound Artist & Producer at thefactorysound.com, London, UK & Maria Mendizabal, National Institute of Musicology Carlos Vega (INMCV), London, UK <i>Cosmovisional Sound Stories</i></p> <p>➔ Julianne Chua, Humboldt-Universität zu Berlin, Germany – <i>Poor Acoustics: Rirkrit Tiravanija’s DAS GLÜCK IST NICHT IMMER LUSTIG</i></p> <p>➔ Motoki Ohkubo, Soai University, Sendai, Japan – <i>Unplayed Performances: AI-Controlled PONG and Recorder Sonification in Interactive Sound Installations</i></p> <p>➔ Rukudzo Kanyemba, Norway <i>Compositional Approaches for Exhibition Artefacts</i></p> <p>➔ Yiding Zhang, University of Wales Trinity Saint David, UK – <i>Bouncing Dialogues: Sound, Movement, and Resonance in museum spaces</i></p>	

13h15–14h45	Free lunch	
14h45–16h00	<p>FULL PAPERS SESSION – SOUND AS AN ‘AMBIANCE’ / SOUNDTRACK 1 ROOM 2.2</p> <p>Chair: Jay Finney</p> <p>→ Luca Formentini, Composer/Sound artist <i>Sonic Dialogues with Museums, From Field Recordings to Musical Composition: Investigating Soundscapes and Human Presence in Art Spaces</i></p> <p>→ Wenyang Wang, Nanjing Museum, China <i>Designing Narrative Environments: Reframing Sound as Ambiance in Museum Exhibition Practice</i></p> <p>→ Kamilla Hjortkjær, Greve Museum, Denmark <i>Hearing and Feeling Thread. Sonic Amplification and Bodily Resonance in an exhibition with a ‘Craft Wellness Clinic’</i></p>	
	<p>FULL PAPERS SESSION – SOUND AS A MODE FOR CROWD CURATION 1 ROOM 2.1</p> <p>Chair: Holge Schulze</p> <p>→ Madeleine Leclair, Museum of Ethnography, Geneva, Suisse <i>Afrosonica - Soundscapes: An exhibition Exploring the Power of Music and Sound to Create Connections</i></p> <p>→ Stefania Zardini Lacedelli, University of Leicester, UK & Carlo Presotto, La Piccionaia, Italy <i>Silent Play: A Performative Approach to Soundwalking in Museums</i></p> <p>→ Jemily Rime, Anglia Ruskin University, Cambridge, UK <i>Participatory podcasting in cultural heritage contexts: lessons learned from a pilot project</i></p>	
16h10–17h30	<p>FULL PAPERS SESSION – MIXED ROOM 2.2</p> <p>Chair: Gabriele Rossi Rognoni</p> <p>→ Juan Chattah, University of Miami, USA – <i>Toward a Cognitive-Semiotic Framework for Sound in Museums</i></p> <p>→ Anna Paola Fabbrocino, Conservatorio di Musica Agostino Steffani – Università degli Studi di Padova, Italy <i>Musical heritage valorisation: a thematic route in non-music museums</i></p> <p>→ Camilla Brunazzo Chiavegato, Cataloguer/archivist, Fondazione Biennale di Venezia (Archivio Storico delle Arti Contemporanee), Italy <i>Music & Painting. Moulding Time & Space in Museums</i></p>	<p>SHORT PAPERS + LP DEMO SESSION – MIXED ROOM 2.1</p> <p>Chair: Cristina Fernandes</p> <p>→ Anastasia Chourmouziadi & Maria Kousoulakou, University of the Aegean, Greece <i>Sound fiction in a historic building: narrative soundscapes of a Turkish city-house in 19th cent. Ottoman Crete</i></p> <p>→ Will Worsley, Sam Britton & Tanya Auclair, CODATOCODA, London, UK <i>Coda to Coda : Sound as an Artefact in the V&A East’s ‘Why We Make’ Permanent Galleries</i></p> <p>→ Frederico Pereira, CCG/ZGDV Institute, University of Minho, ISISE & Carlos Silva, Outsystems & Emanuel Sousa, CCG/ZGDV Institute, Portugal <i>Sounds of Isolation – Stories from the Peniche Fortress prison</i></p>
17h30–18h00	Coffee break 30'	
18h00–19h00	Debate – <i>Shaping and reimagining sound in museums for the 21st century</i> , with Gascia Ouzounian, Holger Schulze, Eric de Visscher, and Gabriele Rossi Rognoni – moderated by Birthette Folmann ROOM 2.1	

