



Call for papers

Joint seminar of

European Seminar in Ethnomusicology and the ICTMD Nordic-Baltic Network

13–19 September 2027

Växjö, Sweden

42nd European Seminar in Ethnomusicology
3rd seminar of the ICTMD Nordic-Baltic Network

Host:
Department of Music and Arts, Linnæus University

In cooperation with:
Smålands Musikarkiv/Smaland Music Archives
Svenskt visarkiv/Centre for Swedish Folk Music & Jazz Research



Joint seminar of

European Seminar in Ethnomusicology and the ICTMD Nordic-Baltic Network

Växjö, Sweden, 13–19 September 2027

Deadline for submissions: 6 December 2026.

In September 2027, researchers in ethnomusicology and ethnochoreology from the European Seminar in Ethnomusicology (ESEM) and the ICTMD Nordic-Baltic Network will meet in Växjö for a joint seminar. The seminar is organised in collaboration between ESEM and the network and will be hosted by the Department of Music and Arts at Linnæus University. It will take place at the Växjö campus in southern Sweden.

The seminar welcomes presentations on the following themes: *Ethics in music and dance studies*, and *Geography and/or spatiality in music and dance research*. Individual presentations may focus on one of these themes or combine them in various ways. We welcome both contributions that adopt broader, critical and problematising perspectives, and those based on more narrowly defined case studies. Contributions may be based on ongoing or recently completed research projects. In addition, it is possible to propose presentations in areas that lie outside the seminar's focus.

Ethics in music and dance studies

Ethics, ethical considerations and continuous ethical reflections are key components of research practice in ethnomusicology and ethnochoreology. On one hand, legislation and ethical guidelines influence everything from how we handle sensitive personal data to questions regarding where research data should be stored. At the same time, researchers develop ethical reflexivity through their research practice and in relation to subject-specific ethical norms. Taken together, this influences the choice of methods, how relationships in the field are handled, what we write about, how we write about it, and much more. Furthermore, our decisions in these different areas may conflict with one another. For example, requirements for anonymisation due to sensitive personal data may conflict with the researcher's moral ethical responsibility to give a voice to vulnerable groups.

This theme aims to explore, from a broad perspective, ethics and the place and significance of ethical reflection in ethnomusicology and ethnochoreology research

practice. Contributions may take the form of concrete examples from one's own research practice, through to an examination of ethically sensitive or problematic issues within the field, to more general discussions of how the role and significance of ethics have changed over time and what consequences this has had for ethnomusicology and ethnochoreology research.

Geography and/or spatiality in music and dance research

Research in ethnomusicology and ethnochoreology forms part of a long-standing research tradition in which geography has played a major role. Studies of traditional music from geographically defined areas have existed for a long time, although the perspectives have shifted. Research has also focused on the meanings and significances associated with the immediate spatial environments for music and dance, with fieldwork methods playing a central role. Furthermore, there is a long-established interest in digital music and dance arenas. This theme explores perceptions as well as challenges associated with geographic divisions in music and dance research today. How do we investigate this (methodologically), from which perspectives and through which research questions? What significance does this have for the participants in the fields we are exploring, for their practice but also for the discourse surrounding that practice? And is the field of ethnomusicology and ethnochoreology today only part of exploring and reinforcing previously established categorisations? Or could it instead serve to challenge them or even create new ones?

This theme invites presentations that discuss and explore questions concerning geographical divisions, spaces for music and dance, physical and digital spaces, and other perspectives that raise questions about geography and/or spatiality within ethnomusicology and ethnochoreology research.

Free papers

While proposals related to the seminar's main themes will be prioritised, submissions on other topics of interest to ESEM and/or the ICTMD Nordic-Baltic Network are also welcomed.

Modes of presentation

A variety of presentation modes are possible, and applicants are encouraged to carefully consider which mode of presentation will work best in presenting their research. You may only present once during the seminar.

Individual paper

Individual paper presentations are 20 minutes long and are followed by 10 minutes of discussion. Proposals must include an abstract of 300 words maximum.

Lecture-recital

Lecture-recital is an oral presentation that integrates a practical demonstration or music performance. The demonstration or performance must be an integral part of the presentation and not merely serve as an illustration. Lecture-recitals are 20 minutes long and are followed by 10 minutes of discussion. Proposals must include an abstract of 300 words maximum.

Panel

Organised panels are 90 minutes (three papers, each of 20 minutes plus 10 minutes of discussion) or 2 hours long (four papers, each of 20 minutes plus 10 minutes of discussion). Submissions should include a proposal by the panel organiser (300 words) as well as abstracts by each individual presenter (300 words each). Where an independently submitted abstract appears to fit a panel, the programme committee may suggest the addition of a panellist.

Roundtable

Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to 2 hours long should include either four or five presenters. The organiser should solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Position papers are not expected to focus on presentation of original research, but instead to introduce a stance or topic of discussion on the roundtable's themes. Proposals for roundtables should be submitted by the session organiser (300 words).

Audiovisual session

Proposals for screenings of recently completed documentaries are welcomed. Films are to be introduced by their author and discussed by conference participants. Please submit a 300-word abstract including title, subject, and format, also indicating the duration of the proposed documentary and introduction/discussion.

Instructions for preparing abstracts

Abstracts should include a clearly focused problem, a coherent argument, indication of knowledge of previous research, and a statement of the findings' implications for relevant fields. The abstracts will undergo a blind review, so must be anonymised and free of self-identifying references in the text.

To participate in the seminar, you need to be a member in good standing of ESEM or the ICTMD Nordic-Baltic Network (i.e. ICTMD member from one of the Nordic or Baltic countries¹).

Proposals may be submitted to: <https://www.lnu.se/en/meet-linnaeus-university/current/events/2027/conferences/joint-seminar-with-european-seminar-in-ethnomusicology-and-the-ictmd-nordic-baltic-network/>

More information about travelling and accommodations can be found on this page as well.

- Deadline for submissions: 6 December 2026.
- Notification of acceptance by late January 2027.

¹ Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway, or Sweden.

Language

English is the official language of the seminar.

Applying for financial support (only ESEM members)

ESEM recognises that financial circumstances may make attending this seminar difficult for some. We therefore invite expressions of interest in benefitting from a limited amount of financial support – with a maximum collective fund of € 2,000.

To be considered, please provide a statement of maximum 500 words, laying out:

- 1) Why other forms of funding, from institutional or other sources, are not available or sufficient to enable participation.
- 2) An itemised budget for participation, addressing which budget item(s) ESEM's limited funds would cover, and your plans for meeting the remaining costs.
- 3) The specific outcomes and benefits expected from attending. Please include information about your record and plan for attending conferences in the twelve months either side of this seminar.

Please note that, in order to be considered, applicants must address all these three points. The request for support needs to be submitted together with the submission of the abstract. Applications are welcome from any attendee who is going to be an ESEM member in good standing at the time of the Växjö seminar.

Contact information

Karin L. Eriksson, Professor in Musicology
Department of Music and Arts, Linnæus University
karin.eriksson@lnu.se