

*The European Platform for Artistic
Research in Music*

EPARM 2017

Antwerp, 20-22 April



***Staging Research
from the laboratory to the stage
and back again***



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

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The AEC would like to express deep gratitude to the Royal Conservatoire in Antwerp for hosting and co-organizing the EPARM Conference 2017. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their tremendous support in organizing the platform programme.



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INTRODUCTION

EPARM Conference, Antwerp, 20-22 April 2017

Staging Research: from the laboratory to the stage and back again

The fifth biennial EPARM conference welcomes music researchers, educators and/or performers to a three day exploration of the bonds between artistic research and professional music production.

Music production found itself increasingly rooted in research activities long before artistic research emerged in higher music education in a formalised fashion. Especially since the second half of the twentieth century not only the development and production of new music, but equally the rediscovery, redesigning and staging of ancient music, was increasingly characterised by experimentation, interdisciplinary collaboration, source research, the application, exploration and use of new technologies and other typical research endeavours. Research innovations embedded in music production led, *inter alia*, to the development of historically informed performance practice and the emerging of highly specialised laboratories for the creation of contemporary art music in for instance Paris, The Hague and Liège.

In this regard, the introduction of formalised artistic research and its implementation in higher music education is a logical and necessary evolution, following up on trends and novel demands in the wake of the development of professional music performance and production. This conference edition aims at formatting a current state of affairs of the relation between artistic research performed at the academia and the implications on the field of music production, and vice versa.

An in depth look at the various existing and possible interactions between the “laboratory” and the “stage” can be approached via a variety of questions regarding the opportunities, confines and challenges of the relationship:

- How can research be presented on stage and how can research be influenced by the process of bringing it to the stage?
- How can research activities relate to artistic production?
- Do artistic criteria change when bringing artistic research to the stage?

Furthermore, the demand for performing research with relevance to society (either specialised and/or at large) is kindred to the relation between professional production and the audience. Questions may arise like:

- What are the possible interfaces to research for an audience, and how can the audience be invited to “take part”, or “read”, the research presented on stage? How can we allow the audience to listen to the research?
- How can an audience be allowed access to the laboratory of artistic research? Would there be an advantage for such an open laboratory?

In conclusion comparisons between general and more specific research processes on one hand and the modi operandi of artistic production on the other can prove to be enlightening, regarding questions as:

- How can the threefold relationship between research-practice-production interactively develop in a research process that involves a staging of results?
- An important aspect of research is the transformation of results into new research questions. How can a performance of research on stage give rise to new research questions? How can such a staging participate in the development of novel concert formats? Given its





interdisciplinary nature, what other fields of research may be useful in the attempt to explore onstage research?

- What are or could be the different functions of research in artistic productions within music institutions (like opera houses, ensembles, orchestras, recording companies, concert halls etc.)?

EPARM 2017 will feature cases in which there is a manifest relation between artistic research and music production - in particular examples where such a relation is not only present but is properly documented and shared as good practice.





CONFERENCE PROGRAMME

Thursday, 20 th April		
Time	Activity	Location
13.30 - 14.00	REGISTRATION Informal Networking - Coffee available	Witte foyer
14.00 - 14.45	<i>Guided Tour of deSingel & Royal Conservatoire Antwerp</i> <i>Registration Required</i>	Start: Entrance hall Conservatoire by Antwerpen Averechts
15.00 - 15.45	Opening Event <i>Musical Introduction: Trio Per Uno by Nebojša Jovan Živković</i> Percussion trio: Frederik Sannen, Thomas Raemaekers, Sylvie Erauw Official Welcome by: <ul style="list-style-type: none"> - Stefaan De Ruyck, Head of the Royal Conservatoire Antwerp - Stefan Gies, CEO of the AEC - Peter Dejans, EPARM Chair - Kevin Voets, Royal Conservatoire Antwerp 	Witte zaal
16.00 - 17.15	Performance Revelations	deSingel Theaterstudio
17.15 - 17.30	Short break with a drink	Witte foyer
17.30 - 18.30	Plenary Session I - First Keynote Keynote Speech " <i>Infinite Now</i> " by Chaya Czernowin , Composer, Harvard University Interviewed by Luc Joosten , Dramaturgist	Witte zaal
18.30 - 20.00	Reception (drink and appetizers/ amuse-bouches)	Topstudio





Friday 21 st April		
Time	Activity	Location
09.30 - 10.00	Informal Networking with Refreshments	Witte foyer
10.00 - 11.15	<p><i>Musical Introduction: Fantasy on themes from Carmen by John Thomas.</i> Harp duo: Emma Wauters, Mathilde Wauters</p> <p>Plenary Session II - Second Keynote</p> <p>Presentation on the performance <i>Revelations</i> by Keby Veerle Fraeters, Wim Henderickx and Wouter Van Looy</p>	Witte zaal
	<p>Parallel Sessions I A</p> <p><i>Staging the stages: Research as a musical journey,</i> Charulata Mani, Queensland Conservatorium of Music, Griffith University, Brisbane, Australia</p>	A - Witte zaal
11.30 - 12.00	<p>Parallel Sessions I B</p> <p><i>Music in Disorder: Counterplay, Complexity and Collective Improvisation,</i> Klas Nevrin, Royal College of Music, Stockholm, Sweden</p>	B - Gele zaal
	<p>Parallel Sessions I C</p> <p><i>Performance Practice of Electroacoustic Music: A Practice-Based Exchange between Musicology and Performance,</i> Lucas Bennet, Zurich University of the Arts, Switzerland</p>	C - Blauwe foyer
12.00 - 12.30	Informal Networking with Refreshments	Witte foyer
	<p>Parallel Sessions II A</p> <p><i>Schubert Revisited,</i> Frank Havroy and Gunnar Flagstad, Norwegian Academy of Music, Oslo, Norway</p>	A - Witte zaal
12.30 - 13.00	<p>Parallel Sessions II B</p> <p><i>Empathic Creativity: A self-reflexive approach to post-free jazz composition,</i> Andrew Bain, Birmingham Conservatoire, UK</p>	B - Gele zaal
	<p>Parallel Sessions II C</p> <p><i>Medializing Artistic Research in Afghanistan,</i> Markus Schlaffke, Bauhaus University, Weimar, Germany</p>	C - Blauwe foyer



