



**MUSÉE DU QUAI BRANLY
JACQUES CHIRAC**

SOUND RESIDENCY

CALL FOR PROJECTS 2026



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20 ★ ANS

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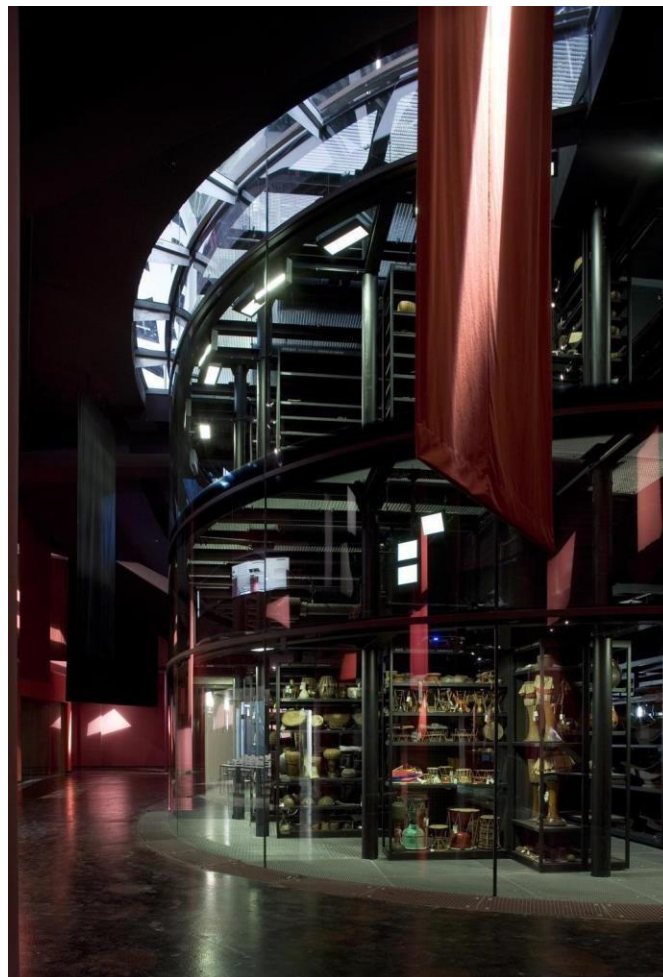
1. CONTEXT

1.1 The musée du quai Branly – Jacques Chirac

The musée du quai Branly – Jacques Chirac is a museum, cultural center, and place of research and education, focusing on non-European cultures in the heart of Paris. Founded to create an institution dedicated to the arts and civilisation of Africa, Asia, Oceania, and the Americas, the museum opened to the public in 2006, housed in a building designed by Jean Nouvel. The museum's geographic focus is reflected in the exhibition layout, displaying nearly 3,500 works. The collection also includes significant holdings of photographs, textiles and clothing, musical instruments, and works from the "Historical and Contemporary Globalisation" collection (drawings, prints, paintings, sculptures, and furniture).

In addition to its object collection, the museum aims to promote and showcase the intangible heritage of the cultures it represents, through a substantial audiovisual and sound archive, research initiatives, multimedia programmes and performing arts programming.

The institution demonstrates the vitality of artistic creations from Africa, Asia, Oceania, and the Americas while emphasizing the need to preserve their diversity and foster dialogue and mutual recognition. It seeks to introduce, through its collections and programmes, the infinite diversity of cultures.



The collection of musical instruments in the glass tower

1.2 The audiovisual and sound collection

The audiovisual and sound collection consists of unpublished archives and partially edited documents inherited from the former Musée national des Arts d'Afrique et d'Océanie (MNAAO) and mainly acquired since the museum's opening. It is attached to the museum's media library, which is responsible for compiling monographic, iconographic, archival, and audiovisual collections in anthropology, the arts, and civilisations of the Americas, Asia, Africa, and Oceania, in both traditional and contemporary forms, with the aim of developing access and presentation to a diverse audience.

