

ICOM MUSIC and ICMEMOHRI PROGRAMME

The Landscape of Memory and Resistance through Music and Performance

12–13 November 2025
Dubai, United Arab Emirates

International Committee Sessions of ICOM DUBAI 2025:
ICOM 27th General Conference,
“The Future of Museums in Rapidly Changing Communities”,
11–17 November 2025



Conference Venue: Dubai World Trade Centre (DWTC)

For up-to-date schedules, locations, and ICOM General Conference events and activities* visit

<https://dubai2025.icom.museum/programme> and

<https://dubai2025.icom.museum/programme-details>

IC Sessions A, B, and C (in ICOM program as A-5, B-11, and C-5)

SCHEDULE AT-A-GLANCE

Wednesday, 12 November 2025

Session A (A-5): Displaced Peoples and Objects: Memory, Meaning, and Identity
14:30 – 16:00 <https://dubai2025.icom.museum/session-category/session-a-en>

14:30 Welcome remarks: Marie Marten, ICOM MUSIC Interim Chair and Jane Klinger, ICMEMOHRI Chair

Session Chair: Marie Martens		
14:40–14:50	1 Sebastian KIRSCH [Online]	Franz Ferdinand’s Global Journey and the Forgotten Instruments
14:50–15:00	2 Alla BAYRAMOVA	Reflection of Azerbaijan’s History in the Exhibits of the Music Museum
15:00–15:10	3 Kazuhiko SHIMA	Beyond Classification and Showcase, Part 2: Landscape of Japanese Minor Koto Tradition Crisis, and Korean Residents’ Music in Japan
15:10–15:20	4 Karolina Anna TATAR [Online]	The Town Crier as Musician and Messenger: Costume, Status, and Sound in Mid-19th Century Turin
15:20–15:30	5 Kathrin MENZEL [Online]	“[...] about the nature and role of musical instruments” – The Concept of Anonymity as an Organological Criterion in Bowed String Instruments
15:30–16:00	Joint Q&A	

16:00–16:30 Coffee/Tea break (In-person and Online)

Poster sessions (during Coffee/Tea break)	
Esther Kabalanyana BANDA	Woven Stories: Unpacking Cultural Significance of Traditional Costumes in Zambia
Wonder MAGURAUSHE	Mbende Dance Costumes as Chimurenga Liberation War Narrative
Alican OKAN [Online]	Project Wing Beat: Feather as Memory, Movement as Instrument
Angelica PINNA [Online] & Sebastian KIRSCH	Performing the ‘City’ and ‘Land of Music’: Institutional Memory and Future Perspectives at the Sammlung alter Musikinstrumente

Session B (B-11): Resilience, Resistance, and Recovery

16:30 – 18:00 <https://dubai2025.icom.museum/session-category/session-b-en>

Session Chair: Elisa Bailey		
16:30–16:40	1 Sander JÜRISSE	Song as a Foundation of Memory, Democracy, and Resistance: The Estonian Experience
16:40–16:50	2 Kirsten JOHN-STUCKE	Music in the Niederhagen Concentration Camp – Three Examples of Self-Assertion and Resistance
16:50–17:00	3 Tina Fortič JAKOPIČ	Echoes of Resistance: Puppetry and Art in Slovenia’s WWII Partisan Culture
17:00–17:10	4 Elizete BERNABÉ	Museum-Adjá: The Echo of Resistance of the Candomblé People

17:10–17:20	5 Mofidul HOQUE	An Opportunity for Collaboration and Cultural Action between Museums of Music and Memory
17:20–17:30	6 Dieudonné NAGIRIWUBUNTU [Online]	The Role of Music in the Genocide Against the Tutsi and Rwandan Resilience
17:30–18:00	Joint Q&A	

Thursday, 13 November 2025

14:00-14:30 Online Coffee/Tea break (for remote attendees)

Session C (C5): Re-curation, Rethinking, Reimagining

14:30 – 16:00 <https://dubai2025.icom.museum/session-category/session-c-en>

Session Chair: Jane E. Klinger		
14:30–14:40	1 Krzysztof BANACH	What Is This Queue For? Music as a Tool for Understanding Life Under Communism
14:40–14:50	2 Chia-Yi LIN	Singing Your Songs in the Museum – Cultural Memory and Acts of Dialogue
14:50–15:00	3 Masayuki TSURUTA	The Japanese Traditional Instrument “Shakuhachi.” Memories Carried by Bamboo Through Historical and Contemporary Contexts
15:00–15:10	4 Amogelang MALEDU	Re-curating the <i>Isigubu</i> Musical Instrument in the Kirby Collection Through Electronic <i>Gqom</i> Music
15:10–15:20	5 Perminus MATIURE [Online]	Reviving and Sustaining the Many Voices Mouth Bow, <i>Chipendani</i> by Placing It within the Written Historical Narratives, Education and Social Performance Practices
15:20–15:30	6 Elisa BAILEY	Records and Rebels: Sound and Music as Memory, Nostalgia, Provocation and Hope in Cultural Experiences
15:30–15:50	Joint Q&A	
Short Announcement: María Gaitán and Luisa de Peña: Memory without Frontiers: The Virtual Museum of Columbia and the Global Memory Atlas		

Closing Remarks: Marie Marten, ICOM MUSIC Chair and Jane Klinger, ICMEMOHRI Chair

Conference Dinner (included with ICOM MUSIC & ICMEMHORI registration)

Thursday, 13 November (19:30), Arabian Tea House - Al Fahidi St, Bur Dubai

Friday, 14 November 2025

The ICOM General Assembly: 14 November (15:00 – 18:30, Dubai time GMT+4)

For ICOM members on-site or online on Agora (member space)

PROGRAMME

Wednesday, 12 November 2025

Session A (A-5): Displaced Peoples and Objects: Memory, Meaning, and Identity

12 November 2025, 14:30 – 16:00

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15:20–15:30	5 Kathrin MENZEL [Online]	“[...] about the nature and role of musical instruments” – The Concept of Anonymity as an Organological Criterion in Bowed String Instruments
15:30–16:00	Joint Q&A	

SESSION A: ABSTRACTS

Franz Ferdinand’s Global Journey and the Forgotten Instruments

Sebastian Kirsch

In 1892, Franz Ferdinand, heir to the Austro-Hungarian throne – whose assassination would later ignite World War I – embarked on a ten-month world tour. A self-proclaimed sufferer of “museumania,” he dreamed of creating the world’s largest private museum in Vienna. During his travels, he amassed over 18,000 natural history specimens and nearly 15,000 ethnographic objects, of which 27 musical instruments are still preserved in the Collection of Historic Musical Instruments in Vienna.

These instruments offer a unique lens through which to examine the role of material culture in shaping memory during the age of museums and world exhibitions. The same year Franz Ferdinand departed, Vienna hosted a major international exhibition on music and theatre to promote itself as a cultural capital. Musicologist Guido Adler, who had recently defined the scope and method of musicology, curated its musical instrument section. Ten years later, Alois Riegl’s *The Modern Cult of Monuments* laid the theoretical groundwork for heritage preservation and object-centred disciplines. Around the same time, organology began to emerge.

Franz Ferdinand's travel diary recounts encounters with museums, musicians, and collectors, such as Bengali musicologist Sourindro Mohun Tagore, often linking these moments to the international music exhibition in Vienna. Upon his return, his collection was displayed at the Belvedere Palace. The instruments were later catalogued by Julius Schlosser in 1916 but have received little attention since. Their marginalization raises important questions about the politics of memory. Exhibitions not only preserve heritage but also stage power – projecting Vienna's cultural superiority over Berlin, for instance. The musealization of memory and power and the concurrent emergence of object-oriented epistemologies constitute a critical juncture that illuminates how objects continue to operate as agents of cultural meaning. Today, the neglect of these instruments reveals shifting priorities in curation and reflects on how memory is constructed, forgotten, or strategically performed.