	Parallel Session III A <i>The Role of the Trans-spectator in De(s)Figuration. Mal Fünf - Participatory Art and the Politics of Spectatorship,</i> Laurentiu Beldean, Transilvania University, Brasov, Romania	A - Witte zaal
13.00 - 13.30	Parallel Sessions III B <i>Musical Dialogues Decoded: Multi-Modal Methodologies in Improvisation Research,</i> Sebastian Trump, Nuremberg University of Music, Germany	B - Gele zaal
13.30 - 15.00	Lunch (sandwiches)	Witte foyer
15.00 - 15.45	Plenary Session III “New developments at European Level” by Georg Schulz, AEC Council Member <ul style="list-style-type: none"> - Plenary Discussion on the AEC White Paper on AR bibliography - The AEC database for students’ projects on artistic research in music - The Florence Principles on the Doctorate in the Arts by ELIA 	Witte zaal
	Parallel Sessions IV A <i>Documenting and disseminating my Doppelgänger: Reflections on the “staging” of an improvised, interactive performance in both live and online contexts,</i> Stephen Emmerson, Queensland Conservatorium Griffith University, Brisbane, Australia	A - Witte zaal
16.00 - 16.30	Parallel Sessions IV B <i>All the world's a stage: artistic research and site-specific composition,</i> Hans Roels, Royal Conservatoire Antwerp, Belgium	B - Gele zaal
	Parallel Sessions IV C <i>Context of Music,</i> Knut Olaf Sunde, Norwegian Academy of Music, Oslo, Norway	C - Blauwe foyer
16.30 - 17.00	Informal Networking with Refreshments	Witte foyer
17.00 - 17.30	Parallel Sessions V A <i>Ethics, aesthetics, and audiences: Navigating music production and artistic research in operatic context,</i> Geoffroy Colson, The University of Sydney, Australia	A - Witte zaal



	Parallel Sessions V B <i>Musical gestures in performance: a creative space in music making</i> , Kerstin Frodin, Luleå University of Technology, Piteå, Sweden	B - Gele zaal
	Parallel Sessions V C <i>The Researching Performer</i> , Marina Chiche, Musikhochschule Trossingen, Germany	C - Blauwe foyer
17.30 - 18.00	Parallel Sessions VI A <i>The existence of artistic research in music production</i> , Adilia Yip, Royal Conservatoire Antwerp, Belgium	A - Witte zaal
	Parallel Sessions VI B <i>A Personal Investigation into the Effects of the Study and Experience of Acting on Musical Performance</i> , Karin Schaupp, Queensland Conservatorium, Griffith University, Brisbane, Australia	B - Gele zaal
	Parallel Sessions VI C <i>Between word and music: Gibberish</i> , Shaya Feldman, Orpheus Institute Gent and Leiden University, Belgium/ The Netherlands	C - Blauwe foyer
	<i>Guided tour of deSingel</i> <i>Registration Required</i>	Start: Entrance hall Conservatoire By Antwerpen Averechts
20.15	Dinner	Grand Café deSingel



Saturday, 22nd April

Time	Activity	Location/Remarks
09.00 - 9.30	Informal Networking with Refreshments	Witte foyer
09.30 - 10.30	Plenary Session IV - Third Keynote Lecture performance on the music of Paolo Litta (1871-1931) Presenters: Frank Agsteribbe and Guido De Neve Performers: Guido De Neve (violin) and Yannick Van de Velde (piano) + Q & A	Witte zaal
10.30 - 11.15	Flash Information Forum	Witte zaal
11.15 - 11.45	Informal Networking with Refreshments	Witte foyer
11.45 - 12.15	Parallel Sessions VII A <i>A sound tasting - Including the audience in research for new music instruments</i> , Tim Duerinck , Gent University, Belgium	A - Witte zaal
	Parallel Sessions VII B <i>Room for Interpretation: Musical Tempo and Room Acoustics</i> , Sverker Jullander and Peter Sundkvist , Luleå University of Technology, Piteå, Sweden	B - Gele zaal
	Parallel Sessions VII C <i>Artistic Research as a demonstration of an Ecology of Practices: the Creative Laboratory of CORPoREAL</i> , Kathleen Coessens , Royal Conservatoire Antwerp, Belgium	C - Blauwe foyer
12.30 - 13.00	Parallel Sessions VIII A <i>Preparing cycles as a creative strategy</i> , Sarah Callis and Daniel-Ben Pienaar , Royal Academy of Music, London, UK	A - Witte zaal
	Parallel Sessions VIII B <i>Songs of the Forest - research, performance, book and workshops</i> , Magda Pucci , Leiden University, The Netherlands	B - Gele zaal
	Parallel Sessions VIII C <i>Vexations: La Serie</i> , Adriano Castaldini , Conservatorio di Musica "G. Tartini", Trieste, Italy	C - Blauwe foyer
13.00 - 13.30	Closing Session By Eirik Birkeland , AEC President Participant questionnaire News from the AEC and Announcement of EPARM 2018 Closing remarks	Witte zaal
13.30	Free Lunch arrangements	



THURSDAY, 20th APRILPerformance *REVELATIONS*

Directed by Wouter Van Looy, music by Wim Henderickx (2017)

Lore Binon, soprano

Capella Amsterdam, choir

Veerle Fraeters, dramaturgy

Karin de Fleyt (HERMESensemble), flute

Marc Tooten (HERMESensemble), viola

Wim Henderickx (HERMESensemble), percussion

Jorrit Tamminga, electronics

Kurt d'Haeseler, video

Johanna Trudzinski, costumes

Produced by Muziektheater Transparant in collaboration with deSingel, Operadagen Rotterdam, Opera XXI, Capella Amsterdam and HERMESensemble.



Plenary Session I - First Keynote “Infinite Now”

Witte Zaal, 17.30 - 18.30

Infinite Now



Opera by Chaya Czernowin

Directed by Luk Perceval

Opera Ghent (Tue. April 18 20.00h; Thu. April 20 20.00h; Sat. April 22 20.00h; Sun. April 23 15.00h)

Opera Antwerp (Sun. April 30 20.00h; Wed. May 3 20.00h; Fri. May 5 20.00h; Sat. May 6 20.00h)

Philharmonie de Paris (Wed. June 14 20.30h)

Produced by Opera-Ballet Vlaanderen, coproduced by Nationaltheater Mannheim and IRCAM-Centre Pompidou (Paris). Composition commission with the support of the Ernst von Siemens Music Foundation.

This creation commemorates World War I and takes as point of departure the play FRONT (2014) by Luk Perceval. The American-Israeli composer Chaya Czernowin saw the performance and connected the theatrical experience of FRONT with the novella *Homecoming* by the Chinese author Can Xue. The result of this union is music theatre about opening new perspectives in a harrowing situation.

In FRONT, we see the soldiers in the trenches, caught in an unending battle and constantly exposed to death. In *Homecoming* it is a woman who happens to find her way to a house on the edge of an abyss and gradually realizes that it is impossible for her to escape. Two situations in which the moment becomes dilated to the point of infinity.