1.3 The museum and sound

The musée du quai Branly – Jacques Chirac stands at the intersection of fine arts, ethnography, and contemporary art. Its walls resonate with both ancient and contemporary testimonies, and the works open up to other dimensions, forms, and temporalities. Contemporary concerns have always influenced the museum's reflections since its inception, primarily manifested through visual arts (Aboriginal paintings, contemporary photography collections, temporary exhibitions) and interdisciplinary performing arts presentations.

The works on display at the museum have the unique characteristic of telling a visible story while carrying hidden meanings, as the presented material objects often support an intangible, immaterial dimension (dance, gestures, rituals, words, songs, etc.). Aware of the importance of sound as a medium for the regeneration of intangible heritage, the museum is committed to supporting and promoting contemporary sound art creation. The Sound Residency programme is one of its key elements.

Sound (whether music, voice, or environmental sounds) is also central to discussions about the museum of tomorrow. It is viewed as an alternative way to approach works, beyond strict visual perception, enabling better inclusivity of all audiences and the integration of diverse perspectives and voices around the presented objects.



Wooden drums from the Ambrym and Malekula islands of Vanuatu (Melanesia), exhibited in the "Oceania" section, carved from hollowed tree trunks. © musée du quai Branly – Jacques Chirac/Antoine Borgeau

2. THE SOUND RESIDENCY

2.1 Characteristics of the produced work

Through the Sound Residency programme, the museum funds the creation of a sound work that could be integrated into its collections. The work produced during the residency may result from a transdisciplinary artistic practice, while placing the sound material at the heart of their creative process. It may involve all types of sound materials (music, spoken or sun voices, ambient sounds, etc.).

The jury will prioritise works created in connection with the museum's collections, issues, or themes. In this regard, the artist may choose to draw upon the museum's audiovisual, consultable [here](#), and sound archive or its collection of [musical instruments](#). It should be noted that, with rare exceptions and for conservation purposes, instruments from the museum's reserves ("instrument tower") cannot be used. The central focus of the project should therefore not revolve around the use of these instruments.

The Music Box space, located on the R2 level of the museum (see Annex 2), is dedicated to the presentation of musical or audiovisual works. The works produced within the framework of the Sound Residency will be presented in this space. Therefore, the Music Box should be part of the proposed project, either as an installation space or as a mediation space.

If the museum's spaces can be used for the first presentation of the work, the work must be adaptable for future presentations in other venues. The museum spaces are presented in the annex of this call for projects.

At the end of the residency, the work will be presented to the public of the museum.



Aida Adilbek, winner of the 2023 residency, conducting research in the museum, July 2023 © Julien Brachammer

2.2 Technical resources provided

For the Sound Residency, the Musée du Quai Branly – Jacques Chirac has partnered with **Le Fresnoy - Studio National des Arts Contemporains**, which will host the artist for two working sessions of approximately one week to assist with the production of the work. The studio will provide the artist with its technical and human resources for sound creation and post-production.



Younna Saba, winner of the 2022 residency, working in a studio at Le Fresnoy – November 2022 ©Julien Brachammer

Le Fresnoy, located in Tourcoing (16km from Lille and 230 km from Paris, accessible by train), is a center of excellence in French artistic, audiovisual, and digital education, known for fostering interdisciplinary approaches and the production of large-scale works using professional production tools. Its artistic direction, promotes the transition from traditional modernity tools and media (cinema, photography, video, sound and music creation) to emerging technologies and digital arts.

Each year, the institution hosts some of the most renowned international artists from various disciplines. Notable figures include Jean-Luc Godard, Anne Teresa De Keersmaeker, Sarkis, Gary Hill, Choï, Charles Sandison, Ryoji Ikeda, and more recently Ben Russell and Laure Prouvost. These creators mentor young artists at Le Fresnoy, while also developing their own personal projects.



© Max Lerouge, Agence de développement et d'urbanisme de Lille Métropole

3. CONDITIONS OF PARTICIPATION

3.1 Candidate profile

The Sound Residency at the musée du Branly – Jacques Chirac is exclusively open to artists from one of the four continents represented in the museum's collections: Africa, Asia, the Americas, and Oceania. Artists from these geographic areas (including French overseas departments and territories) or those holding dual nationality are eligible to apply. There is no age limit for applicants.

