

# Call for Papers (Deadline Extension)

University of Music FRANZ LISZT Weimar, October 27 & 28, 2023

## Living Musical Practice as Intangible Cultural Heritage

This year marks two anniversaries: 20 years of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* and 10 years of Germany's accession to this convention. As an instrument enshrined in international law, the 2003 UNESCO Convention has become significant for music research as a whole because it implies a critically reflexive approach to music and the performing arts. Thus, it fundamentally challenges dualisms such as "oral-written," "art and folk music," "European-extra-European," or "historiography-ethnography," which have been handled as relevant to research in the musical sciences since their academic establishment. Today, music and dance account for at least half of the UNESCO-listed Intangible Cultural Heritage of Humanity. This is expressed both directly through musical genres, musical instruments, etc., but also in a broader context (e.g., in carnivals, in established festive customs, even in graffiti practices). For music research, this central position of music in the intangible cultural heritage is downright trend-setting.

The liveliness of a cultural and artistic practice with the acting human being in the center is an important theme in intangible cultural heritage, which will also accompany this annual meeting of the ICTM-DE in Weimar. Against this background, the research of living music making practices will emphasize the importance of cultural bearers and their expertise, including their cultural their culture-related experience of the world.

Music and dance express a dynamic and transcultural heritage that adapts to and at the same time helps shape different socio-economic environments. They include all forms of linguistic-literary, visual-visual, and performing means of expression. This requires research strategies that look at practice, the temporary, the fluid, as it is these specific forms of knowledge that underlie musical-creative acts (Pinto 2018).

The scientific relevance of living cultural heritage is addressed in recent publications, e.g., in Andreica (2022) or in de Miguel Molina (2021), which focus on music as an intangible cultural heritage in the context of economic, historical, cultural, and social identities. are dedicated to. Also, dealing with institutions as actors and preservers of living cultural heritage requires new strategies in the tension between supporting and preserving cultural practices, as Erlie & Bakka (2017) show with the example of music and dance in museums. The question of the responsibility of collections and archives touches on institutional competencies regarding the storage of musical artifacts and recordings as well as their interaction with academia and the public (Seeger & Chaudhuri 2004).

Thus, considerations of cultural heritage preservation also go hand in hand with critical reflections on culture and tourism as an interdependent but often unsustainable relationship (Turnbridge 2010). Cultural and environmental sustainability are increasingly relevant dimensions of music and its study in the context of humanitarian crises and global warming (Schippers & Grant 2016).

These and other approaches should be starting points for the conference "Living Musical Practice as Intangible Cultural Heritage". Some of the questions that will be raised are:

- What are appropriate approaches to the study of living cultural heritage?
- What contribution has ethnomusicology made so far to the implementation of the UNESCO Convention of 2003?
- How can research together with communities, i.e. as collaborative research, contribute to the preservation and strengthening of living cultural heritage in music and dance?
- What are the interdisciplinary intersections with fields such as heritage studies and the heritagization of music, dance and the performing arts?
- What process does the recognition as Intangible Cultural Heritage of Humanity trigger in the respective practice and its cultural bearers?
- How is musical cultural heritage shaped in the context of postcoloniality and epistemical (in)justice?
- How do music and sustainability interact in the context of the UN Sustainable Development Goals?
- What interdisciplinary approaches are appropriate for exploring living cultural heritage in the context of digitization, new media, electronic music, etc.?
- How does the concept of a musical intangible cultural heritage enrich and renew studies, teaching and research, including artistic practice, at universities?

In addition to these complexes of questions, free contributions are also welcome. Furthermore, we are very pleased to welcome Gerhard Kubik as keynote speaker in Weimar.

The conference will take place on October 27 from noon and on October 28 and will include lectures, a conference dinner and a musical program. On October 26 and 27, the Early Career Workshop will take place prior to the conference.

### Submission of Contributions (Deadline Extension)

We request submission of abstracts with presentation title (approx. 300 words including short biography) to [transmusic@hfm-weimar.de](mailto:transmusic@hfm-weimar.de) by **May 31, 2023**. Contributions in German and English. Conference participation is free of charge.

### Notes for Presentation of Papers

The presentation time for each paper is max. 20 min., including audio or video examples. The presentation is followed by a 10-minute discussion. Proposals for panels / roundtables with a duration of 90 min. are possible. Panel: 3-4 presentations incl. discussion time. Roundtable: 5 impulse presentations of 10 min. each plus discussion.

### Programme Committee

Tiago de Oliveira Pinto, Mitra Behpoori and Sean Prieske (for the UNESCO Chair)  
Dorit Klebe (ICTM-DE Chair), Edda Brandes and Klaus Näumann (for ICTM-DE)

Organiser: UNESCO Chair on Transcultural Music Studies, HfM FRANZ LISZT Weimar

Co-Organisation: National Committee for Germany in the International Council for Traditional Music