Reflection of Azerbaijan's History in the Exhibits of the Music Museum

Alla Bayramova

Among the collections of the Museum of Musical Culture of Azerbaijan there is also a collection of non-Azerbaijani musical instruments of different countries and peoples - India, China, Turkey, Indonesia, Tanzania, Kazakhstan, Kyrgyzstan and others. These instruments were from abroad, purchased or donated by foreign embassies and colleagues. However, the three zithers in the museum were not donated by foreigners. They belonged to ethnic Germans living in Azerbaijan. Relocation of Germans, mainly from Swabia to Azerbaijan took place in 1819. In the spring of 1819 Germans founded two colonies: Elenendorf and Annenfeld (nowadays these are the towns of Goygol and Shamkiryu). Sometime later five more colonies were founded – Greenfeld, Traubenfeld, etc. The colonies of Azerbaijan were linked economically and culturally. It was the largest German colony in the Caucasus.

In 1941, when Hitler's army was approaching Azerbaijan, and the Soviet government, fearing that the Nazis might find support from local Azerbaijani Germans, relocated the entire German population to the West, to Kazakhstan. Therefore, instruments such as zithers and harmoniums left by the local Germans widespread (Harmoniums were repeatedly offered to the museum for purchase in previous years, but unfortunately there were no funds to buy them.) Now the finely inlaid mother-of-pearl zither, attracting the attention of museum visitors, speaks about the 120-year period in the history of Azerbaijan – the history of German settlements.

Another important collection of the museum is the collection of materials related to the art of Ashug, which is included in the UNESCO Representative List of Intangible Heritage. These are audio and sheet music recordings of Ashug songs, books of Ashug poems, photographs, their personal belongings, including their clothes. Interestingly, the costume of a traditional Azerbaijani minstrel was not traditional. For many decades of the twentieth century, Ashugs wore military uniforms and boots left over from the paramilitary Soviet past.

Beyond Classification and Showcase, Part 2: Landscape of Japanese Minor Koto Tradition Crisis, and Korean Residents' Music in Japan

Kazuhiko Shima

I presented a paper entitled “Beyond Classification and Showcase: Can Japan's Music Museums Conquer the Museum's New Mission?” at the CIMCIM 2024 annual conference in Mexico City under the theme “Transculturation and Diaspora.” I gave a short presentation on drum production by discriminated Japanese people and their pride. Also, musical activity among foreigners in Japan, especially those from Asia, and Japanese who are active in Japan after studying music in Asia and Africa. Due to time constraints, I was not able to give enough presentation, so I would like to focus on two cases this time.

The first is Japan's one stringed and two stringed koto, and the second is musical activities and ethnic identity of Koreans living in Japan. In the former I will introduce the history of Ichigen-kin or one-stringed koto, which originated in the Edo period and was passed down as a form of spiritual training for samurai warriors and children of good families, especially until the Meiji period (1868–1912), and the

transmission of the Azuma-ryu Nigen-kin or two-stringed koto of the Azuma school, which was gained popularity in Edo, and the current crisis in the transmission of these instruments. In the latter I will look back at the history of Korean immigration to Japan and the history of discrimination in Japan, and introduce the importance of musical instruments and music in their lives and identity formation in Japan through more interviews with Korean residents of pansori, samulnori, kayagum, and geomungo players, etc.

We would like to consider what Japanese music museum can do, beyond classification and showcase, to record Korean immigrant history, identity and music, preserve these minor kinds of Japanese koto and its culture, considering the museum's new mission such as social inclusion, equity, diversity, sustainability, wellbeing, community, and identity.

The Town Crier as Musician and Messenger: Costume, Status, and Sound in Mid-19th Century Turin **Karolina Anna Tatar**

“[A] gala dress (...) accompanied by a hat with cockade, a sword, buttons and buckle shoes” (Arnaldi di Balme, 2021) and a silver trumpet with a banner representing the emblem of Turin with a silk and metallised yarn cord – that is a description of one of the costumes of the mid-nineteenth century Turin town crier. The city, viewed from a historical perspective, was recently reestablished as the capital of the Kingdom of Sardinia after the Napoleonic rule and was on the verge of becoming the capital of the Kingdom of Italy (Levra, 2000). The natural trumpet in D of Giuseppe Agliati, played by the crier, is today a part of the exhibition at the Gallery of Musical Instruments of the Conservatory of Turin ‘Giuseppe Verdi,’ along with its original mouthpiece and banner (Caviglia et al., 2006).

The present proposal aims to investigate the social perception of the mid-nineteenth century town crier, examining how his role and costume may reflect aspects of his social status. Additionally, it will scrutinise his political and administrative roles, along with any political ideas and values that might have been associated with his costume and activity. Furthermore, related musical performances and ceremonies will be examined. To address these research questions, both the historical context and the figure of the town crier will be analysed, the latter in different geographical and historical contexts and in inseparable connection with the musical instrument (usually a trumpet or a drum). The methods adopted shall include but not be limited to local archival research and visual analysis of costume iconography. The intertwined study of various artefacts (the musical instrument, the banner, and the costumes) and contexts (cultural, social, and political) should enhance future reinterpretations of the heritage present in the Musical Instrument Gallery, which is the subject of ongoing doctoral thesis.

“[...] about the nature and role of musical instruments” – The Concept of Anonymity as an Organological Criterion in Bowed String Instruments

Kathrin Menzel

Anonymity may initially be perceived as a disadvantage, particularly in the context of bowed string instruments. In the context of a collection, it is often more straightforward to narrate the history of an instrument if its creator is known, or to highlight the significance of a particular object to a prospective player if it is accompanied by a label bearing a name. The term “maker” is listed among the top three organological criteria employed in the description and documentation of musical instruments. Should this box remain unchecked, the focus will revert to other characteristics.

This paper explores organological criteria from the field of documentation and analysis, as well as provenance, by means of a series of case studies involving violins, violas and viols. In addition, the study will examine the performative impact of a bowed string instrument. This will include an investigation into the instrument's setup and the aesthetics of its sound. Simultaneously, the objective is to obtain a snapshot of the instrument's presumed lifeline at several points in time to highlight the role it might have played.

Sounding Heritage: Ethnic Musical Instrument Collections in Chinese Conservatories and Their Role in Heritage Preservation

Tsan-Huang Tsai

While museum collections in major urban centres across China have received growing scholarly attention in terms of their roles in preserving cultural identity, musical instrument museums in over a dozen conservatories and universities in China – particularly those in regional areas – remain relatively under-examined in musicological and museological discourse in respect of their comparable curatorial roles. This research draws on approaches from ethnomusicology and heritage studies to examine three such institutions: the Guangxi Ethnic Music Museum (in Nanning), the Educational Resources and Digital Exhibition Hall for Intangible Cultural Heritage Music and Dance of China, South Asia, and Southeast Asia (in Kunming), and the Southwestern Minority Musical Instruments Exhibition Hall (in Chengdu). All are situated within ethnically diverse populations and are founded on principles of preservation, performance, and exhibition of minority musical traditions. Using field observations, informal interviews, and archival research as research methods, the study explores the dynamic interplay between research, collection, and exhibition; the role of community engagement in shaping and sustaining collections; and the use of collections as educational resources in both academic and public contexts. In particular, it highlights how live performance and firsthand fieldwork function as integral elements of curatorial practice, enriching both exhibition strategies and public engagement.

Through examining these three institutions, the study seeks to stimulate ongoing discussions on the role of music museums in preserving intangible heritage in China, particularly in terms of cultural memory, diversity and collection practices. Additionally, this paper proposes a comparative model for understanding how educational collections intersect with local knowledge systems and broader national heritage narratives. Despite operating with limited resources and being geared towards primary educational priorities, these university-level collections demonstrate significant potential to contribute meaningfully to heritage preservation, inclusive education, community identity, and ongoing scholarly research.