DAY 2 – SATURDAY, 18 OCTOBER

09h30–10h45	<p>FULL PAPERS SESSION – MUSIC MUSEUMS AND SOUND ARCHIVES 2 ROOM 2.2</p> <p>Chair: Susana Sardo</p> <p>➔ Adilia Yip & Rémy Jadinon, Royal Museum for Central Africa, Belgium <i>Co-sounding an ethnographic musical instrument collection</i></p> <p>➔ Simina Oprescu, Romania <i>Sound of Matter</i></p> <p>➔ Diogo Alarcão & António Couto Pinto, ESML – Polytechnic University of Lisbon, Portugal <i>REVERB DATA – an acoustic heritage archive of significant Portuguese spaces</i></p>	<p>FULL PAPERS SESSION – SPACE IN SOUND IN MUSEUM 2 ROOM 2.1</p> <p>Chair: Jacob Kreutzfeldt</p> <p>➔ Mia Yates, Aarhus University, Denmark <i>Binaural Sound Experienced: An empirical study of the communicative qualities of binaural sound for museum visitor experiences</i></p> <p>➔ Ying Sun, Friedrich Schiller University Jena, Berlin, Germany <i>Exploring Sound-Driven Emotional Experiences in Cultural Heritage Interpretation</i></p> <p>➔ Andromachi Vrakatseli, National and Kapodistrian University of Athens, Greece <i>Sound art as aural architecture: the role of visual agents in the auditory spatial awareness of exhibition space</i></p>	<p>FULL PAPERS SESSION – SOUND AS ART 1 ROOM 0</p> <p>Chair: Jonas Runa</p> <p>➔ Colin Tucker, indep. artist, Toronto, Canada <i>Sound (Art), Sensory Hierarchies, and the Racialization of Sensation</i></p> <p>➔ Renato Fiorito, Artist, Marta Ferrara & Marta Wróblewska, University of Gdańsk, Poland <i>Fragments of Silence. A context-specific sound performance for Cutting Clouds at the Museo Madre</i></p> <p>➔ João Ricardo, Évora University, Portugal <i>Little Composers at the Museum: the compositional processes in the PASEV game at Museu Nacional Frei Manuel do Cenáculo</i></p>
10h45–11h15	Coffee break 30'		
11h15–12h05	<p>FULL PAPERS SESSION – SOUND AS A MODE FOR LECTURING 1 + TECHNOLOGY IN SOUND IN MUSEUMS 1 ROOM 2.2</p> <p>Chair: Emile Wennekes</p> <p>➔ Wiebke Thormahlen, Royal Northern College of Music & Jeanice Brooks, University of Southampton, UK <i>Sounding Erddig: Music, sound, and interpretation in historic house museums</i></p> <p>➔ Jacopo de Berardinis, Reham Alharbi, Eduardo Coutinho & Valentina Tamma, University of Liverpool, UK <i>All You Need Is Links: Enhancing Music Museums' Collections and Visitors' Experiences Through Connected Collections</i></p>	<p>FULL PAPERS SESSION – SOUND AS AN ARTEFACT 1 ROOM 2.1</p> <p>Chair: Pedro Felix</p> <p>➔ Tom Everett, Ingenium – Canada's Museums of Science and Innovation, Canada <i>Bridging the Sound Artefacts Divide: Using Historical Sound Recordings to Interpret Historical Sound Instruments, and Vice Versa</i></p> <p>➔ Anastasia Chourmouziadi & Konstantina Nikolopoulou, University of the Aegean, Greece <i>Building exhibition narratives with sound</i></p>	

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 Hal 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 Mitošinková, 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>	→ Dzifa Peters, Visual Artist and Researcher, Universidade Católica Portuguesa) <i>Angela Ferreira's Sonic Ways of Thinking: How to Create A Nexus</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>	
	→ 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 Pardon – <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 Cuajimalpa, 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, Portugal <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 missaghî</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 <p>Chair: Salwa Castelo-Branco</p> <p>↳ Zhuolin Li, University of Leicester, UK <i>Embodiment and Materiality: A Phenomenological Approach to Digital Sound Archiving</i></p> <p>↳ 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></p> <p>↳ Devaney Haruta, Brown University, Rodes Island, USA <i>Keeping Instruments “Alive”: Balancing Performance and Preservation in Musical Instrument Museums</i></p>	FULL PAPERS SESSION — SPACE IN SOUND IN MUSEUMS 4 ROOM 2.1 <p>Chair: Eric de Visscher</p> <p>↳ Octávio Inácio, Filipe Martins & André Mcdade, InAcoustics, Lisbon, Portugal <i>The Acoustics of the National Music Museum</i></p> <p>↳ Andrew Knight-Hill, University of Greenwich, UK <i>Composing Heritage and Place - Site-Sensitive Composition Practices Around and Beyond the Museum</i></p> <p>↳ Marion Leonard, University of Liverpool, UK <i>Noisy spaces: bringing sound into conversation with museums</i></p>	FULL PAPERS SESSION — MIXED ROOM 0 <p>Chair: Alcina Cortez</p> <p>↳ Ed McKeon & James Mansell, Birmingham City University, UK <i>Time Loops – Exhibiting Sound Technologies Through Performance</i></p> <p>↳ Katarzyna Jagodzinska, Jagiellonian University and MOCAK Museums of Contemporary Art, Krakow, Poland <i>Experiencing the university museum through sound</i></p> <p>↳ John Beauchamp, Jagiellonian University in Kraków, Poland <i>Re-sounding industrial heritage: Towards a performative framework</i></p>
11H00–11h30	Coffee break 30'		

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