Chaya Czernowin is one of the most challenging and innovative contemporary composers working today. Her work is played around the world by leading ensembles and specialists in new music. She creates an unusual sound architecture in which all facets of music and sound become interrelated in a new way. And not only the ear, but all of the senses are engaged in the process. *Infinite Now* will be the first opera directed by Luk Perceval in Flanders. It promises to be a unique combination of theatre and opera, sung and spoken word, drama and music.

World creation Opera Vlaanderen April 18 2017

<https://operaballet.be/en/programme/2016-2017/infinite-now>



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Chaya Czernowin

Chaya Czernowin was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then was invited to live in Japan (Asahi Shimbun Fellowship and American NEA grant) Tokyo, in Germany (at the Akademie Schloss Solitude) and in Vienna. Her music has been performed throughout the world, by some of the best performers of new music, and she has held a professorship at UCSD, and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006-2009), and at Harvard University in (2009 and on) where she has been the Walter Bigelow Rosen Professor of Music.

Together with Jean- Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she

has founded the summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzlil Meudcan, an International course based in Israel founded by Yaron Deutsch of Ensemble Nikel.

“Vital, visceral, wild and undefined as experience itself - can music be that? I have heard such music, rarely, but, it has changed my life. Attempting to work towards it, though, is a difficult balancing act: one must be as sensually sensitive as if one has no skin, while exercising the analytical clarity, precision and focus of holding a surgeon’s knife.”

CHAYA CZERNOWIN

Czernowin’s output includes chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festival in Europe and also in Japan Korea, Australia, US and Canada. She composed 2 large scale works for the stage: Pnima...ins Innere (2000, Munich Biennale) chosen to be the best premiere of the year by Opernwelt yearly critic survey, and Adama (2004/5) with Mozart’s Zaide (Salzburg Festival 2006). She was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucern Festival, Switzerland in 2013. Characteristic of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface (as in smoothness or roughness etc), problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. all this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

In addition to numerous other prizes, Czernowin represented Israel at Unesco composer’s Rostrum 1980; was awarded the DAAD scholarship ('83-85); Stipendiumpreis ('88) and Kranichsteiner Musikpreis ('92), at Darmstadt Fereinkurse; IRCAM (Paris) reading panel commission ('98); scholarships of SWR experimental Studio Freiburg ('98, '00, '01); The composer’s prize of Siemens Foundation ('03); the Rockefeller Foundation, ('04); a nomination as a fellow to the Wissenschaftskolleg Berlin ('08); Fromm Foundation Award ('09); and Guggenheim Foundation fellowship ('11); Heidelberger Kunstlerinen Preis ('16); The WERGO CD Chaya Czernowin: The Quiet has been awarded the Quarterly German Record Critics’Award('16).

She is published by Schott. Her music is recorded on Mode records NY, Wergo, Col Legno, Deutsche Gramophone, Neos, Ethos, Telos and Einstein Records. She lives near Boston with, composer Steven Kazuo Takasugi and their son.



Luc Joosten



Luc Joosten (Hasselt, Belgium, 1965) studied Philosophy at the *University of Louvain* (Belgium). After his studies, he entered the theatre and started his career as a dramaturg in youth-theatre. Later, he worked with the famous Flemish theatre company *Blauwe Maandag Cie* and he was dramaturg at the Flemish National Theatre KNS in Antwerp. In 1998, he became Chief-dramaturg of the *Toneelhuis* Antwerp, the merging of Blauwe Maandag Cie and the National Theatre. In 2000, he left the theatre to focus on his work as opera dramaturg.

Photo credits: Alexandra Noël

In 1993 he started to work closely together with Guy Joosten as a freelance production dramaturg in opera and was invited to major European opera houses for productions: a.o. Theatre an der Wien (Vienna, Austria), State Opera Hamburg (Germany), English National Opera (London), Opera Leipzig (Germany), Royal Opera Copenhagen (Denmark), The Netherlands Opera Amsterdam (The Netherlands), The Monnaie Opera Brussels (Belgium), the Flemish Opera Antwerp/Ghent (Belgium), Opera Göteborg (Sweden), Neue Oper Wien, Vienna, (Austria).

In 2010 he became Chief-dramaturg of the Flemish Opera in Antwerp and Ghent, where he also continued his work as production dramaturg for major European opera directors. He worked closely together with international rewarded directors as diverse as Michael Thalheimer, Peter Konwitschny, Nigel Lowery, David Hermann, Luk Perceval, David Bösch, Guy Joosten, Jan Fabre, Andrij Zholdak, Mariame Clément, Daniel Kramer, Tatjana Gurbaca, Kornel Mundruczo.

Next to his work as dramaturg, Luc Joosten always had a special interest in education. He started his career as a professor of "Poetics" at the Academy of Ghent (Belgium) (1989-1991), and professor of "Dramaturgy and Theatre History" at the Academy of Arts (Hogeschool Zuyd) in Maastricht (Netherlands) (1990-2010) and at the Academy of Arts of Antwerp (Belgium) (1994-1996).

From 1997 onwards, he is Professor at the Royal Conservatory of Antwerp where he teaches "Music and Literature", "Philosophy of Arts" and "Cultural Studies".

Since 2000 he is a Guest Professor at the International Opera Academy in Ghent, where he teaches "Opera Dramaturgy".

Since 2013 he is Professor in "Contemporary Dramaturgy in Opera and Theatre" at the famous University Mozarteum in Salzburg (Austria).

Luc Joosten is a regular author and speaker on Opera for a general audience on the National Radio and was the face of the big screen introductions for the Metropolitan Opera in Cinema/Belgium. He is Chief-editor of *Insight*, Magazine for Opera and Ballet.



FRIDAY, 21th APRIL

Plenary Session II - Second Keynote: Presentation on the Performance *Revelations*

Witte Zaal, 10.00 - 11.15

Revelations (Abstract)

'We all have in our innermost being a core of pure love, waiting to be brought into fruition'
(Mohamed El Bachiri, 2016)

'Contemplate and possess the realm of pure love'
(Hadewijch, c.1240, Vision 13)

How can we live together in understanding in today's hyperdiverse communities harbouring conflicting ideologies? Can we transcend our personal beliefs and values? In the multimedia project *Revelations* theatre director Wouter Van Looy and composer Wim Henderickx seek answers to these questions. An enigmatic voice from the past informed their quest: the medieval mystic Hadewijch of Antwerp (c. 1240). In her *Book of Visions*, Hadewijch tells about her inner journeys to the heavenly realm of God, whom she names *Minne* or pure Love. Through her ecstatic encounters with *Minne*, she gradually empties herself from personal judgements, while progressively embodying pure love. Her grandiose visions reveal that this process implies the practice of simultaneously living time and eternity, self and other, fruition and pain.