A project can be presented by several artists or by a collective. In this case, the grant amount must be shared between those presenting the project together.

A project (identical or similar) cannot be resubmitted if it has already been presented in a previous call for projects at the musée du quai Branly. In such cases, the project will not be evaluated by the jury.

3.2 Grant

The fixed amount of funding granted to the winner is **€8,000 excluding tax**. This covers the artist's copyright fees, the integration of the work into the museum's collections, and the delivery of the final work (digital file or any other format).

In addition to this grant, the production budget for the winning work will be covered by the museum, specifically:

- Accommodation, meals, and travel expenses (national and international) for the artist for the production sessions at the museum (Paris) and at Le Fresnoy (Tourcoing).
- Production-related expenses directly linked to the project, within a maximum budget set by the museum, based on the project's technical specifications submitted with the application.
- Equipment costs strictly related to the technical setup for the work's presentation (purchase, rental, installation, maintenance).

- Any rights for the use of copyrighted sources, whether or not from the museum's audiovisual and sound archive, within a maximum amount evaluated based on the project's technical specifications.

This residency provides a rich opportunity for artists from diverse cultural backgrounds to explore the intersection of sound, art, and the preservation of intangible heritage, while benefitting from state-of-the-art resources.



Phase de recherche au musée par Aïda Adilbek, lauréate de la Résidence sonore 2023 – juillet 2023
©Julien Brachammer

4. SELECTION PROCESS

4.1 Schedule

Deadline for submitting application files: Sunday, 18 January 2026, at midnight (Paris time)

Pre-selection: End of March 2026

Final selection committee: April 2026

The dates for pre-selection and the selection committee are provided solely for information purposes and may be subject to change. Only the pre-selected artists will be notified of the final date for the selection committee.

4.2 Jury

All applications will first be reviewed by an internal pre-selection jury at the musée du quai Branly – Jacques Chirac.

The final selection jury, which will name the winner of the 2026 Sound Residency, will include prominent experts, in addition to the internal jury, which includes the president of the institution.

Pre-selected candidates will be invited to present their projects to the jury in an online interview in April 2026 (Paris time), with the details provided in advance. The museum remains the sole commissioner of the final sound work.

5. PROGRAMME REGULATIONS

As part of its creation support programme, the musée du quai Branly – Jacques Chirac will grant a total amount of €8,000 excluding tax to the winner for the realisation of their project, in exchange for the creation of the works and the transfer of related rights, in accordance with the commission contract to be signed between the winner and the museum.

Candidates must be able to propose a legal entity capable of contracting with the museum for the commission (self-employed status, company, association, etc.).

5.1 Required documents for the call for projects

The documents for the call for projects are available on the musée du quai Branly – Jacques Chirac website in French and English:

- This call for projects
- Annex 1: Description of the museum's audiovisual and sound collection
- Annex 2: Presentation of the museum's spaces
- Annex 3: Technical resources provided by Le Fresnoy
- Annex 4: The museum's musical instruments



Aïda Adilbek, winner of the 2023 residency, conducting research in the museum, July 2023

© Julien Brachammer

5.2 Commitment of the candidates

The selected candidate agrees to:

- Accept that the work resulting from the funded project will be included in the collections of the musée du quai Branly – Jacques Chirac;
- Transfer the rights of reproduction and representation of their work to the musée du quai Branly – Jacques Chirac, on a non-exclusive basis, for the whole world from the delivery of the work at the end of the residency for the legal duration of the copyright protection granted by the French intellectual property code. For a period of two years from the delivery of the work, at the end of the Residency, the artist undertakes to request the museum's authorisation for any commercial or non-commercial uses of the work.
- Travel to Paris and Le Fresnoy for the production of their work during the periods specified in this call for projects (the museum will cover travel and accommodation expenses);
- Be available to the museum and Le Fresnoy to lead workshops, meetings, or visits related to their work, respond to journalists and students;
- Contract professional liability insurance for the periods of work at the musée du quai Branly – Jacques Chirac and Le Fresnoy;
- Propose a legally constituted contracting entity duly authorised to represent them.

