

Reports from ICTM National and Regional Representatives

Austria

by *Hande Sağlam, Chair of National Committee*

The annual general assembly of the ICTM National Committee for Austria (NC) was held on 13 June 2019. The assembly began with a minute of silence in memory of the former head of the Vienna Phonogrammarchiv, Rudolf Maria Brandl, who passed away on 3 October 2018.

After four years, the NC elected a new Executive Committee: Hande Sağlam (Chair), Julio Mendivil (Vice Chair), Wei-Ya Lin (Treasurer), Rinko Fujita (Deputy Treasurer), Nora Bammer (Secretary), Babak Nikzat (Deputy Secretary), Stefana Mihaicuta, and Thomas Nußbaumer. The new Executive Committee would like to take this opportunity to thank the previous Chair, Bernd Brabec de Mori, for his many years of outstanding work.

The 12th annual symposium of the NC took place on 14 June 2019. It was organized by the NC's Executive Committee and hosted by the Institute of Musicology at the University of Vienna. The symposium was titled "Daten.Werkstatt Ethnomusikologie" [Data Workshop Eth-



nomusicology], and was conducted in German. The meeting had a workshop format, in which three invited experts focused on field-research issues from three different perspectives: new recording technologies (Christoph Reuter), data management (Christian Huemer), and ethical-legal issues (Sabine Imeri). During each workshop, four or five NC members contributed short statements on these topics, in order to share and discuss their experiences and challenges. These short statements also helped the invited experts to better describe their focus and to answer the questions of the participants. The format proved to be successful, and the participants will be able to share and discuss many issues related to field research in depth (for more information [see here](#)).

On the occasion of its 120th anniversary, the Phonogrammarchiv of the Austrian Academy of Sciences organized the symposium "Nicht ungehört verhallen" [Lest it should go unheard] to take a new look at the central responsibilities of audiovisual archives. The symposium was held on 25–26 April 2019 and focused on A/V collections, current projects, field research, and the technological methods for preserving and restoring A/V documentation. The handling of delicate contents and complicated recording situations was another important topic of the symposium. The programme was rounded off with discussions on suitable outreach strategies for archives and future research questions.



The Phonogrammarchiv of the Austrian Academy of Sciences celebrates its 120th anniversary. Photo by Phonogrammarchiv, used with permission.

The new head of the Vienna Phonogrammarchiv, Kerstin Klenke, welcomed participants after an address by the Vice President of the Austrian Academy of Sciences, Michael Alram. The keynote speaker, Sebastian Klotz, gave a lecture entitled “Klänge als Erkenntnisquelle: Phonogramm-Archive in der Wissensgesellschaft” [Sounds as a Source of Knowledge: Phonogram Archives in the Knowledge Society]. The two-day programme of this symposium raised many current issues of A/V archives. Twelve international researchers gave input through their presentations on the following key topics: (1) Field Research: Challenges and Perspectives; (2) Preservation, Restoration, and Conservation of A/V Media; (3) Reflection: Sensitive Contents and Contexts; and (4) “Resonance: Utilization, Applied Research, Knowledge Transfer.” For the full programme [visit this webpage](#).

On 3–4 May 2019 the Departments of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (MDW) hosted the symposium “Decolonizing of Knowledges.” Participants, students, and scholars from around the world met to discuss the multiple dimensions of knowledge production and power relations within academia, particularly European universities such as MDW. The transdisciplinary two-day programme included keynote speeches, plenary discussion panels, a film presentation, a musical workshop, and artistic contributions (for more see [this webpage](#)). The symposium provided an exchange of theoretical and practical contributions on the subject of the decolonization of universities, with the purpose of positioning social inclusion and alternative epistemologies as priorities in the academic world. How can European higher education institutions become spaces that foster pluri-epistemic knowledges within their curricula, and attend to the needs of a diverse student body?

José Jorge de Carvalho presented a best-practice model of a Brazilian university, which incorporates Afro- and indigenous masters to teach in university programmes. These individuals are recognized as peers and faculty. This is a path to diversity in knowledge production that proved to suit the needs of a diverse student body by incorporating faculty diversity in Brazil. María do Mar Castro Varela made an appeal to universities to become places where students and faculty are represented, taught, and embraced in both body and mind. In her view, universities are powerful places, therefore change requires a long-term commitment. Nevertheless, changing academia requires all stakeholders to actively demand that curricula be questioned while also searching for alternative methods and methodologies. With this in mind, MDW’s long-term commitment to decolonizing knowledge production

will be revisited in the next transculturality symposium, which will take place in May 2021 within the framework of the newly founded master’s degree in ethnomusicology and MDW’s diversity strategy.

Another item of news from MDW may awaken the interest of many young ethnomusicologists. Taking a pioneering role among universities in the German-speaking world, the University of Music and Performing Arts Vienna now offers a comprehensive master’s programme in ethnomusicology. The programme is administered by the Department of Folk Music Research and Ethnomusicology and strongly reflects the approaches and focuses of its faculty.

The combination of profound scholarly training and musical practice accounts for the unique nature of the study programme. Accordingly, the entrance exams, which were held for the first time in June and September 2019, required a vocal, instrumental, or dance performance within a specific music tradition—a ground-breaking innovation in the more than 200 years of the university’s history. In order to guarantee first-hand contact with traditional music and/or dance as well as personal encounters with the individuals personifying the cultural traditions, fieldwork forms a crucial aspect of the study programme. The first students enrolled in the MA in ethnomusicology will start their studies in October 2019. For further information, you can [visit the department’s website](#).

We are also excited to announce the establishment of the Music and Minorities Research Centre (MMRC) at the University of Music and Performing Arts Vienna. The centre is a Wittgenstein award project and a unique ethnomusicological institution, not only in Austria but also at an international level. For further information, please see page 29 of this *Bulletin*.

Oskár Elschek retired from teaching at the Department of Musicology at the University of Vienna in the spring of 2019. Since 1987 he has taught two to three courses every single semester but one, and was an official University Lecturer of musicology since 1988. He was the adviser to innumerable graduate and undergraduate students, as well as a member of many examination committees. The faculty of the University of Vienna and the Department of Musicology are immensely thankful to Professor Elschek for his collegial understanding and his tireless support. Alongside his professional positions—especially at the Slovak Academy of Sciences since 1954, the Comenius-University Bratislava, the Ferenc-Liszt-Academy Budapest, and the Cyril-and Methodius-University of Sciences Trnava—Oskár Elschek was also an ICTM (former IFMC) Executive Board member between 1971 and

1987, and Vice President between 1987 and 1997. Particularly in these two positions he provided bridges of understanding beyond borders, and contributed substantially to the beneficial development of traditional music research and ethnomusicology, as well as to musicology in general. His colleagues and peers cannot thank him enough for his work.