In this session the creation of *Revelations* will be reflected upon from three different perspectives. Hadewijch expert Veerle Fraeters (University of Antwerp) will shed light on the figure, the writings, and the mystical teachings of Hadewijch. She will do so, firstly, from an historical angle, and, secondly, from the viewpoint of some landmark contemporary artistic dialogues with Hadewijch's oeuvre, such as 'Part II. Hadewijch' of Louis Andriessen's *De Materie* (1989), the movie 'Hadewijch' directed by Bruno Dumont (2009) and the new production 'Revelations' by Wim Henderickx and Wouter Van Looy.

Composer Wim Henderickx (Royal Conservatoire of Antwerp and Royal Conservatory of Amsterdam) will expound on the music he composed for *Revelation*. His score ties in with earlier compositions in which he merges different time periods, musical styles and religious traditions, so as reveal the vibration of a universal human spirituality. Special attention will be given to the integration, in *Revelations*, of early Western liturgical music and Middle-Eastern sounds.

Director Wouter Van Looy (Transparant) will provide insight into the dramaturgical and visual choices that lie behind the creation of *Revelations*. He opted to bring Hadewijch's visions of love into conversation with 'A jihad of love', the touching message that Mohamed El Bachiri, who lost his wife in the Brussels attacks of April 22 2016, shared with the world on youtube. The cross-temporal and cross-cultural reverberation between these two figures became the framework within which Van Looy, together with video artist Kurt d'Haeseleer and costume artist Johanna Trudzinski, created 'Revelations'.




Veerle Fraeters

Scotland Ruusbroec Institute of the University of Antwerp
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Veerle Fraeters is Professor at the Ruusbroec Institute of the University of Antwerp. Her research interests include medieval mysticism, visionary literature and the Middle Dutch mystic Hadewijch. Recent publications include, as author, the chapter *Visio* in the *Cambridge Companion to Christian Mysticism* (2012), and, as editor (with Imke de Gier), the volume *Mulieres Religiosae. Shaping Female Spiritual Authority in the Medieval and Early Modern Periods* (Brepols, 2014). Together with Frank Willaert, she is the editor of a new edition with translation and commentary of Hadewijchs *Verzamelde Werken (Complete Works)*. The prize winning first volume *Liederen (Songs)* came out in 2009 (Historische Uitgeverij Groningen). The second volume *Visioenen (Visions)* is under preparation.

<https://www.uantwerpen.be/en/staff/veerle-fraeters/>


Wim Henderickx

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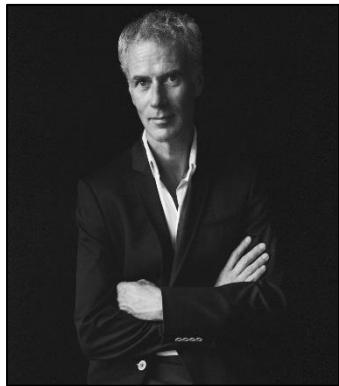
Wim Henderickx is a Flemish composer, based in Antwerp. He studied composition and percussion at the Royal Conservatoire in Antwerp and sonology at Ircam in Paris and at the Conservatoire of Music in The Hague. Many of his works are influenced by oriental music and philosophy. Following a journey around India and Nepal he composed the Tantric Cycle. He wrote works for opera, music theatre, orchestra, choirs and chamber music. Electronics are often an important feature in his music.

He is Composer in Residence at Muziektheater Transparant since 1996 and in 2013 he joined the Royal Flemish Philharmonic (deFilharmonie) as Artist in Residence. This orchestra recorded four full CDs with his music. The latest double CD (2016) received wonderful international acclaim, such as 5 stars in BBC Music Magazine and Critic's Choice in Gramophone in December 2016. In March 2017 the Royal Flemish Philharmonic and soprano Claron McFadden premiered Symphony N° 2 (Aquarius' Dream) at the new Queen Elisabeth Hall in Antwerp. Also in March 2017 it was the premiere of the ballet production EAST with Wim Henderickx's new creation to the Requiem by Gabriel Fauré, commissioned by Opera Ballet Vlaanderen and in collaboration with choreographer Sidi Larbi Cherkaoui and the HERMESensemble. With this ensemble he developed two full CDs 'Disappearing in Light' (2011) and 'Triptych' (2015).

Wim Henderickx is professor of composition at the Royal Conservatoire in Antwerp and at the Conservatoire of Amsterdam. He is also the main coach on the annual SoundMine Summer Composition Course for young composers, organised by Musica. Wim Henderickx's scores are published by Norsk Musikforlag in Oslo. He received numerous awards, such as the Prize for Contemporary Music Flanders-Québec in 1993. In 2006 he was nominated for the Flanders Culture Prizes and in 2015 he was appointed as a member of the Royal Flemish Academy of Belgium for Science and the Arts. In 2017 he was nominated for the Prize 'Composer of the year' by the Norwegian Music Publisher's Society in the Classical / Contemporary music series.

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Wouter Van Looy
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Wouter Van Looy (°1966) is a highly active player in international musical theatre. His work has been invited for performances in Essen (Ruhr Triennial), Zürich (Theaterspektakel), Mexico (Musica y Escena), Lille (Opéra de Lille), Lisbon (Centro Cultural de Bélem), Amsterdam (Holland Festival), Bregenzer Festspiele, Teatro Comunale di Bologna and elsewhere. He is a resident director at Muziektheater Transparant and shares the artistic leadership of the company with

Guy Coolen.

Wouter Van Looy is the founder of Zonzo Compagnie and the organiser of BIG BANG, an adventurous music festival for young audiences that is active in ten European cities. Zonzo Compagnie has produced such prize-winning works as *Listen to the silence*, *Staring Girl*, *BerBerio* and *Slumberland*. As a stage director Wouter Van Looy has won the YAMA Award (2012), the Klara Prize (2013), the YEAH Award (2013) and Music Theatre NOW Award (2015).