16:00 – 16:30 Coffee/Tea break

In-person and Online Coffee/Tea break

(Zoom link to be distributed to remote poster presenters + remote participants)

Poster sessions (during Coffee/Tea break)

Poster presenter	Poster title
Esther Kabalanyana BANDA	Woven Stories: Unpacking Cultural Significance of Traditional Costumes in Zambia
Wonder MAGURAUSHE	Mbende Dance Costumes as Chimurenga Liberation War Narrative
Alican OKAN [Online]	Project Wing Beat: Feather as Memory, Movement as Instrument
Angelica PINNA [Online] & Sebastian KIRSCH	Performing the ‘City’ and ‘Land of Music’: Institutional Memory and Future Perspectives at the Sammlung alter Musikinstrumente

POSTER SESSIONS: ABSTRACTS

Woven Stories: Unpacking Cultural Significance of Traditional Costumes in Zambia

Esther Kabalanyana Banda

Traditional costumes in Zambia are more than just attires with decorative designs; they are tangible manifestations of the country's rich cultural heritage. Traditional costumes serve as a vehicle for storytelling, with each material, pattern, and design element carrying symbolic meaning. Traditional outfits also foster a sense of community and belonging, enhancing pride in one's heritage during national events and tribal gatherings for instance, from the majestic Lozi kingdom's Kuomboka ceremony to the worrier-like costumes of the Ngoni people during Nc'wala festivals, initiations rituals, etc. Each of these costumes tells a unique story of identity, community and history. This paper presentation therefore unpacks the cultural significance of traditional costumes in Zambia from the past to contemporary society's struggles and triumphs – as traditional costumes continue to evolve – blending with modern fashion trends influenced from global fashion which have also inspired young Zambians to embrace their culture creatively. Through a detailed analysis of specific costumes, adornments and materials, we shall uncover the ways in which these traditional costumes serve as a visual language conveying messages about cultural values of different ethnic groups in Zambia. By exploring into the stories behind these costumes, we gain a deeper understanding of Zambia's complex cultural landscape and the role that traditional costumes play in shaping the nation's identity. Zambia has a cultural heritage that is shared among the 73 ethnic groups – all shielded under the umbrella of the national flag with beautiful colours telling the story of liberation. By unpacking the stories behind these costumes, this paper presentation will contribute to a deeper understanding of Zambia's cultural identity and the significance of traditional costumes in a contemporary society.

Mbende Dance Costumes as Chimurenga Liberation War Narrative

Wonder Maguraushe

Musical instrument museologists wield potential to champion the curation of music costumes as visual narratives that communicate national histories, identities, cultural values, spiritual beliefs, and social roles. In Zimbabwe, mbende dance costumes serve both artistic expression and reflection of a history of resistance. The dance originates amongst the Zezuru section of the Shona people from Kotwa, Maramba, Murehwa, Mutoko, Pfungwe and Uzumba areas. In 2005 UNESCO proclaimed Mbende onto the list of Masterpieces of Intangible Heritage of Humanity. This paper provides insights into how Mbende costumes encrypt the Chimurenga liberation war history narrative. The costumes are leg rattles, headbands, loincloths and modern fabrics that serve storytelling functions. The minimal adornment of the male dancers, as well as facial and bodily markations also help to tell the story. Data collection for this study was through document analysis, historicism, and interviews with a purposely selected sample of mbende performers and key informants. The analysis shows that Jerusarema dance costumes are costumes used for storytelling during musical performances or ceremonies. The headbands, leg rattles, markations were a coded form of resistance to British colonial rule during a time when direct opposition to the colonial authorities was risky. What appeared to colonizers as merely an energetic courtship dance actually contained embedded messages of resistance. The national colours, modern fabrics, military regalia and used in the post-colonial period continue to tell stories of national identity, hope and cultural continuity despite the disruption experienced during the colonial era. The conclusion shows that because of their socio-historical communication and continuity, Jerusarema costumes can effectively disseminate and promote national identity formation and reinforcement amongst the young generation. Museologists should continue to safeguard Mbende costumes and the dance performances through curatorship and memorialisation.

Project Wing Beat: Feather as Memory, Movement as Instrument

Alican Okan

Wing Beat is an immersive sound installation that reimagines the feather as both a vessel of cultural memory and a living musical instrument. Designed as a sensory encounter between movement, sound, and storytelling, the piece invites each participant to activate an evolving soundscape through subtle gestures – transforming personal motion into collective resonance.

At the heart of the experience is a single feather, resting on a pedestal at the threshold of the space. As a participant enters and picks it up, they approach a circular formation of motion-sensitive stations. Each station includes a sensor calibrated to interpret movement above it, transforming the feather's motion into layered musical responses: rhythmic pulses, melodic fragments, and ambient textures. These audio elements are drawn from global musical traditions, each feather associated with symbolic, geographical, and emotional meaning.

Above the participant, a large LED screen mirrors their interaction in real-time, displaying a dynamic, AI-generated digital feather. Though only one physical feather is held, the virtual feather changes visually based on its assigned cultural origin – such as a Crowned Crane for Ghana or a peacock feather from India. These visual transformations are paired with culturally resonant musical elements, composed to reflect the emotional and sonic palette of that region. Hybrid feathers can produce multicultural sound blends, honouring migration, fusion, and collective memory.

Rather than relying on traditional instruments, Wing Beat transforms fleeting gestures into deeply felt cultural expressions. It becomes a ritual of remembrance – where the feather, fragile and symbolic across cultures, is elevated to an interface of voice and memory. This low-tech and high-tech experience offers museums an inclusive and poetic method for engaging audiences with intangible heritage. Each visitor becomes both listener and performer, composing through motion, memory, and intuition.

In a time when memory risks fading, Wing Beat invites us to listen again – to what flows through us, what we carry, and what we choose to keep sounding.

Performing the 'City' and 'Land of Music': Institutional Memory and Future Perspectives at the Sammlung alter Musikinstrumente

Angelica Pinna, Sebastian Kirsch

Since its foundation, the Sammlung alter Musikinstrumente (SAM) at the Kunsthistorisches Museum Wien has cultivated a distinct institutional identity and public recognition through its representative role within and on behalf of the 'city' and 'land of music.' Vienna's and Austria's images as the 'city of music' and 'land of music,' respectively, have long functioned as powerful political and cultural narratives and strategic markers of identity, deeply intertwined with the capital city's urban and museum landscapes. Moments of political crisis and disruption have been central to the development and consolidation of these topoi, which were repurposed to support nation-building, nationalist ideologies and cultural homogenisation, and thereby inscribed into the collective memory and cultural identity. As media of cultural heritage and memory, museums, collections and exhibitions – including the SAM – have actively shaped, performed and promoted the 'city' and 'land of music' narratives. In turn, these images have consistently influenced the SAM's collecting agendas and self-presentation strategies – observable in the development of its inventory and its display concepts – particularly as they aligned with the consolidation of Austrian political identities. In light of a global context shaped by conflict, calls for inclusivity, and the need for cultural action and critical reflection, a number of questions arise: What does it mean today for the SAM to inherit and continue to perform these heritage constructs? Whose memory is thereby preserved? How have specific instruments contributed to these narratives and how might their biographies surface alternative or overlooked memories? Finally, what are the challenges and opportunities for a musical instrument collection to renegotiate and perform such identity and memories, today and in the future?

