

	Tuesday, May 26	Wednesday, May 27	Thursday, May 28	Friday, May 29	Saturday, May 30
09-10:00	<i>registration</i>				[recreative program]
10-11:00	Opening ceremony: greetings from the Ministry of Culture and Sports of the Republic of Kazakhstan, from TURKSOY and from Rector of Kurmangazy Conservatoire; Welcome speeches from Program Committee	<b>Session 2a: Rethinking Historical collections</b>	<b>Session 3a: Kazakh music collections – different approaches and assessments</b>	<b>Session 4a: Use and value of sources</b>	<b>Excursion near Almaty</b>  Day-long trip to the mountains or steppe side (dependent on the weather). Transfer and guide offered by Kurmangazy conservatoire.
		<b>Jiasui Ling:</b> Reflection of Historical Sounds: Learnings from the Work for the Berthold Laufer Collection	<b>Baurzhan Bekmuhanbet:</b> Old Values and new challenges: Project on Reassessment in the Fund of Folklore Laboratory of Kurmangazy Kazakh National Conservatory	<b>Emin Soydaş:</b> The Reconstructed <i>Kopuz</i> : Intentions, Challenges and Results	
		<b>Saule Utegalieva:</b> Turkestan collection of audio records by Richard Karutz (1905)	<b>Tolepbergen Tokzhanov:</b> Ethnographic notations of <i>dombrya kuis</i> by A. Zatayevich and the approach to their reconstruction	<b>Fatima Nurlybayeva:</b> The traditional musical heritage of the Turkic-speaking peoples: the protection and preservation of archives	
coffee break					
11:30-13:00	<b>Session 1a: Archives and their creators (Who were/are the protagonists acting in archives)</b>	<b>Session 2b: Rethinking Historical collections</b>	<b>Session 3b: Kazakh music collections – different approaches and assessments</b>	<b>Session 4b: Rethinking Archives</b>	
	<b>Susanne Ziegler:</b> The Berlin Phonogramm-Archiv – Holdings and Acquisition Policy	<b>Hana Urbancová:</b> The Oldest Phonographic Recordings from the Territory of Slovakia: Storing Conditions, Reconstruction, Interpretation	<b>Ainur Daribayeva:</b> Field history: music ethnographic expeditions as the source on Kazakh music history (on expeditions of the Folklore Research Laboratory of Kurmangazy conservatoire)	<b>Anda Beitane:</b> Archive as a Process from the Fieldworker’s Perspective	
	<b>Linda Cimardi:</b> The IITM (International Institute for traditional Music) Collection and its Archival Practices in the Preservation and Dissemination of World Musics	<b>Yannick Wey:</b> Reassessment of Wolfgang Sichardt’s 1936 field recordings of Swiss yodel	<b>Galiya Begembetova:</b> Musician in a changing world: revealing the personality of Kulyash Baiseitova through her personal archive	<b>Susana Sardo:</b> Sound archives for all Desire, imagination, and responsiveness in times of exomemory	
	<b>Ardian Ahmedaja:</b> Music makers as protagonists of the	<b>Pál Richter:</b> Source Criticism in Folk Music Archives	<b>Valeriya Nedlina, Saida Yelemanova:</b> The History of the 1930-ies re-made: new research in well—studied archive of Alexander Zatayevich	<b>Miguel A. García:</b> Archiving beyond the Archive	
Lunch					
14.30 - 16.00	<b>Session 1b: Archives and their creators (Who were/are the protagonists acting in archives)</b>	<b>Session 2c: Researching archives</b>	<b>Business meeting</b>	<b>Session 4c: Rethinking Archives (14:30-15:30)</b>	
	<b>Teona Lomsadze:</b> Music activists or music archivists? Alternative way of conceptualizing popular music archives in Georgia	<b>Kai Åberg:</b> Collecting, Preserving and Saving the Music of the Finnish Roma – Folklore’s first and second life		<b>Drago Kunej:</b> The importance of Contexts in Archiving Sound Recordings	
	<b>Rémy Jadinon:</b> Sharing sounds archives: a step to reconstruct the Rwandan colonial past?	<b>Baia Zhuzhunadze:</b> Georgian Catholic chanting tradition of the <i>Notre Dame de Lourdes</i> of Istanbul (19 <sup>th</sup> -20 <sup>th</sup> century)		<b>Kerstin Klenke:</b> Without either harmony or conquest – towards a critical archeology of cataloguing	
	<b>Pedro Aragão:</b> Hidden archives, hidden collectors: the role of music collectors in building sound archives. A case study in the city of Aveiro, Portugal	<b>Nona Lomidze:</b> “Polyphonic Lullabies of Kakheti” – Nanas rethought in a film project		<b>General Discussion and closing session (15:30-17:00)</b>	
coffee break					
17:00- 20:00	<i>Short trip to Ykylas Museum</i> <i>Excursion at Ykylas Museum</i> <i>Evening concert at Ykylas Museum</i>	<i>Short trip to Ykylas Museum</i> <i>Evening concert at Ykylas Museum</i>	<i>Film presentation</i>	<i>final coffee</i> <i>Evening Concert</i>	
			<i>conference dinner</i>		