Submitting an application implies the candidate's full acceptance of all the conditions outlined in the regulations.

6. SCHEDULE

Candidates must adhere to the following schedule:

- **18 January 2026, at midnight (Paris time):** Deadline for submitting applications
- **April 2026:** Online presentation of projects by pre-selected winners
- **September 2026:** Research and creation period at the museum in Paris and Le Fresnoy in Tourcoing (maximum of 2 weeks in total)
- **October 2026 – February 2027:** Creation/production/research of rights, etc.
- **Between 22 February and 7 March 2027:** 5 to 7 days of post-production at Le Fresnoy
- **8-10 March 2027:** Editing and installation of the work at the musée du quai Branly – Jacques Chirac
- **Mid-March 2027:** End of residency and presentation of the work to the public



Aïda Adilbek, winner of the 2023 Residency, visits the museum, July 2023

© Julien Brachammer

7. APPLICATIONS

Application files must include the following elements:

- A completed and signed registration form (if the project is submitted by several people, each member of the collective must fill out a form)
- A candidate's statement of intent presenting their project (maximum 4,000 characters including spaces, typed, written in French and/or English)
- The statement of intent must be accompanied by a summary of 1,000 characters maximum, including spaces
- A biography of the candidate summarizing key points of their training, professional activity, exhibitions or events they have participated in, their agents and/or galleries, their publications, and mentioning any grants or awards they have received (written in French and/or English)
- A photocopy of the candidate's valid identity document
- Between one and three links to digital documents (wettransfer, soundcloud, etc.), and/or printed documents representing their work and previous projects
- A detailed technical sheet of the proposed work, including:
 - A technical description of the work, including the planned presentation elements (scenography)
 - Budget elements to assess the production costs of the work (artistic costs, technical costs, research and organization costs, etc.)
 - The number and type of existing sound or audiovisual sources envisaged, if applicable

These documents will not be returned to the candidate after the final selection; they will be destroyed, if applicable, in accordance with copyright law. Incomplete application files will not be submitted to the selection committee.

Deadline for submitting applications: Sunday, 18 January 2026, at midnight (Paris time)

For postal submissions (postmark valid):

- For all applications sent from abroad (regular post, FedEx, or other express services), clearly write on the envelope: "Documents, no commercial value." Applications received will not be returned to the sender after selection.
- The musée du quai Branly – Jacques Chirac will not accept any application whose transport costs, including custom costs, have not been paid in advance by the sender.

Applications should be sent to:

**Résidence sonore 2026
Musée du quai Branly – Jacques Chirac
Direction du développement culturel
222, rue de l'Université
75343 Paris Cedex 07
France**

For digital submissions:

- No attachments exceeding 50 MB will be accepted; please use downloadable links.
- Applications should be sent to: residencesonore@quaibranly.fr

CONTACT AND INFORMATION:
residencesonore@quaibranly.fr
www.quaibranly.fr

MUSÉE DU QUAI BRANLY – JACQUES CHIRAC

SOUND RESIDENCY 2026

Application Form

PROJECT

Project title*.....

Place(s) where the project will be produced* (other than Le Fresnoy – Studio national des Arts Contemporains)

Attach a statement of intent (maximum 4,000 characters, spaces included, and typewritten) + a summary of 1,000 characters, spaces included + a digital visual document and/or printed documents (no more than 3 documents) – See Article 7 of the call for projects.
The documents should be written in French and/or English.

CANDIDATE

Title* ☐ Ms ☐ Mr ☐ Other

Surname*.....First Name*.....

Pseudonym / Artist's name.....

Nationality*.....

Date of birth*..... (month)/..... (day)/.....(year)

Adress.....

City* Postal code (CAP)*

Country*.....

Telephone

Email*

Website, blog (or other).....

Facebook, Twitter, Instagram.....