In the season 2016-2017 Wouter Van Looy will direct the new productions *Earth diver* / Heinrich Schütz & Nikolaus Brass (premiere Ruhrtriennale), *Die Zauberflöte* / W.A. Mozart (premiere Luzerner Theater) en *Revelations* / Wim Henderickx (premiere Festival Opera21 Antwerpen).

www.transparant.be

Friday, 21th April

Parallel Sessions I - 11:30 - 12:00

Parallel Session IA - Witte Zaal

A - Staging the stages: Research as a musical journey, by Charulata Mani

The experiential nature of artistic research presents itself in the dual frames of its conception and audience perception. The author, a vocal artiste of the Carnatic tradition of South Indian music, here re-imagines through her lens, 17th century Italian composer Claudio Monteverdi's writings for the voice in his musical dramas. The metaphorical 'laboratory' wherein she re-crafted the notated writings in her own idiom is recreated through this presentation. She converses with the audience, sings a notated phrase, sings her 're-imagined' version, expresses the challenges she faces in negotiating the cultural and linguistic barriers and in doing so takes them on a journey that elicits their empathy as well as participation in what turns out to be an orchestrated 'staging' of the various stages that the research-practice loop entails. Historically informed aspects of the research unfold naturally at each sign-post that marks a point of 'realisation' in the exposition. The differences in the nature of 16th and 17th century vocalisations and the present vocal techniques that are prevalent in canonical Western Art music are enunciated with example phrases from the aria. Research and practice at active interplay are witnessed by the audience who are invited to be more than just spectators; to be interlocutors in the genesis. The audience are questioned, encouraged to question, thereby sharing their considered feedback as the stages develop. The author/creator responds not only to the seminal artistic impulse from within, but also to the external reactions that her creativity elicits from others, in real-time. The stages interlock with one another; the informed product emerges. The objective of this presentation is to illustrate the transient nature of the 'production'. Albeit being better informed, it will further refine itself. The creator shall take this experiential engagement back to the sound laboratory. This encapsulated battery of creative ideas that flowed from the artiste to the audience and back through the artiste into the music shall manifest itself in a newer version. Such a circuitous route in dissemination is most suitable for artistic researchers; it ensures renewal and re-engineering of ideas. The research sharing format posited here is referred to by the author as the 'shared experience' approach.

The above proposal of presentation directly address the research-practice-production cycle in artistic research and connects it to the audience. The questions relating to the 'opening out' of the sound laboratory to the listeners and inviting them into the process are addressed actively through the above approach. The 'shared experience' presentation format is proposed as an interactive way to engage with and 'share' the research with fellow sojourners in the realm of music. The author as a representative of a musical tradition that is non-western stands for 'the other' in relation to the Western canon. Such a positioning calls for, directly and indirectly, the interdisciplinary issues in intercultural music-making and their sociological implications. The conference arena is examined here as a 'space' for artistic research exposition; a vantage point from which the author can construe functional parallels with other performance arenas.





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Charulatha Mani is currently engaged in doctoral studies at the Queensland Conservatorium of Music, Griffith University, Brisbane, Australia. She holds a Masters degree in music and is a torchbearer of the tradition of Carnatic music of Southern India. Her research on Indian Raga modes and their emotive and global appeal have been published and acknowledged widely in print as well as visual media. Her doctoral project will see her presenting selected arias from Claudio Monteverdi's opera L'Orfeo as artistically informed re-imaginings that draw on historical vocal practices of the 16th and 17th centuries. Contact: www.charulathamani.com

Parallel Session IB - Gele Zaal: 11:30 - 12:00

B - Music in Disorder: Counterplay, Complexity and Collective Improvisation, by *Klas Nervin*

Music in Disorder is an artistic research project (2016-2018) that involves a series of artistic productions, research labs and seminars. The research team is led by pianist/composer Klas Nervin and includes Anna Lindal (vn), Katt Hernandez (vn) and Ricard Österstam (perc). We collaborate regularly with guests and other musicians in various ways, especially the international octet of improvisers in *Revoid Ensemble*.

One of the central ambitions is to design musical experiments for creating “productive disorder”, in order to explore the resulting forms of self-organization and emergence, and elucidate the interplay between various musical and extra-musical conditions in collective improvisation. Artistic experiences of disorder and non-control may also influence how we understand and value those parameters in a wider variety of situations, thus contributing to a deeper and broader understanding of collective and playful creative processes. By drawing from inspirational resources such as complexity theory and Deleuzian philosophy, we problematize terms and concepts in common use around improvisation that can often be controversial.

Our focus is on how improvisation becomes markedly collective, not simply in the sense of “improvising together” but more specifically when something *emerges* in a way that goes beyond the individual’s ability to fully predict or grasp the influence of his or her contributions in relation to the whole, as well as how other’s contributions affect his or her own playing. This typically happens through *reciprocal interaction*; that is, when musicians are simultaneously influencing each other in some important way, and when there is also a factor of non-coordination or non-unification involved. We use a *process-oriented modular approach* to explore how musical/noisy materials can be (re-)combined in various ways. This has close affinities with African and African American musics, in which the structural content of music is located in the free play of smaller constituent units. For rhizomatic forms of connectivity this will involve processes such as “permeability”, “morphability”, superimposition, amalgamation, role-taking and transitions. Our

research sheds important light on how improvisers' can reciprocally interact within structured environments, which is also relevant to how a nomadic subject unfolds at the intersections with external, relational forces (Braidotti 2012).

The interaction between research, artistic production and audience is essential to our project. In fact, the project stems from an earlier version (2012-2014) that consisted of "pedagogical concerts", combining musical performance with demonstrations and discussions for/with the audience/participants around collective creativity. This was documented on video and in text. Based on previous and current experiences, we will discuss the challenges and possibilities of presenting our research on stage, as well as how our research and artistic production are closely connected. We will also present preliminary thoughts for creating an "open laboratory", guided by a nomadic ethics that is congruent with the project's main theme of collective creativity. Last but not least, by participating in this conference we are hoping to receive ideas and suggestions for further development!



Klas Nevrin
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Klas Nevrin (b. 1972) is a pianist and composer, inspired by many kinds of musical expressions, from polyrhythmic groove to microtonal zither. He has done PhD research in History of Religions (Stockholm University), teaches improvisation at the Royal College of Music, and heads the artistic research project *Music in Disorder* (2016-2018). Leader of the international octet *Revoid Ensemble* and a standing member of Fredrik Ljungkvist's free jazz groups Yun Kan 5 / 10, also having collaborated with musicians such as Martin Küchen, Joe Williamson, Mat Maneri, Per Zanussi, David Stackenäs, Raymond Strid, Mariam Wallentin and Richard Ekre-Suzzi, among others.

Parallel Session IC - Blauwe Foyer: 11.30 - 12.00**C - Performance Practice of Electroacoustic Music: A Practice-Based Exchange between Musicology and Performance, by Toro Peréz and Lucas Bennet**

We propose to present the results achieved and issues raised in practice-based research conducted within the project *Performance Practice of Electroacoustic Music: A Practice-Based Exchange between Musicology and Performance*, which was realized between 2014 and 2016 at ICST (Institute for Computer Music and Sound Technology of the Zurich University of the Arts) in cooperation with the Paul Sacher Stiftung, Basle and other institutions and financed by the Swiss National Science Foundation. The works studied include compositions by Luciano Berio, Pierre Boulez, Morton Feldman, Brian Ferneyhough, Gérard Grisey, Sofia Gubaidulina, Jonathan Harvey, Klaus Huber, Mauricio Kagel, Helmut Lachenmann, Györgi Ligeti, Bruno Maderna, Steve Reich, Karlheinz Stockhausen and Edgard Varèse. They were selected taking into account their music-historical relevance and the specific problems they raise with respect to interpretation and performance practice. The project was structured in four cycles, each concluding with workshops open to the public and concerts. In preparation of the workshops, the core team would apply a methodology that entailed finding and studying the available sources for a piece including archival material, identifying specific issues for the performance of pieces, a rehearsal process involving the whole core team and performers, presenting issues and findings to a panel of experts during workshops and finally performing the pieces at the end of each workshop. The preparatory work and performances were then evaluated by the expert panel. To make the results of this research available to the public and especially to performers in a systematic way was and is an important objective of this work. Accordingly, the research process, issues and findings are made accessible online in a dedicated Electroacoustic Performance Practice Database (ppearl.zhdk.ch) that will be expanded and updated as performance practice studies evolve at ICST in the future.

