

Panel: *Liber/Sound – Innovative Archival Practices toward Sound Memory Liberation. A Transcontinental Experience*

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Liber|Sound is a research project developed by INET-md and the University of Aveiro, which aims to connect different sound archives in the Lusophone world. The project was awarded in 2021 with 250 thousand euros from the Portuguese Foundation for Science and Technology, the institution that supports research in Portugal.

LiberSound works with four historical sound archives located in Brazil (Discografia Brasileira em 78 rpm), Mozambique (Radio Mozambique Sound Archive), Portugal (Coleção José Moças), and Goa/India (former Emissora de Goa Sound Archive). All of them represent four different colonial and postcolonial reality. Rather than studying each of these collections as separate sound archives, Liber|Sound aims to break down their boundaries and focus on their interchangeable and interconnected aspects.

The purpose of this panel is to discuss the political challenges, technical issues, and practical problems that arise from academic research conducted in postcolonial contexts, specifically focusing on the study of sound archives from a transnational and postcolonial perspective. We will explore the obstacles encountered when attempting to uncover silenced sounds trapped in outdated mediums, namely shellac discs, which serve as connectors between people, languages, and cultures that are divided by policies, countries, or oceans. Additionally, we will explore innovative approaches to archiving that can promote the liberation and revitalization of memories and cultural heritage preserved on those discs.

As previously mentioned, the four archives within the scope of LiberSound each represent distinct realities, while collectively reflecting a post-colonial condition stemming from their historical association with Portuguese colonial rule. To counter the perpetuation of the colonial mindset that gave rise to these archives, LiberSound made it a priority to involve researchers from the respective countries or territories under study, individuals who possessed a meaningful connection to the archives. We fully grasped the importance of this approach in safeguarding against the continued perpetuation of the colonial logic that influenced the formation of the archives themselves. It didn't take long for us to realize that the greater the colonial resentment, the more arduous it becomes to establish institutional relationships with the various archives, and the more vulnerable the objects we wish to study become.

For instance, the **All India Radio Archive in Goa** currently houses a mere 220 records. Despite Goa being under Portuguese colonial rule for 451 years, it never achieved independence and was incorporated into India in December 1961. Regrettably, the archive of All India Radio has received minimal attention from institutions and now represents only a fraction of the records that were once part of the Emissora de Goa (the former name for All India Radio - Goa). Established in 1946, it became a primary target during Nehru's forces' takeover of Goa, resulting in numerous shellac records being left outside the radio premises, some destroyed, and others taken by interested individuals. Only the records sung in Konkani (the official language of Goa since 1987) have survived, which themselves constitute only a small portion of the Konkani music production recorded and released in India until the 1970s. Nalini Elvino de Sousa, a researcher at LiberSound and a master's student at the University of Aveiro, has dedicated her efforts to "reassembling" the archive by engaging with private collectors and musicians whose works were published by His Master's Voice India in Bombay or Kolkata. The relationship with this archive has been challenging because, as Goa did not gain independence, it depends on the Central Government of India, making any institutional collaboration difficult, especially in sensitive contexts such as music and sound associated with radio.

The **Radio Mozambique archive** stands as the largest collection of records in the country. Established in 1932, this radio station's archive consists of approximately 22,000 shellac records, encompassing 2,000 Portuguese music records and a mere 30 Mozambican music records. Cristiano Tsopo is the archivist of Radio Mozambique and is currently benefiting from a doctoral scholarship awarded by LiberSound. In his doctoral research, Cristiano is examining the archive, considering it not only as a collection to be preserved but also as a repository of knowledge, colonial memories, and post-colonial resentments that warrant scrutiny. Among the various analytical approaches applied to this archive, one particular lens is that of race and tribal identity. During this panel, Cristiano Tsopo will demonstrate how the collection of shellac records in the Radio Mozambique archive unveils the ways in which these records served as instruments of Europeanization of the territory while concurrently concealing Mozambican identity.

The **Brazilian Discography**, on the other hand, is not associated with any radio stations. It is the result of aggregating a set of private collections organized by Brazilian collectors –

whom Hettie Malcomson refers to as *aficionados* (2014, p. XX) – which were donated to a private foundation that digitized and made them fully available online. This amounts to approximately 22.000 records and, therefore, an endless wealth of information that, being effectively accessible, has allowed LiberSound to find musicians in transit between Brazil and other territories, including Portugal, and multiple layers of knowledge that the records surprisingly reveal to us. The intersection of the Brazilian Discography with the **Archive of the University of Aveiro**, composed of about 7.500 shellac records mainly from the **José Moças Collection**, has been an extremely enriching challenge. Through this process of defragmenting the archive, it is perfectly possible to understand how music, especially during a period that is practically unknown due to the obsolescence of the recording media, reveals to us transits, circularities, complicity, modes of representation and incorporation of the other, oppressions, and other types of tyranny, at least within the Portugal-Brazil corridor.

Biancamaria Binazzi, a doctoral student and researcher at LiberSound, has been seeking to understand how the phonographic industries of Brazil and Portugal sustained the encoding of landscapes and sonic representations associated with Africanness based on markers of raciality. In this panel, she will focus on demonstrating these aspects associated with women, while also revealing the ethical questions that arise when studying sound archives with sensitive information.

LiberSound is particularly committed with the possibility of returning to the history of the present the sounds and their correspondent memories that are kept in the past in obsolete carriers. But how to deal with this commitment when the authors of the works or their performers are still protected by copyright? How can we overcome the legal constraints of data protection when we can show through the music stored in records what other types of documentation do not allow to reveal?

The way we have envisioned unveiling this knowledge and these memories has, so far, taken at least three formats: (1) a more academic approach involving the creation of an online database and encyclopedia accessible through a website; (2) the production of a series of 13 radio programs titled "Giro 78," broadcasted on both national Portuguese radio and in Brazil; and (3) musical performances that breathe new life into the themes of the past through fresh arrangements. These processes essentially establish innovative methods of archiving, and Pedro Araújo will address them further in his presentation.