How did you learn about this call for projects?

.....

.....

LEGAL ENTITY

Please specify the contracting entity with which the residency contract may potentially be entered into.

Entity Name*

Address*

Legal status*

Registration number*

Legal representative*

Contact (phone and email)*

Please include a photocopy of a valid identity document + a written biographical note.*

I,, declare that I assume full responsibility for all items sent to the musée du quai Branly – Jacques Chirac and will not hold the museum responsible in case of loss, theft, or degradation of the application.

I understand and accept that the musée du quai Branly – Jacques Chirac will record my personal information included in this application form and in the documents I am sending. I understand that my personal data will be retained on file in order to:

- Manage the applications for the Sound Residency programme
- Select the winner

Signed in, on.....

Signature

* The public institution the musée du quai Branly – Jacques Chirac, as the data controller, processes personal data for the management and tracking of applications to its "Sound Residency" programme and the selection of winners. The processing is based on your consent. Please note that you may withdraw your consent at any time by contacting our Data Protection Officer. Information marked with an asterisk is mandatory and necessary for processing. Without it, your application cannot be considered. Optional information is intended to help us get to know you better. The recorded data is intended for the authorised services of the institution, as well as the jury responsible for selecting the winners. The data will be retained for a maximum of two years following the selection of the competition's winners. In accordance with the French law of 6 January 1978, as amended, known as the "Data Protection Act," and Regulation (EU) 2016/679 of 27 April 2016, known as the "GDPR," you have rights concerning your data, including the rights to access, rectification, objection, restriction, portability, and erasure. You may also identify advance directives regarding the post-mortem processing of your personal data. If you wish to exercise your rights, please send a request to the data protection officer of the institution, accompanied by a copy of an identity document, to the following postal address: Musée du quai Branly – Jacques Chirac – Service juridique et des achats – 222, rue de l'Université 75343 Paris Cedex 07, or via email at: cnil@quaibranly.fr. If the response is not satisfactory, you may lodge a complaint with the CNIL, the supervisory authority responsible for ensuring compliance with personal data protection regulations.

ANNEX 1 : DESCRIPTION OF THE MUSEUM'S AUDIOVISUAL AND SOUND COLLECTION

1. HISTORY OF THE COLLECTION

The audiovisual and sound collection of the musée du quai Branly – Jacques Chirac partially inherits materials from the former Musée National des Arts d'Afrique et d'Océanie (MNAAO) and the Musée de l'Homme (MH) and has been primarily built up since the opening of the musée du quai Branly in 2006.

At the time of the museum's opening, the sound and audiovisual collection from the MNAAO and MH included approximately 1,200 documents on magnetic, silver-based, and analog media.

As of 2023, the collection comprises 7,000 audio documents and 6,200 films.

2. COLLECTION POLICY

The audiovisual and sound collection is part of the museum's media library, which is tasked with building monographic, iconographic, archival, and audiovisual collections to provide access and presentations to diverse audiences.

From the museum's inception, the media library aimed to acquire titles documenting the museum's collections and to establish a collection in the fields of anthropology, civilisations, and artistic expressions from the American, Asian, African, and Oceanian continents in both their traditional and contemporary forms. Contemporary creation, global scenes, collective identities, colonialism, and a plurality of voices are now priority development areas.

The sound collection consists of studio recordings and field collections with scientific or cultural purposes (field recordings, songs and tales, poetry, speeches, etc.). These documents on magnetic, analog, and digital media include major classic collections like Ocora, Unesco Auvidis, JVS world sound, as well as rarer collections or ones with limited distribution, such as the collections and creations of King Gong, the Kanéka collection from the Mangrove publishing house, and national editions of traditional Iraqi music.

The film collection gathers documentaries specialising in ethnology and the history of extra-European arts, as well as a selection of fictional films representative of the cultures of Africa, Asia, Oceania, and the Americas.

Unique sound and film materials in the fields of world music and visual anthropology, such as archives from prominent ethnomusicologists Geneviève Dournon and Gilbert Rouget or images shot by Bohumil Holas, a curator at the Abidjan museum, contribute to the richness and uniqueness of this collection.