In our presentation, we will discuss an exemplary selection of pieces and the performance practice issues they raise. We will also offer some reflections on the methodological peculiarities and specific opportunities afforded by the application of and exchange between historic-philological and artistic research approaches.

The methodology applied in this research project implies the interaction of two distinct cultures of research, a philological-historic one on the one hand, and a practical and artistic on the other hand. They influence and complement each other, both becoming essential in the process. For example, philological research can greatly impact how a performance is approached, allowing performers to define criteria not merely rooted in practical experimentation. In turn, these criteria can only be evaluated in actual performance. Conversely, this process can yield new or modified questions to be addressed in philological research. Open rehearsals, introductions, comparative performances, online documentation, and extensively documented CD releases allow the public to gain insight into the research process and its results. Finally, all parties involved, such as musicians, ensembles, concert halls, publishers etc. will be able to develop an understanding of the conditions necessary to perform this repertoire at an adequate artistic level.

**Toro Pérez, Germán**

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Born 1964 in Bogotá. Minor in music theory at the Universidad de los Andes in Bogotá, composition studies and Master degree in arts at the University of Music and Performing Arts, Vienna. Conducting courses with Karl Österreicher and Dominique Rouits. Studies on electroacoustics and computer music in Vienna and Paris.

His catalogue includes instrumental, electroacoustic and mixed compositions, as well as works in collaboration with graphic design, painting and experimental video. Publications and texts on artistic research, composition theory and aesthetics of electroacoustic music as well as on history and identity of Latin American music. He was director of the computer music course and guest professor of electroacoustic composition at the University of Music in Vienna. Since 2007 he is director of the ICST and professor for electroacoustic composition at the Zurich University of the Arts. He was professor for composition at the International summer courses in Darmstadt 2012.

**Bennett, Lucas (Co-author)**

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Born 1975 in Basle. Studies in musicology, German literature, linguistics and music theory in Basle. Research associate at the Institute for Computer Music and Sound Technology. Current research activity in the field of performance practice of electroacoustic music. Teaching assignments, publications on 20th and 21st century music. Numerous independent music productions, co-president of the Swiss Society for Music Pedagogy (SMPV) 2014-17, member of the editorial board of the *Schweizer Musikzeitung* (SMZ).

Parallel Sessions II - 12.30 - 13.00

Parallel Session IIA - Witte Zaal

A - Schubert Revisited, by Frank Havroy and Gunnar Flagstad

Both **Frank Havrøy** and **Gunnar Flagstad** are educated as classical musicians. But when specializing in a field, they both experienced how large part of their musicianship was kept in the background. They started to ask what would happen if they applied all their experience and musical past into the classical repertoire. What would happen if they allowed all their musical tools shape how they performed Schubert. Through a process of re-composing and re-arranging some of the most iconic songs by Schubert, they have ended up with a totally new Schubert universe, where the song “Ihr Bild” could end up begin a tango, or “Die Stadt” could sound like a Kurt Weill song, or perhaps “Ständchen” could become a jazz ballad. But within this playful process, some deeper questions arise, such as: What is a tradition, and should we see ourselves as being in the end or in the beginning of a tradition? How obliged are we to be a part of performance practice, or should we be obliged to seek to challenge the performance practice? When does Schubert stop to be Schubert, and how did we end up in a situation where the differences between performances of lieder and different performers of lieder, are on a surreal detailed level, giving performances that are more and more similar. And, last but not least, will Frank and Gunnar ever again get to work in the classical mainstream business?

The presentation will include a small talk about the issues raised and about the compositional processes involved. But most central will be the performance of the songs. Technical needs: Piano, PA and microphone (to sing in), connection to projector from Mac (*Keynote* and sound).

In this project, new music and performance are produced inspired by, and derived from, Schubert's music. It is a redesign of his lieder, through a process of experimentation and through the usage of new technology (for instance microphone, PA, and sound effects). It is artistic research that directly inflicts the musical result, and again, when having been through the process of redesigning Schubert's music, will perhaps change the view on this music when we again return to the original songs. This project has already been shown at festivals and concert series in Norway, and has sparked discussions around performance practice issues, and how we relate to the boundaries implicit in classical music performance. And, in the end, this project has in many ways freed us from the restrictions we had laid upon ourselves as classical musicians.



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Frank Havrøy is a singer and associate professor at the Norwegian Academy of Music. He works as a freelance singer and has since 1997 been a member of the vocal ensemble Nordic Voices. Frank operates in a wide spectre of genres, and especially in contemporary music and music theatre. In 2015 he finished his PhD at the Norwegian Academy of Music.

Gunnar Flagstad is a pianist and associate professor at the Norwegian Academy of Music. He works as head of the piano department at the school, and also works as a freelance pianist. He has worked with a long row of classical musicians in Norway, playing at all major music festivals in Norway. He has lately also worked closely with the Norwegian trumpet player Tine Thing Helseth.



Parallel Session IIB - Gele Zaal: 12.30 - 13.00**B - Empathic Creativity: A self-reflexive approach to post-free jazz composition, by Andrew Bain**

Using, as inspiration, the seven necessary aspects of embodied hope (listening, surprise, accompaniment, practice, responsibility, trust, and hope), as described in the final chapter of *The Fierce Urgency of Now* (Fischlin, Heble, Lipsitz, 2013), I composed a new seven-moment work, highlighting innovative departure points for improvisation to be explored in live performance with three world-class jazz musicians. The work was documented live and in the studio, as well broadcasting for BBC Radio 3.

We also appeared in a variety of educational workshop settings to discuss the unique creative process of composition for improvising musicians in a jazz context and the development of the music night after night.

Using video footage, I will trace the live development of the *Embodied Hope Suite (Bain)* for jazz quartet, over a 14-date UK national tour from 31 October to 13 November 2016, focusing on how a creative approach to performance affected, not only the live concerts, but became an essential part in the architecture of each movement.

