

### **Artistic Research in an Interdisciplinary Context**

#### **Methods and Processes for Interdisciplinary Groups of Performers and Scholars within the AHRC-funded project 'Music, Migration and Mobility' at the Royal College of Music**

How can artistic research lead a multidisciplinary project that sets out to address some big questions regarding our cultural practices? Can it help to re-evaluate and re-contextualise neglected repertoire and model innovative approaches to performance and presentation? Can it help to focus archival and oral history research? Can a dialogue between performers and humanities researchers such as historians and human geographers really influence and change musical performance, and can the performance, in turn, help to shape the outputs of research in other disciplines? How can data be collected from artistic projects in a way that complies with research ethics requirements and allows for analysis in other disciplinary contexts? How does the holistic and reflective approach of artistic research co-exist with specific objectives in social science or historical research? What happens if an artistic researcher takes multiple roles such as curator, coach, producer, interviewer, editor, presenter and performer?

The 'Music, Migration and Mobility' project at the Royal College of Music (2019-2023) is focused on the legacy of migrant musicians from Nazi-Europe who settled in Britain in the 1930s. Its practice-based research aims to 'investigate how music they composed after arriving in Britain can be understood by contemporary practitioners, and how it might best be presented to today's publics in ways that reveal its transnational nature'. Other objectives within the project focus on the geographical, institutional and creative mobilities of performers and composers, their legacies in contemporary institutions and practices as well as wider debates about migration, mobility and culture formation. Inspired by the relatively new discipline of mobility studies, the work of the project aims to challenge practices and narratives that assume fixity and national or geographical belonging, especially in relation to the cultural products of migrants.

Workshops within the project involve a focus group of performers in discussions about non-canonic repertoires, historical narratives and the wider social context of performance, aiming to look at the bigger picture and connecting musicians with their identities while rehearsing, performing and making recordings. This chimes with recent work about musicians as 'makers in society' (Gaunt et al, 2021) and aims to try innovative approaches in music education as well as performance. This presentation will share findings from this research and address issues regarding intellectual property and artistic excellence that can arise from such work.

## Parallel Session



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Norbert Meyn is a singer, researcher, language coach and project curator based in London. He is Principal Investigator of the AHRC-funded interdisciplinary research project 'Music, Migration and Mobility' at the Royal College of Music, where he also teaches German Lieder classes. Born in Weimar in former East Germany, Norbert has been living in the UK since 1997. After

graduating from the Guildhall School of Music & Drama he performed all over the world with vocal ensembles including the New London Consort, The Choir of the Enlightenment and London Voices. As a soloist, he has performed and recorded with conductors such as Roger Norrington, Simon Halsey and John Eliot Gardiner. Outputs from his practice-based research include a series of educational videos for singers, first recordings of songs by CPE Bach and Robert Kahn, German pronunciation guides for singers (published by Choraline) and the online resource Singing a Song in a Foreign Land (RCM). He is director of the research-lead *Ensemble Émigré*.