Session B (B-11): Resilience, Resistance, and Recovery

12 November 2025, 16:30 – 18:00

<https://dubai2025.icom.museum/session-category/session-b-en>

Session Chair: Elisa Bailey		
16:30–16:40	1 Sander JÜRISSE	Song as a Foundation of Memory, Democracy, and Resistance: The Estonian Experience
16:40–16:50	2 Kirsten JOHN-STUCKE	Music in the Niederhagen Concentration Camp – Three Examples of Self-Assertion and Resistance
16:50–17:00	3 Tina Fortič JAKOPIČ	Echoes of Resistance: Puppetry and Art in Slovenia’s WWII Partisan Culture
17:00–17:10	4 Elizete BERNABÉ	Museum-Adjá: The Echo of Resistance of the Candomblé People
17:10–17:20	5 Mofidul HOQUE	An Opportunity for Collaboration and Cultural Action between Museums of Music and Memory
17:20–17:30	6 Dieudonné NAGIRIWUBUNTU [Online]	The Role of Music in the Genocide Against the Tutsi and Rwandan Resilience
17:30–18:00	Joint Q&A	

SESSION B: ABSTRACTS

Song as a Foundation of Memory, Democracy, and Resistance: The Estonian Experience

Sander Jürisson

Estonia as a nation is deeply interwoven with the tradition of singing. The cornerstone of our independence and national identity was, in significant part, laid through communal singing, epitomized by the inception of our national Song Festival tradition in 1869. These festivals continue today as pivotal events that inspire collective national sentiment and unity.

Remarkably, singing has not only shaped cultural identity but has also played a vital role in Estonia’s political history. Known globally as the “Singing Revolution,” Estonia’s peaceful struggle to restore independence from the Soviet Union between 1987 and 1991 was largely driven by public singing demonstrations, embodying resilience, hope, and solidarity.

My presentation explores how song, particularly choral singing, represents an essential foundation of Estonian democracy and continuity. I will also discuss how museums across Estonia narrate this unique musical heritage, with a focus on museum exhibitions, public programs, and community engagement. These activities illustrate how museums actively sustain and communicate the profound connection between music, collective memory, and national identity.

Music in the Niederhagen Concentration Camp – Three Examples of Self-Assertion and Resistance

Kirsten John-Stucke

For many prisoners in Niederhagen concentration camp, music was an important medium of self-assertion and of resistance. The prisoners had little time and opportunity in the concentration camp. Everyday life was characterized by existential hardship and arbitrariness. Only those who had secured their material supply could engage in cultural activities with music, singing, drawing or poetry. In Wewelsburg, many musical and cultural testimonies have been handed down.

Georg Klohe is one of these examples. He was persecuted because of his religious affiliation to the Jehovah’s Witnesses and sent to a concentration camp. In 1940 he came to Wewelsburg. As workshop manager, he was responsible for the procurement of materials and in 1944 was able to obtain material for

the production of a cello. Georg Klohe survived his imprisonment in a concentration camp and took home the cello, which played a major role for him throughout his life. After his death, it was handed over to the headquarters of the Watchtower Society. There it is preserved and exhibited as a special example of self-assertion in the concentration camp cosmos.

Another example is Otto Preuss, a German communist who was active in the political resistance and drew attention to the injustice of the Nazi regime in agit-prop groups in Belgium. He wrote the song “The Endless Road,” which was also an act of resistance and self-expression for him.

Also, the Wewelsburg song certainly played a special role. The prisoners were forced to sing it on their way to work, so it was certainly associated with effort, fear and coercion. But on the other hand, it is also a sign of solidarity for them, because they used to sing it at memorial events and meetings to remember their time in the concentration camp.

Echoes of Resistance: Puppetry and Art in Slovenia’s WWII Partisan Culture

Tina Fortič Jakopič

The National Museum of Contemporary History of Slovenia holds a unique art collection that highlights how art served as a vital form of resistance and cultural preservation during the Second World War. This collection includes not only sketches depicting suffering and war crimes but also intimate scenes of friendship, small performances, and musical moments – created in the most harrowing conditions of war: in concentration camps, prisons, and on the battlefield. These artistic expressions not only document the resilience of the human spirit but also offer profound insight into the role of cultural heritage in times of conflict.

At the heart of this presentation is the role of performance as a tool of memory, defiance, and emotional refuge, exemplified by the phenomenon of the Partisan Puppet Theatre. Founded in 1944 in the liberated territory of White Carniola, this theatre emerged from a need for cultural expression and a desire to reflect the political reality of the time. A small group of artists created a theatre that was combative, propagandistic, cheerful, and ironic. Their first performance, *Jurček and the Three Robbers*, was staged on New Year’s Eve in 1944 and later toured across liberated territories. The play also included a rendition of the famous wartime melody *Lili Marleen*. All 16 puppets were handmade from materials available during wartime, based on ideas developed by the theatre’s artistic group.

The puppets became part of the Museum’s collection in 1953, and since 1962, reconstructed stage sets have also been preserved. In recent years, the Museum has recontextualized and reactivated these puppets by showcasing them as one of its most significant and symbolically rich artifacts. Their historical and emotional relevance has been further affirmed through their integration into a contemporary theatre production, which brought these original WWII puppet characters to life for modern audiences, forging a powerful dialogue between past and present forms of resistance, creativity, and memory.

Museum-Adjá: The Echo of Resistance of the Candomblé People

Elizete Bernabé & Maya Lemos

In a house of Candomblé – an Afro- Brazilian religion that emerged in the nineteenth century in Bahia – music plays a fundamental role: it is the bridge between the material and spiritual worlds. Through sacred chants, spiritual entities known as *orixás* are invoked and may manifest through the bodies of the faithful.

In this sacred space, each person has a specific role. The *ogãs* – men who serve as protectors of the space – do not enter trance. Instead, they carry out various responsibilities, including that of the *alagbê*, the ceremonial musician.

The *alagbê* must learn a wide range of rhythms and chants, each one dedicated to a specific *orixá*. These musical traditions are deeply rooted in oral transmission, secrecy, and long-term engagement in the spiritual community. Time in a *terreiro* is not measured by the clock, but by experience and commitment. The *alagbê*'s instruments include a set of three sacred drums called *atabaques* and a double bell known as the *agôgô*.

The chants – sung in Yoruba, the language of the Candomblé Ketu tradition – are more than ritual elements; they are acts of cultural and religious resistance. In Brazil, practicing Candomblé was once criminalised. And even today, its followers face religious racism, with *terreiros* being attacked, leaders and devotees assaulted, and perpetrators rarely held accountable.

This text also honours the *adjá*, a ritual metal instrument resembling a multi-belled handbell. It is usually played by the highest religious authority in the *terreiro* – the priestess or priest – and is used to call a person into trance or sustain their spiritual connection. The *adjá* is a symbol of sacred communication.

Museums, too, can act as allies in the protection and recognition of Afro-diasporic religions like Candomblé. Just as the *adjá* concentrates and amplifies.

An Opportunity for Collaboration and Cultural Action between Museums of Music and Memory **Mofidul Hoque**

In a world of rapid changes and rise of intolerance, conflict, and violence the message of music in promoting resilience, resistance, and harmony has gained greater significance. This calls for collaboration between ICOM MUSIC and ICMEMOHRI. The expertise of museums of music in preserving and interpreting musical heritage can be of great help to the memorial museums and sites while the ICMEMOHRI's experience in promoting the historic contribution of music in the dark times of civilization can enhance the work of the museums of music.

Liberation War Museum (LWM) has many stories of musical renditions that contributed greatly in 1971 during the nine months of genocidal brutality and resistance. The Concert for Bangladesh steered by George Harrison and Ravi Shankar and participated by Bob Dylan, Eric Clapton, Billy George has created new history which was followed by other Concerts for Humanity. LWM has various artefacts, recordings, posters, publications, video recordings etc. of the musical event but need collaboration for their preservation and effective dissemination.

Joan Baez rendered the powerful song against genocidal brutality titled “When a million die in Bangladesh”. She is living in seclusion for long years but recently was given the LWM authority to render the song by the children of Bangladesh.

LWM produced a film “A Mandolin in Exile” depicting Rohingya refugees’ suffering. Music has universal appeal and travels across time and space. One example is the rendition of Rabindranath Tagore’s “The Post Office” by the Polish Dr. Korchak at the Warsaw Ghetto by the Jewish orphans on 16 July 1942. During 9–11 January 2025, the children of a school in Bangladesh reenacted the story of the Polish drama in their own context.

We hope the discussion will contribute to bringing ICOM MUSIC and ICMEMOHRI together.