Featuring world-class jazz musicians - pianist George Colligan, saxophonist Jon Irabagon and bassist Michael Janisch - I will show how the music evolved from composition, through live performance, ending up as my debut album as bandleader.

Using specific excerpts of the music, video interviews from all players, and by better explaining my research context, I will show how my research work, performance practice and compositional method aligned to create an original research framework.

This being my second case study, in a set of three, that will underpin my PhD here at the Birmingham Conservatoire, I will show excerpts of analysis from case studies one and two, and show how the research practice is fueling my creative process as it influences the method of composition and the context of performance.

A link to a video excerpt of case study two: <https://vimeo.com/199686417/68c2bef52b>

My topic relates specifically to the questions of process, audience participation, and the research/commercial dynamic.

I will show video evidence of how the research was brought to the stage and how that music evolved. As we recorded live performance, recordings for later broadcast, and a studio album, I will discuss the differing parameters in each of those performances, and how, although there were many commonalities in performance, each performance mode differed slightly in the challenging process of documenting live music.

During the tour I explained the concept in pre-concert talks, in the press, and in performance. Incorporating the concept with the music, I will examine how descriptors of the process might have influenced how the audience perceived the performance.

In undertaking this interdisciplinary research and documenting the creative space between the case studies, I will show how my research questions have evolved and adapted at the same time, creating a synergy of research and performance.



**Andrew Bain**

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Andrew Bain is one of the leading performers and educators in the UK. A graduate of the Guildhall School of Music & Drama, London and Manhattan School of Music, NYC, he has performed with many luminaries of the jazz world, and in many major festivals, on both sides of the Atlantic.

His latest research-based project - *Embodied Hope* for jazz quartet - featuring pianist George Colligan, saxophonist Jon Irabagon and bassist Michael Janisch - explores the evolution of co-generative music over a recently completed 14-date tour of the UK. An album will be released later this year on Whirlwind Recordings.

Andrew is Senior Lecturer in Jazz at the Birmingham Conservatoire and Artistic Director of Jazz for the National Youth Orchestras of Scotland. He is also a member of the National Youth Jazz Collective with Artistic Director Dave Holland.

Parallel Session IIC - Blauwe Foyer: 12.30 - 13.00

C- Medializing Artistic Research in Afghanistan, by Markus Schlaffke

The relations between research and artistic performance are increasingly determined by the way in which the subjects of science and art are being handled in the media. This applies in particular to the field of the preservation of intangible cultural heritage in Afghanistan. Since the beginning of the international engagement, a number of initiatives have been devoted to the revitalization of the Afghan musical culture. The research, reconstruction and performance of historical musical practices is closely intertwined in this field and cannot be understood apart from the dynamics of medial and cultural policies. In the case of musicological research in Afghanistan, numerous effects become understandable only from a media-cultural perspective. On the one hand, the musical landscape of Afghanistan has widely been shaped by the development of media technology itself, which led to a transformation of a formerly oral based culture. The documents, which now make the basic corpus for research and reconstruction, must, in turn, be addressed in the context of their medial genesis. Furthermore, many collections of historical sound documents, which have been scattered all over the world in the course of the ongoing armed conflict, now enter into the cycles of new media, where they are rearranged and aesthetically transformed. They even become accessible only due to the exploration through media channels and should be read from such perspective. Finally, the practice of research itself is, in many respects, a medial practice that takes place along media-based narratives and along the interfaces of different public spheres. It is thus involved in the process of cultural change in Afghanistan itself, as well as in the different research cultures in which it is carried out. The exploration of musical sources, their representation and their reintegration into an artistic context has been tested in the Afghanistan Music Research Center in various ways. The presentation intends to classify these activities from a mediological perspective and to describe the role of artistic research in the cultural preservation of Afghaniests musical culture today.

Film as a link beween artistic and research practices

Research practice and performance practice are also linked in many respects through media methodically. Film is very often such a connecting element that has to deal with aesthetical issues itself. Ethnographic field research, for example, widely uses documentary film as a research method and evaluates data with methods of film analysis. The cinematic documentation of the artistic process of rehearsals, productions, performances, in turn, takes place at the intersection of different public spheres, and thus establishes an important interface for interaction with the audience. These productions also affect the field itself in so far they are being used as a learning material, being shared in social media networks and thus enter into discourses. In this way, film represents not only a link between research, performance and the audience, but also influences the artistic practice itself by conditioning the perception of the audience and embedding the research work and the artistic work into a common narrative. Film examples from the artistic research work in Afghanistan illustrate these interdisciplinary media connections.





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German filmmaker and media artist **Markus Schlaffke** has been producing numerous documentaries and TV broadcastings. He participated in several art exhibitions in the field of media art. For his art work he received awards such as the Focus Award and the Unicato TVAward. His films include: Deep Ilmact (Mocumentary), The Aggression Gene (Documentary), Elham (Childrens Movie) and numerous contributions to the science video channel Studio Bauhaus.

He does research for his PHD-Thesis in the field of media arts, anthropology and musicology.

Parallel Sessions III - 13.00 - 13.30

Parallel Session IIIA - Witte Zaal

A - The Role of the Trans-spectator in De(s)Figuration. Mal Fünf - Participatory Art and the Politics of Spectatorship, by Laurentiu Beldean

My paper and instrumental theater piece *De(s)Figuration. Mal Fünf* (for oboe, trombone, tape, video and piano "as offer") explore the ways in which the binary norms of performance can be effectively questioned and replaced with an exercise of reflection on alternatives to normed approaches to performance.

With *De(s)Figuration*, I propose to create a performance environment in which messages are no longer conveyed via traditional structures to traditional audiences. Instead, a community is created which engages in a social, rather than purely artistic, performance. The relationship between the performer(s) and the audience breaks binaries like subject-object or observer-observed. The *initial* audience gradually becomes a *later* audience. These later audiences are new and, most importantly, *uninformed*. In contrast with initial audiences, whose presence at a performance is driven by the objective of documentation, an uninformed audience cannot be "driven" in any direction. In the performance, this new audience becomes a tool with a spontaneous voice and opinion of its own, in the given moment and place of the performance. In *De(s)Figuration*, the piano is offered to a protagonist from the ranks of the public. This protagonist will effectively contribute with his/her own body to the performance. This is done via two stages. Initially, the spectator will be explicitly presented as an artistic medium, encaged in a "cube of all potential possibilities" - then, the spectator will escape into the society of the stage. I see this in sharp contrast with the role of the spectator in an initial (informed/documentated) audience, whose role is constrained outside the space of the stage. The incorporation of the spectator into the performance is the spontaneous result of a trance induced psychoanalytically, through the novelty and shock of the experience proposed to him/her. This spontaneous incorporation breaks any binary "normality" and gives birth to the *trans-spectator*, who escapes from the monumental audience-stage created by memory, from every canonical statements within a concert in order to modulate his state of mind. Though, the spectator's mind modulation can supply new theoretical ideas.