Recordings produced during museum events—such as lectures by the Universités populaires, shows and concerts, and programming at the Jacques Kerchache Reading Room—are also added to the collection each year.



©musée du quai Branly-Jacques Chirac

3. ACCESS

Descriptive records of the media library documents are accessible online through the catalog covering the entire collection of the musée du quai Branly – Jacques Chirac Chirac: [Collection Connection](#)

Via the media library catalog:

[Primo by Ex Libris](#)

Via the Sudoc catalog (the University Documentation System catalog):

[SUDOC Catalogue](#)

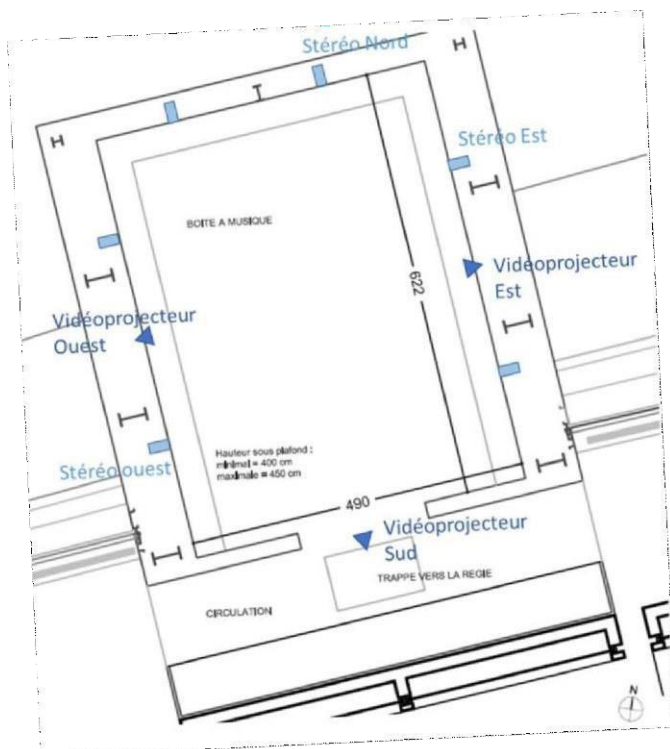
ANNEX 2: PRESENTATION OF THE MUSEUM'S SPACES

The Music Box

The photograph below shows the space occupied by an art installation. For the “Sound Residency” project, the space will be made available without any furnishings (see attached plan).



©musée du quai Branly-Jacques Chirac



The Music Box is located on level 2 of the museum. It is a 30.5 m² area where visitors can walk around or sit on one of the benches, with a ceiling height between 4 m and 4.5 m. Audiovisual content can be displayed on the three main walls, which are made of white, micro-perforated stretched fabric. A stereo speaker is positioned behind each wall.

The Music Box's false ceiling was recently redone in black plasterboard. Its technical features are as follows:

- Two niches above the East and West walls for projectors;
- Four sprinkler heads for fire safety;
- Four ventilation grids for air renewal.

The floor of the box is covered with black carpet. Electrical outlets are distributed along the floor's perimeter and on of the false ceiling.

The Collection Floor (permanent collection display)



©musée du quai Branly-Jacques Chirac

Since September 2024, the musée du quai Branly - Jacques has offered visitors a new sound journey through the permanent collections. More than 120 speakers spread across the Collection Floor emit sounds related to objects, display cases, or geographic areas. This acoustic landscape includes instrumental sounds, stories, spoken and sung voices, urban or natural soundscapes, and original compositions that contextualise the artworks and objects.