The Role of Music in the Genocide Against the Tutsi and Rwandan Resilience **Dieudonné Nagiriwubuntu**

The Genocide against the Tutsi in 1994 was marked by profound atrocities, but music played a complex role during this dark chapter in Rwandan history. Leading up to the genocide, certain songs were used as propaganda tools, spreading hate and inciting violence. Artists who aligned with extremist ideologies created music that fuelled ethnic tensions, manipulating cultural expressions to serve destructive purposes.

Conversely, music has been instrumental in Rwanda’s journey towards recovery and resilience. In the aftermath of the genocide, artists emerged as vital voices for healing and reconciliation. Traditional music and dance were revitalized, serving as a means to restore cultural identity and foster

community unity. Notable musicians, such as Jean-Paul Samputu and the group “Inanga”, used their platforms to promote messages of hope, forgiveness, and remembrance, helping to bridge divides among survivors.

Costumes worn during performances symbolize a reclaiming of cultural heritage. They serve not only as an expression of identity but also as a reminder of the past and a celebration of resilience. In addition, poetry became a powerful medium for survivors to articulate grief and trauma, capturing the collective memory of the genocide. Poets like Scholastique Mukasonga have eloquently expressed the pain of loss while also conveying messages of hope.

In conclusion, music and the arts in Rwanda illustrate a dual narrative: one of incitement during the genocide and one of healing and resilience afterward. As the nation continues to rebuild, the arts remain a vital tool for fostering understanding, promoting peace, and nurturing a shared future. Through music, Rwandans not only remember their past but also embrace the possibility of a united and hopeful tomorrow.

Thursday, 13 November 2025

14:00–14:30 Online Coffee/Tea break

(Zoom link to be distributed to remote participants)

Session C (C5): Re-curation, Rethinking, Reimagining

13 November 2025, 14:30 – 16:00

<https://dubai2025.icom.museum/session-category/session-c-en>

Session Chair: Jane E. Klinger		
14:30–14:40	1 Krzysztof BANACH	What Is This Queue For? Music as a Tool for Understanding Life Under Communism
14:40–14:50	2 Chia-Yi LIN	Singing Your Songs in the Museum – Cultural Memory and Acts of Dialogue
14:50–15:00	3 Masayuki TSURUTA	The Japanese Traditional Instrument “Shakuhachi.” Memories Carried by Bamboo Through Historical and Contemporary Contexts
15:00–15:10	4 Amogelang MALEDU	Re-curating the <i>Isigubu</i> Musical Instrument in the Kirby Collection Through Electronic <i>Gqom</i> Music
15:10–15:20	5 Perminus MATIURE [Online]	Reviving and Sustaining the Many Voices Mouth Bow, <i>Chipendani</i> by Placing It within the Written Historical Narratives, Education and Social Performance Practices
15:20–15:30	6 Elisa BAILEY	Records and Rebels: Sound and Music as Memory, Nostalgia, Provocation and Hope in Cultural Experiences
15:30–16:00	Joint Q&A	
Short Announcement: María Gaitán and Luisa de Peña: Memory without Frontiers: The Virtual Museum of Columbia and the Global Memory Atlas		

Closing Remarks: Marie Marten, ICOM MUSIC Interim Chair and Jane Klinger, ICMEMOHRI Chair

SESSION C: ABSTRACTS

What Is This Queue For? Music as a Tool for Understanding Life Under Communism

Krzysztof Banach

The upcoming exhibition of the Polish History Museum in Warsaw entitled ‘What Is This Queue For? Communist Poland Reflected in Music’ explores how popular music from 1944–1989 reflected and shaped social responses to life under a communist regime. The exhibition presents music as a mirror of public sentiment – from support and adaptation to resistance and protest. Not only the story of a political regime is told by music, but also music in general is perceived as a means to activate individuality, provide space for self-determination, and a leverage for human rights activism.

In my presentation I will reflect on how historical museums can use music to convey difficult history, spark emotional engagement, and promote civic values. Can narratives built around sound and memory remain a valuable historical media? Can they still enhance democratic awareness today? This case study demonstrates the power of Polish communist-era music as a historical source, an educational medium and aesthetic phenomena.

Singing Your Songs in the Museum: Cultural Memory and Acts of Dialogue

Chia-Yi Lin

Since 2013, the National Museum of Taiwan History (NMTH) has launched the “Dream Project” as an action-based initiative to promote cultural equity and accessibility. The project primarily targets students from remote areas and culturally disadvantaged backgrounds, offering financial support and experiential learning opportunities to invite these marginalized groups into the museum with history and culture.

One of the project’s most distinctive features is the “flash mob performance,” which encourages students to perform inside the museum. Some Indigenous students wear traditional clothing, sing ancestral songs in their native languages, and perform traditional dances – often drawing on themes related to collective memory and family narratives. These performances not only enhance students’ self-confidence and sense of identity but also serve as meaningful acts of cultural revitalization.

Through these embodied experiences of movement and voice, students reconnect with collective memory and further reflect on their cultural identity and historical context. After the performances, they often share with us the stories and craftsmanship behind their traditional attire.

This paper uses the Dream Project as a case study to demonstrate that museums are not merely spaces for displaying knowledge, but also important platforms for fostering cultural identity, promoting intergroup dialogue, and enabling participatory historical engagement. NMTH thus exemplifies the museum’s active role in advancing cultural diversity and social inclusion in contemporary society.

The Japanese Traditional Instrument “Shakuhachi”: Memories Carried by Bamboo Through Historical and Contemporary Contexts

Masayuki Tsurata

This April, the 8th World Shakuhachi Festival will be held in the United States. Additionally, October 8 is also recognized as “International Shakuhachi Day.” Why does the shakuhachi continue to captivate enthusiasts and researchers around the world? A special exhibition at Hamamatsu Museum of Musical Instruments seeks to explore this question by introducing the historical and contemporary background of the shakuhachi, while examining the spiritual values emphasized by players and changes in the instrument’s structure.

Around the sixteenth century, the “Fuke Shakuhachi,” which forms the basis of today’s shakuhachi, emerged. As a ritual tool of the Fuke sect, wandering monks known as komusō played the shakuhachi as part of their spiritual practice while wearing unique costumes that concealed their faces. It is said that

hiding their faces symbolized “selflessness,” focusing entirely on the sound itself. However, in the late nineteenth century, the Fuke sect and its temples were abolished, leading to a temporary decline of the shakuhachi. Subsequently, internal modifications to the instrument improved its musical expressiveness. Despite these changes, the spiritual aspects of the shakuhachi remain alive today, as the value of harmonizing one’s “heart” through natural bamboo material and the pursuit of creative expression as an acoustic art resonate with people worldwide – one of the key reasons for the growing global shakuhachi community.

At our museum, we aim to observe how the spirit and memory of the Fuke Shakuhachi connect to the world today and how these aspects can be passed on to future generations through the exhibition. Furthermore, advancements in digital technology have introduced shakuhachi crafted using 3D printers and metal materials. We are keen to examine how these innovations will take root in the memory of shakuhachi.