Claude Lévi-Strauss Theatre



©musée du quai Branly-Jacques Chirac

Open-Air Theatre



©musée du quai Branly-Jacques Chirac

The Garden



©musée du quai Branly-Jacques Chirac

The Cinema



©musée du quai Branly-Jacques Chirac

LE FRESNOY > ROOM EQUIPMENT AT THE SOUND HUB

Sound Editing Rooms Nos. 1 & 2

Equipment:

MacPro 2013 running macOS Monterey 12.7.5 – AVID Pro Tools Ultimate 2024.3.1, with AVID HDX-2 cards, Sync HD and HD Omni interfaces, numerous plugins (AudioEase Altiverb 7XL, Speakerphone 2, DMG Audio, Exponential Audio, FabFilter, Flux, Ina-GRM Tools, iZotope, Sonnox, Sound Radix, SoundToys, Supertone, Waves Mercury, etc.), Apple Pro Res video via Blackmagic Intensity Pro card

- Ethernet Digital Controller – Avid Artist Mix
- 109 cm LED TV – LG 43UP7800 4K
- 5.1 Monitoring – Genelec 1031, 1030, and Sub 7050B
- SPL SMC 2489 Monitoring Controller
- Midi Keyboard: Novation Impulse 49 or Native Instruments Komplete Kontrol A49 or M-Audio Axiom 49

Other software:

- Ableton Live Suite 11 + Ableton Push 1 Midi controller
- Apple Logic Pro X
- Cockos Reaper 7
- Native Instruments Komplete 14 Ultimate Collector's
- Reason Studios Reason 12
- Steinberg Cubase Pro 11



Video Mixing Studio

Equipment:

- Digital Console/Controller – AVID S4 – 24 Faders + Master Touch (Joystick module available)
- MacPro 2019 running macOS Monterey 12.7.6 – AVID Pro Tools Ultimate 2024.3.1 with AVID HDX-2 cards, Sync HD, HD i/o, and MTRX Studio interfaces, numerous plugins (AudioEase Altiverb 7XL, Speakerphone 2, DMG Audio, Exponential Audio, FabFilter, Flux, Ina-GRM Tools, iZotope, McDSP, Sonnox, Sound Radix, SoundToys, Supertone, The Cargo Cult, Waves Mercury, WaveArts, etc.), Apple Pro Res video via Blackmagic Intensity Pro video card
- 139 cm LED TV – LG 55SK8100 4K
- 5.1 Monitoring – Dynaudio Acoustics Air 20, Air 15, and Sub Air Base 12 + Genelec 1029 Stereo Monitoring
- CD Player
- Midi Keyboard: Novation Impulse 49 or Native Instruments Komplete Kontrol A49 or M-Audio Axiom 49

Other software:

- Ableton Live Suite 11 + Ableton Push 1 Midi controller
- Apple Logic Pro X
- Cockos Reaper 7
- Native Instruments Komplete 14 Ultimate Collector's Edition
- Reason Studios Reason 12
- Steinberg Cubase Pro 11
- Peripherals: Empirical Labs Distressor EL8-X, SPL Deesser, TC Electronic Finalizer 96K, Tube-Tech HLT 2A, etc.



Studio-1/Film Auditorium > Film Recording and Mixing Auditorium (CTS certified)

Equipment:

- Digital Console/Controller – AVID S6 M40 – 40 Faders + Master Touch and Joystick module
- HD Projector – EPSON EB-L 1075U
- Film Projector 16/S16/35 mm – Kinoton FP38-EC
- 35 mm Rythmo Projector – CTM in feet or seconds
- 42" Plasma TV – 107 cm – Panasonic TX-P42ST50E
- 5.1 Monitoring – Bi-amplified JBL Cinema + Genelec 1029 Stereo Monitoring
- MacPro 2019 running macOS Monterey 12.7.6 – AVID Pro Tools Ultimate 2024.3.1 with AVID HDX-2 cards, Sync HD and MTRX interfaces, numerous plugins (AudioEase Altiverb 7XL, Speakerphone 2, DMG Audio, Exponential Audio, FabFilter, Flux, Ina-GRM Tools, iZotope, McDSP, Oeksound, Sonnox, Sound Radix, SoundToys, Supertone, The Cargo Cult, Waves Mercury, WaveArts, etc.), Apple Pro Res video via Blackmagic DeckLink Mini Monitor
- MacPro 2019 running macOS Monterey 12.7.6 – AVID Pro Tools Ultimate 2024.3.1 with AVID HDX-1 card, Sync HD and MTRX interfaces
- Magnetic Scrollers – Sondor OMA S
- Numerous peripherals: BSS DPR-402, Empirical Labs Distressor EL8-X, Eventide H3000B, Lexicon 480L, SPL Deesser, TC Electronic M6000, Tube-Tech HLT 2A, Urei LA12...