Re-curating the *Isigubu* Musical Instrument in the Kirby Collection Through Electronic *Gqom* Music Amogelang Maledu

The Kirby Collection is a quintessential colonial collection housing more than 600 rare musical instruments mostly used in Southern Africa before 1934. The instruments, located at the WH Bell Music Library at the University of Cape Town’s (UCT) College of Music in South Africa, sit silently in vitrines. They are in “cabinets of curiosities”, their utility – sound – silenced by museology’s epistemicides of objectness. I consider one musical instrument, a drum, annotated as *Isigubu* in the collection. The drum is alleged to have been played during the Bambatha Rebellion in what was then the British colony of Natal in South Africa. In its current curation, the drum’s index to music-cum-sound continues to be silenced by the processes of colonialism even in post-colonial, post-apartheid South Africa. Through a curatorial framework of re-curating objects with museology’s attendant colonial baggage, I enacted a re-curation of the drum that reclaims its past musical trajectories in the present by re-staging it against the musical practices of popular electronic music, *Gqom*. The curatorial re-staging of the early twentieth century, perennially silenced *Isigubu* (with its significant historical value of Black South African colonial resistance vis-à-vis Zulu defiance) and the contemporary youthful music of *Gqom* explores how both sonic practices have regional ties with KwaZulu Natal, alluding to (un)intentional embodied musical inheritances. Much like the *Isigubu*, *Gqom* too has defiance inferences as music produced by a disaffected post-apartheid youth where *Gqom* is a form of survival. I illustrate these threads through the curatorial re-staging that included a research project at UCT. By engaging in this (re)curatorial strategy, museology’s curatorial conventions of archival troves that merely focus on objectness are problematized. The paper engages with historian Memory Biwa’s 2012 doctoral thesis ‘Weaving the Past with Threads of Memory’ and cultural studies scholar Paul Gilroy’s 1991 article *Sounds Authentic* amongst others.

Reviving and Sustaining the Many Voices Mouth Bow, *Chipendani* by Placing It within the Written Historical Narratives, Education and Social Performance Practices

Perminus Mtiur

Despite its rich history and multiple harmonics, the Shona mouth bow (*chipendani*) has failed to survive the impact of technology like its counterpart, the *mbira*. Historically, *chipendani* dates back to the Iron Age period where it was developed from the hunting bow. Its mention in Shona folktales, proverbs, and songs not only testifies to its antiquity, but also its importance in the history of the Shona, yet very little has been done to sustain it, other than displaying it in museums. There are very few *chipendani* players and its recorded music. Against this backdrop, this paper examines the possibilities of reviving and sustaining *chipendani*. This study which adopts applied and ethnographic methodologies suggests three mitigative measures; fusing *chipendani* with other instruments; coming up with a notation for teaching *chipendani* to students and documenting the indigenous and musical knowledge about the instruments that will be submitted to Namibian and Zimbabwean museums.

Records and Rebels: Sound and Music as Memory, Nostalgia, Provocation and Hope in Cultural Experiences

Elisa Bailey

The paper will explore the multi-faceted roles of music and sound in exhibitions and other cultural productions and experiences, including theatre and artworks, that have core themes of human and civil rights, politics and protest. Drawing on case studies from across Europe and beyond, we will explore not only the aural, but also the material and multi-sensory forms this can take. These include as background soundtrack, amplifier of messages, a sought-after object in terms of album covers and other graphic and print production, and even as a creator of worlds through concerts, festivals and the very immersive environments that bring people together.

Now a more common element of exhibition-making and other immersive experiences that appeal to the masses, we will concentrate on how sound and music have been used to both relate actions and provoke reactions within the specific socio-political contexts of their display or creation. Whether regarding the Black Power movement in 1960s–80s USA, the fall of Communist and socialist regimes in Eastern Europe in 1989–91, or more contemporary themes surrounding migration, labour and other rights internationally, sound and music have an immense power to enrich the public's experience of an exhibition or other cultural oeuvre in a plethora of ways. Finally, the paper aims to understand how these different effects can be transformational for visitors, agents of the themes discussed, and the very cultural spaces that host them.

Conference Dinner (Included in registration for members of IC MEMOHRI and IC MUSIC) Thursday, 13 November (19:30)

Arabian Tea House - Al Fahidi

(Bastakiya Opposite Musalla Post Office)

Al Fahidi St, Bur Dubai

Phone: 04 353 5071 <https://arabianteahouse.com/al-fahidi/>



Friday, 14 November 2025

The ICOM General Assembly

14 November (15:00 – 18:30, Dubai time GMT+4)

For ICOM members on-site or online on Agora (member space login at: <https://icom.museum/en/>)

PRESENTER BIOGRAPHICAL STATEMENTS (Papers + Posters)

BAILEY, Elisa

Elisa has lived in 10 countries, working with the V&A, the British Film Institute, Dubai Expo 2020, the Guggenheim, Oman Across Ages Museum, and many more since 2011. She is currently engaged in museum projects in Morocco, Mongolia, India and the USA with Lord Cultural Resources. Alongside ICMEMOHRI, she is a member of the European Association for Heritage Interpretation and the Institute for the Inclusive Museum, and teaches at universities in Spain and the UK. Her writing and research cover solidarity, memorials, and the role of artists in communities affected by conflict, for which she founded an archive of socio-political graphics in 2016. Elisa studied at the University of Cambridge, the Courtauld Institute of Art, the University of Cyprus, received a scholarship to Harvard University's Centre for Hellenic Studies, and currently participates in the Independent Studies Programme at the MACBA, Barcelona. She speaks six languages and is based between Barcelona and Athens.

BANACH, Krzysztof

Head of Exhibitions and Events Department in the Polish History Museum in Warsaw. Historian, curator and author of catalogues and papers dedicated to exhibition methodology and post war narratives in Polish historical museums.

BANDA, Esther Kabalanyana

Banda is a professional with over three decades of experience in museum work. Throughout her career, Esther has worked in various roles within the national Museums of Zambia. She began her journey as a Personal Secretary in Administration where she developed managerial skills and later transitioned into a Keeper position, overseeing the Ethnographical collection - which included traditional musical instruments and costumes in the Research Department. Esther holds a bachelor's degree in development studies from Zambia Open University and a master's degree in Transformative Community Development from Mulungushi University, Central Zambia. Esther has conducted research which culminated into exhibitions and workshops with various school groups on traditional instruments of Zambia. Looking ahead, Esther aims to continue contributing to the preservation of Zambia's cultural heritage for posterity and support the development of cultural programs in her country Zambia and beyond. Outside her work, she enjoys singing and doing aerobics.

BAYRAMOVA, Alla

General director, The State Museum of Music Culture of Azerbaijan, Honoured Culture Worker of Azerbaijan, member of ICOM-CIMCIM since 1994, member of the CIMCIM board in 2013-2019, member of ICOM-ICLCM since 2011, member of the ICLCM board in 2016-2019, treasurer of ICOM-ICLCM since 2022 up to the present.

BERNABÉ, Elizete Loureiro

A Museology student at the Federal University of the State of Rio de Janeiro – UNIRIO, she is on a scientific initiation scholarship under the supervision of Professor Bruno Brulon Soares until December 2023. She is currently researching African and Afro-Brazilian collections in museums in the State of Rio de Janeiro, with a case study, since 2022, at the Museu Memorial Iyá Davina, linked to the house of Candomblé Ilê Omolu Oxum. In 1989, she obtained a bachelor's degree in music from UNIRIO and specialized in medieval music at the Centre de Musique Médiévale de Paris, from 1996 to 1998. During the same period, she obtained her singing diploma from the Conservatoire de Châtillon, in Anne-Marie Hellot's class.

HOQUE, Mofidul

Hoque is the Founder-Trustee of the Liberation War Museum, a people's organisation established in 1996. He is the director of the Center for the Study of Genocide and Justice, where he advances his vision of peace both nationally and globally. He is the key organiser of eight International Conferences on Bangladesh Genocide and Justice, one being held recently in Dhaka in May 2021. Mofidul is also an author and social activist of repute. He has written more than a dozen books on socio-cultural study and history. He has been awarded with the Bangla Academy Literary Prize and the "Ekushey Padak" National Award. He directs the Oral History Project of the museum which has accumulated more than 60,000 eyewitness accounts of history. He is a Board Member of ICMEMOHRI.

JAKOPIČ, Tina Fortič

Obtained her master's degree in 2019 from the Faculty of Arts, University of Ljubljana. She completed part of her studies at the École Pratique des Hautes Études (EPHE) and the Institut National d'Histoire de l'Art (INHA) in Paris. She gained professional experience at several institutions, including the Musée de l'Orangerie and the Artcurial auction house in Paris, the Museum and Galleries of Ljubljana, and at SLOART, a gallery and auction house in Ljubljana. Since 2020, she has been the curator of the art collection at the National Museum of Contemporary History of Slovenia. Her research interests focus on modern and contemporary art periods, the art market, and contemporary museology.

JOHN-STUCKE, Kirsten

Director of the Wewelsburg District Museum since 2011. Studies of Modern and Contemporary History, German Studies and Journalism, 2 years Scientific Assistant Traineeship at the Morgenstern Museum Bremerhaven, since 1995 Scientist and Curator at the Wewelsburg District Museum, 2012–2016 Lecturer in Contemporary History at the University of Paderborn. Board Member of IC MEMOHRI, Member of Scientific Advisory Boards of several German Memorial Museums and Vice-President of the Association of Memorial Museums in North-Rhine-Westphalia/ Germany. Numerous publications on the history of the Wewelsburg, especially on the SS period, the history of the Niederhagen concentration camp and the culture of remembrance.

JÜRISSE, Sander

is a museum professional and cultural heritage enthusiast with extensive experience in content development, project leadership, and visitor engagement. He has worked with prominent Estonian institutions, including the Museum of Occupations and Freedom Vabamu (chief curator of the new permanent exhibitions "Freedom Has No Borders" and "The Story of the KGB House") and Estonian Maritime Museum, focusing on interactive exhibitions, international collaborations, collection development and innovation. His current work centres on using diverse storytelling methods to bring past narratives to life, fostering deeper connections between museum visitors and cultural heritage. Furthermore, he is the founder of the first museum- themed podcast in Estonia, published in the country's largest online news portal.

KIRSCH, Sebastian

is the director of the Collection of Historic Musical Instruments at the Kunsthistorisches Museum in Vienna. Prior to his appointment in 2024, he worked as a research fellow and conservator at the Germanisches Nationalmuseum in Nuremberg, the University of Leipzig, and the Musée de la musique in Paris. He is recognized for his expertise in the material culture of music, especially plucked string instruments such as lutes. His research also includes 3D imaging technologies, such as scanning and computed tomography, as well as digital humanities. His recent projects investigate the emergence of organology as a scientific discipline and the economic history of instrument making.

LEMOS, Maya Suemi

Doctor in Music History and Musicology (University of Paris IV – Sorbonne), professor at the State University of Rio de Janeiro (UERJ), professor in the postgraduate program in Art History (PPGHA-UERJ) and in the postgraduate program in Music at the Federal University of the State of Rio de Janeiro (PPGMUNIRIO), visiting professor at the University of Aveiro, Portugal (2022). Her most recent research focuses on a history of music from a global perspective, attentive to the processes of flux, transculturation, permeability and porosity that preside over the mobile and metamorphic conformation of artistic phenomena, traversed by multiple agencies, both human and non-human.

MAGURAUSHE, Wonder

Maguraushe holds a PhD in Musicology from the University of South Africa. He is a Senior Lecturer at Midland State University's Music Business, Musicology & Technology Department in Zimbabwe. His research interests are in musical instrument museology, preservation of indigenous knowledge systems, popular protest music and ethnomusicology. He has presented papers at international, regional and national conferences on music research, including the CIMCIM Conference in Wuhan and Shanghai. He has more than thirty publications in refereed journals. Wonder is also a mbira and marimba performer with Zvirimudeze Mbira Ensemble, and Rimba Resonance Vibes respectively.

MALEDU, Amogelang

Maledu is an interdisciplinary art and culture practitioner working between curating, research and sessional lecturing. Her research engages, broadly, with the curatorial as a research framework particularly in Black popular cultures and sonic-based cultural practices. She centres urbanity and spatial politics vis-à-vis social engagement methodologies such as what spatial composition scholar of urban regions, Abdoumalik Simone (2004) calls "people as infrastructure." She is currently a researcher at the University of Cape Town's (UCT) 'Creative Knowledge Resources' in the Art History Department; and a committee member for UCT's Works of Art Committee, responsible for the institution's art acquisitions, collection and curation. She was announced as the 2025–2026 MTN x UJ New Contemporaries Curator, a prestigious opportunity awarded to a curator in South Africa. Meanwhile, in 2024 she was awarded a 'Best Emerging Curator' award conferred by the National Institute for Humanities and Social Science.

MATIURE, Perminus

Brought up in a musical family, Perminus Matiure started playing mbira at the age of 12 and later studied it at Master and PhD levels. Out of these studies, he was able to publish several articles and book chapters in ethnomusicology and presented papers at international conferences like ICTM, PASME, CIMCIM, Applied Ethnomusicology Study Group, and MESI. He has conducted research under the field of ethnomusicology, public sector ethnomusicology and organology which included the preservation of tangible and intangible materials of Shona musical heritage. He can teach, construct, tune, and play traditional musical instruments like mbira, chipendani, and ngoma. He also teaches video documentation of traditional events and archiving tangible and intangible musical materials and ethnomusicology. He is also into innovation and has managed to patent a novel creation of a marimba like instrument with a tuning system similar to mbira dzavadzimu.

MENZEL, Kathrin Melanie

Pursued her academic studies in musicology, with a particular emphasis on organology and bibliology, at the universities of Erlangen and Madrid, under the mentorship of Cristina Bordas Ibáñez. She was employed at the Kunst- und Kulturpädagogisches Zentrum, specifically for the collection of musical instruments at the Germanisches Nationalmuseum in Nuremberg. Since 2007, Kathrin has been working as a musical instrument curator at the Schola Cantorum Basiliensis – University of Early Music | HSM

FHNW, and she also serves as a lecturer in organology at the Institut Klassik. Her research and teaching activities, as well as her involvement in performance and academic projects, have resulted in the publication of numerous articles on subjects including historical performance practice, organology, and music aesthetics. Since 2018, she has fulfilled the role of president of Gesellschaft der Freunde alter Musikinstrumente (GEFAM) and has assumed the position of editor for GLAREANA, the organological journal.

NAGIRIWUBUNTU, Dieudonné

Nagiriwubuntu is a dedicated advocate for human rights and tolerance, as the former Manager of the Kigali Genocide Memorial. With a deep commitment to preserving the memory of the past, he previously held the position of Guest Relations Officer at the same memorial, where he engaged visitors and fostered understanding of the events that shaped Rwanda's history. Throughout his career, Dieudonné has played a vital role in various museum and memorial events aimed at promoting human rights and encouraging dialogue. His passion for education and remembrance continues to inspire others to embrace tolerance and learn from the past, ensuring that the lessons of history are never forgotten. Through his work, Dieudonné strives to create a more compassionate and informed society.

OKAN, Alican

Okan is multidisciplinary artist based in Istanbul, working at the intersection of sound, sustainability, and immersive experience design. Okan studied Music Technology and Sound Design, then completed a master's in Sound Engineering and Design, exploring not only how music is made but how it moves people. At Tilde Sound Art Studio, Okan collaborates on immersive installations and public space performances to brand experiences and ceremonial compositions. On one side of Okan's practice is instrument building and sound design – often using found materials, working toward sustainability. On the other side is experience technology – sensors, AI, interactive visuals. And in the center, is the mind: curiosity, memory, and the experience design. Okan's work today focuses on creating playful, multidisciplinary systems where people don't just listen to sound – they become part of it. Whether it's a feather that dances with music or a city that hums with light, Okan loves building spaces where multi-sensory experiences can be lived and leave a synesthetic memory.

PINNA, Angelica

Angelica Pinna studied musicology at the Universities of Bologna and Milan. In 2017, she was a visiting scholar at the South African College of Music, University of Cape Town, where she researched European musical instruments in the Kirby Collection. During her doctoral studies at the University of Music and Performing Arts Vienna, she investigated music-related exhibitions in contemporary Vienna, focusing on the underlying curatorial practices, contextual factors and resulting heritage constructions. From June 2025, she will be curator of the Sammlung alter Musikinstrumente at the Kunsthistorisches Museum Wien.