Sound Studio + Recording Booth / Music Mixing Studio

Equipment:

- Analog Console – SOLID STATE LOGIC AWS-900 – 24 Faders + Surround Panner Midi Controller JLCooper
- MacPro 2019 running macOS Monterey 12.7.6 – AVID Pro Tools Ultimate 2024.3.1 with AVID HDX-2 cards, Sync HD and HD i/o, numerous plugins (AudioEase Altiverb 7XL, Speakerphone 2, DMG Audio, Exponential Audio, FabFilter, Flux, Ina-GRM Tools, iZotope, McDSP, Sonnox, Sound Radix, SoundToys, Supertone, The Cargo Cult, Waves Mercury, WaveArts, etc.), Apple Pro Res video via Blackmagic DeckLink Mini Monitor
- 139.7 cm LED Studio TV – LG 55UM7400PLB 4K and 123 cm LED Booth TV – LG UV49850 V 4K
- 5.1 Monitoring – Genelec 1038, Dynaudio Acoustics BM6, and Sub JBL 4645C + Dynaudio Acoustics BM6 Stereo Monitoring
- CD Player + DAT Recorder/Player + Cassette Recorder/Player
- Numerous peripherals: BSS DPR-402, Empirical Labs Distressor EL8-X, Lexicon 300, TC Electronic M2000, M-One XL, Finalizer 96K, Tube-Tech HLT 2A, Urei LA12...
- Roland RD500 Keyboard and Midi Keyboard: Novation Impulse 49 or Native Instruments Komplete Kontrol or M-Audio Axiom

Other Software:

- Ableton Live Suite 11 + Midi Ableton Push 1 controller
- Apple Logic Pro X
- Cockos Reaper 7
- Native Instruments Komplete 14 Ultimate Collector's Edition
- Reason Studios Reason 12
- Steinberg Cubase Pro 11



ANNEX 4: THE MUSEUM'S MUSICAL INSTRUMENTS

A Collection of 10,000 Musical Instruments

Designed by Jean Nouvel, the musical instrument tower serves as the backbone of the musée du quai Branly – Jacques Chirac. Standing 23 meters high, this storage space dramatically spans the entire height of the building. It houses a collection of 10,000 musical instruments from Africa, the Americas, Oceania, and Asia, accessible for viewing [here](#).

This collection embodies the history of civilisations, rich with diverse cultures, aesthetics, and identities. The preservation and conservation of this unique musical heritage are fundamental missions of the museum, enabling it to share with an ever-growing audience the richness and diversity of cultures and musical traditions from around the world.

In recent years, the museum has committed to revitalizing these instruments by entrusting them to musicians. For example, Ashraf Sharif Khan (Pakistan) and Blick Bassy (Cameroon) have both played instruments from the collection and used them as inspiration for new creations. This approach, due to requirements related to the preservation of the instruments, remains exceptional. It is reiterated that the use of the instruments must not constitute a key element of the proposed project.



Ashraf Sharif Khan playing the n°71.1992.42.2
© musée du quai Branly-Jacques Chirac



Blick Bassy playing floor drum *Ndom*, bamiléké, 71.1934.171.612
© musée du quai Branly-Jacques Chirac



The storage of musical instruments in the glass tower viewed from the entrance hall.
© musée du quai Branly - Jacques Chirac, Dist. RMN-Grand Palais / Nicolas Borel



Younna Saba, winner of the 2022 Sound Residency, at work in the musical instrument storage room – October 2022
© Julien Brachhammer



Aïda Adilbek, winner of the 2023 Sound Residency at work in the musical instrument storage – July 2023
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