SHIMA, Kazuhiko

Former director of Hamamatsu Museum of Musical Instruments. Born in Osaka, 1955, graduated from Kyoto University, Department of Education. Studied recorder and ethnomusicology under Prof. Nobuo Nishioka, Osaka College of Music. In 1994 became a preparation staff for the museum. Worked as a chief curator from 1995, as a director from 2004 to 2019, and retired in 2021. During his director years, the museum was awarded Grand Prize for museum CD at the Japan National Art Festival 2013, and world-famous Koizumi Fumio Prize of Ethnomusicology 2015. Steering committee member of ICOM General Conference Kyoto 2019 and CIMCIM local organizer. Part-time lecturer at Osaka University of Arts, organology, and Shizuoka University, museum education.

TATAR, Karolina Anna

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 refurbishment of the Gallery of Musical Instruments of the Conservatory of Turin 'Giuseppe Verdi'. 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.

TSAI, Tsan-Huang

Tsai is currently a professor (full-time) at the School of Music, Nanjing Normal University, holds additional positions as a professor (part-time) at the Music Research Institute of China Conservatory of Music and as an Adjunct Professor at the Institute for Australian and Asian Arts and Culture, Western Sydney University. His research interests span a wide range of disciplines, including ethnomusicology, organology, and anthropology. He has authored several notable works and published over thirty articles in both Chinese and English. Tsai has received numerous scholarly awards and fellowships, including the Metropolitan Museum of Art, the National Gugak Center, the Australian Centre on China in the World (Australian National University), the International Institute for Asian Studies, the Australian government, the Humanities Research Centre (Australian National University), the Chiang Ching-Kuo Foundation, and the American Musical Instrumental Society.

TSURUTA, Masayuki

Tsuruta is currently serving as Director of the Hamamatsu Museum of Musical Instruments. After graduating from the Faculty of Engineering at Yamagata University, he took a position at the Hamamatsu Cultural Foundation (Hamamatsu City, Japan) in 1996. He has been developing his career since then, responsible for the Hamamatsu Act City Academy of Music (2001–2009), the Hamamatsu International Piano Competition (2010–2015), and the Hamamatsu Science Museum (2016 as Deputy Director/2017–2018 as Director). He was promoted to his current position in 2019.

*ICOM and IC Programme subject to change

Joint Call for Papers

The Landscape of Memory and Resistance Through Music and Performance

ICOM 27th General Conference, Dubai, UAE Call for Papers

ICOM Dubai 2025 provides an excellent opportunity for multiple International Committees and Regional Alliances to share their expertise across different disciplines. The Chairs of IC MEMOHRI and IC MUSIC will be holding joint conference sessions (11–13 November 2025) under the general theme of *The Landscape of Memory and Resistance Through Music in Museums*.

Linking the work of the International Committees supports the ICOM Strategic Plan values and priorities through strengthening our internal partnerships, building the global import of the museum sector, and establishing trust among the International Committees by collaboratively sharing our research, diversifying our platforms through giving larger voices to smaller committees, and actively seeking contributions from across the globe. Our International Committees and partners consciously strive to foster accessibility, inclusivity, diversity, and sustainability.

Thematic ideas often cross over International Committee boundaries. Music, while often thought of as intangible heritage, is also reflected in the material culture found in many types of museum collections. The ubiquity of music in cultural life, the myriad ways in which it delights and moves people, and its rich scope for cultural significance at many levels, make music and its tangible heritage important fields of inquiry and collaborative research. Musical instruments may be viewed at the heart of such investigations, yet when placed within historical and contemporary contexts, musical practices may be intertwined with other artefacts, such as costumes, which also embody and express cultural identity, social, political, and spiritual ideas and values. Best practices in museum work allow for new ways for society to see, hear, access and engage with tangible and intangible heritage, and learn about the histories, artistry, craft, and techniques. The importance and fragility of such work is directly impacted by current wars and conflicts, suppressing and destroying material and immaterial cultural heritage.

Proposals may include:

- **Music and Memory** – How can museums understand instruments by unknown makers or those not recognized as historically prized canonical makers? The violin, a widely recognized instrument and highly prized historical instruments made by well-known instrument makers have established artistic, canonical, and market values. Yet what is the importance of an instrument of unknown or mass-produced manufacture? Such anonymous instruments, for example, gain significance when placed within historical and cultural context, such as specific events, or identifiable social groups, especially when evoking emotions, memory, loss, and resilience.
- **Stories Costumes Tell** – How are costumes used for social or spiritual communication, especially during musical performances or ceremonies? Shortly after WWII, there were musical groups dressed in camp uniforms, identifying the performers as survivors. What other examples can be found of a costume used to convey personal histories and political contexts? And what examples can be discussed where the costume itself is a musical instrument?
- **Displaced and Transported Instruments** – What are the complex stories behind a musical instrument? The British Museum holds a West African ‘apentemma’ (single-headed drum) that was in Virginia before 1760 and brought to England as part of the collection of Sir Hans Sloane. What can we glean from the biography of this object having been brought from Ghana to America, probably on a slave ship, and later transported to a different country? What does it impart about the importance of

drumming that continued among enslaved persons and still influences African-American music today? How does this highlight the need for further research in the decolonization of collections?

- **Diverse Heritage and Practices** – Historical and contemporary practices may be difficult to interpret and understand when taken out of their original cultural context. How can museums conserve, interpret, and exhibit complex and layered meanings of diverse heritages, including involving stakeholders in documentation and interpretation? Wayang Kulit, Indonesian shadow puppetry, include elements of lighting, colour, costume, gesture, artistry, oral traditions of storytelling, and the vocal and musical instrument ensemble of the ‘gamelan’, all of which create a complex whole while other traditions may seem simpler. Some musical instruments are made from found or repurposed objects. Everyday objects might be used to accompany work. Some practices maintain formal training, while others entail self-training.
- **Music and Animation on the Digital Stage** – How has the digital stage allowed for more cross-cultural influences, creative collaborations, and rapid dissemination of information, including messaging of human rights violations and political unrest and dissent? Imagery, motion, and sound are married with advances in the digital world to tell stories. How has the digital world affected storytelling in and beyond the museum and what are the roles, impacts and possibilities of AI?
- **Museums as a Space for Cultural Action, Resistance, Peace, and Human Rights** – With often rapid changes in governments and political landscapes, how do museums, memorials, and sites of memory continue to educate the public about difficult histories and consider human rights? How do exhibitions effectively include music, song, and the spoken word to carry important messages about the past, the present, and the future? What are the traditional means that indigenous peoples, immigrants, and their descendants have used to maintain memory, activate their unique histories, and reinforce their civic and human rights and cultural knowledge?

The committee will accept a variety of proposed contributions, including but not limited to papers, posters, roundtables, and panels.

Please send a proposal title, abstract of no more than 300 words, and a short biographical statement of no more than 150 words including the following information:

- Full name:
- Museum/Organization:
- Position:
- Email:
- Please confirm if you are an ICOM member: Yes (provide ICOM number) / No

The call is inclusive of all geographies, museological issues, and viewpoints, topics. IC MEMOHRI and IC MUSIC encourage a variety of consideration of underrepresented areas, as well as novel approaches, rethinking, and expanded knowledge of commonly covered topics.

Proposals must be sent to marie.martens@natmus.dk by midnight (23:59 Central Time UTC - 6) **15 April 2025**; late entries will not be considered. Accepted formats are Microsoft Word (.docx) and PDF. Submissions may be edited by the Scientific Committee for the program booklet.

Submissions and presentations for the meeting may be in any of the three official ICOM languages, English, Spanish, and French, with the possibility of simultaneous translation. It is desirable that you join us in-person at the meeting, but virtual contributions will also be accepted.

Conference Publication

Proceedings of the conference may be jointly published by ICOM MUSIC and MEMOHRI, following the conference, in digital format. Further information is forthcoming.

Jane Klinger, Chair ICMEMOHRI
Christina Linsenmeyer, Chair ICOM MUSIC

The Conference Committee

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