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Laurentiu Beldean is a composer and PhD lecturer at the *Transylvania* University/Music Department in Brasov/Kronstadt, Romania. Since 2005 he began developing his second PhD project in the field of music theory at the University for music and Performing Arts and the Institute of Musicology in Vienna. His PhD work entitled *Anatol Vieru (1926-1998). Zu der Begriffen seiner Kompositionstheorie* connects the musical language with an algebraic model. As researcher in the domain of contemporary music he teaches subjects as modern methods of analysis, musicology, 'music and language', composition, experimental music theory. As composer his works are strongly linked with the avant-garde ideas including the role of politics in the contemporary reception and emphasize the expressive rendition of the sound through medial, interactive ingredients (i.e. instrumental theatre, contemporary music theater/oper), and mostly, the role of the audience's performing within the plot. *Stupore* - for piano and sound installation/performance (entitled ...to Urmuz a message) and *De(s)figuration. Mal Fünf*. for oboe, trombone, piano 'as offer', tape, video projection (both conceived in 2016), are his last compositions. Beldean's last research project (2015-'16) took place in Berlin at the University of Arts (Departament of Musicology led by Univ. Prof. Dr. Dörte Schmidt) is connected with Darmstadt School of Composition and some multi-disciplinary ideas faced from the actual schools of composition in the West Europe.



Parallel Session IIIB - Gele Zaal: 13.00 - 13.30

B - Musical Dialogues Decoded: Multi-Modal Methodologies in Improvisation Research, by Sebastian Trump

The research project, “Genetic Improvisation”, at Nuremberg University of Music, conducts a systematic study on the evolutionary structures found in freely improvised music. It examines the question of whether the generative principles of genetic algorithms can be applied to the description of musical improvisation. Therefore, a specific laboratory setting has been developed where the improvising participants play in separated rooms, only connected via headphones and microphones. While this setting provides clear data for computational analysis, it lacks the tension created in a performance situation. To compensate these constraints, the whole setting has been transformed artistically and staged as the aleatory ensemble piece, “Blind Date” [1]. For this performance, the audience is surrounded by eight loudspeakers connected to eight separated rooms backstage, where eight musicians improvise in algorithmically combined pairs. When feeding back the improvisory stream of musical ideas into the analysis methods derived from computer and natural sciences, a musician-computer-interface emerges which immediately offers the possibility for artistic presentation in different formats [2].

The artificial, research-oriented setting that the musicians have been imposed to, puts them in a different perspective towards their own musical practice. Moreover, by adding visualisation, sonification, or explanation of the evolutionary algorithm could create an additional feedback loop inside the various research methodologies used here. This would not only change the conditions of improvisation for the musicians but also offer participation for the audience even in the aesthetic process itself [3]. The stage would then become the laboratory which makes musical interactions at the same time framed by and frame the research method, and thus provides connecting dots for new research questions.

What we can learn from this research project are the benefits from combining multiple modes and methods of research from different domains, such as artistic practice, humanities, or natural sciences, in a holistic way rather than in a one-directional workflow of isolated steps. I propose a model of multi-modal interchange of methods in any kind of research approach, including the art of presenting findings to add different perspectives to the research question. Thinking of the research process as various feedback loops inside of a network of different methodologies and representations of knowledge, ultimately, raises the question of how to organise the knowledge transfer between the nodes in the network. The very specific solutions for connecting even very distant seeming domains in this project are just a few examples of the vast possibilities derived from actual interdisciplinary thinking. In my experience, it often is the artistic domain which provides the most insightful shortcuts within the network, both on stage and in the laboratory.

- [1] S. Trump, “Blind Date - behind the scenes,” Vimeo, 30-Dec-2015. [Online]. Available: <https://vimeo.com/150357914>.
- [2] S. Trump, “The Evolution of Sound Cells. Pivot Point for the Analysis and Creation of Musical Improvisation,” presented at the MUME 2016 - The Fourth International Workshop on Musical Metacreation, Paris, 2016.
- [3] J. Biles, “Improvising with Genetic Algorithms: GenJam,” in *Evolutionary Computer Music*, E. Miranda and J. Biles, Eds. London: Springer, 2007, pp. 137-169.





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Sebastian Trump studied jazz saxophone and classical saxophone, at Nuremberg University of Music. During his instrumental studies, he began focussing on live electronics and the aspects of timbre in musical structure from the very practical perspective of an improvising musician. After gaining a Master's in sound studies, at Berlin University of the Arts, his research interests shifted towards new interfaces for musical expression, human-computer interaction, and artistic research on the logic of musical improvisation. Since 2009, he is a lecturer for music and media, at Nuremberg University of Music, and currently works on his PhD thesis on genetic improvisation.



Parallel Sessions IV - 16.00 - 16.30

Parallel Session IVA - Witte Zaal

A - Documenting and disseminating my Doppelgänger: Reflections on the “staging” of an improvised, interactive performance in both live and online contexts, by Stephen Emmerson

This presentation will reflect upon some selected aspects of an ongoing research project involving my piano improvisations with interactive computer software performed on two Yamaha Disklaviers. The project has involved multiple performances over recent years but the presentation will focus on a website developed recently that documents and disseminates a particular concert performance in 2015 of a suite of improvised pieces titled *Doppelgänger Sweet*. In both the live performance and the recorded artefacts on the website, the visual dimension - how the performance was staged and filmed - was a crucial part of the production. This visual aspect was designed not only to maintain an audience's attention but to make as explicit as possible the relationship between the human and computer-generated piano playing that is at the core of the research. The novelty of the performance itself may be intriguing enough for it to speak for itself and it would seem to be self-evident that the foregrounded music-making is based upon a background of research. Nonetheless, the presentation will consider what forms of written reflections - not to mention the degree of technical description and explanation - are most appropriate for the successful dissemination of such artistic research in both the concert programme notes and via the online medium. Clearly the immense potential of the internet to promote awareness and attract attention to the productions of artistic research extends beyond uploading another recording of a performance and a pdf of a traditionally written paper. The presentation will encourage artistic researchers to consider - indeed, to embrace creatively - the potential of the online medium not only to disseminate their research more widely but to explore how it may in turn stimulate a reconceptualization of their work and lead to new questions.

The presentation will reflect upon both the staging of the initial performance and, more particularly, the rationale underlying the design of the website. The site aimed to address a broad audience beyond the academic community, one that is more concerned with the music-making enabled by the technology than cutting-edge developments in machine intelligence per se. Consideration of their audiences profoundly conditioned the way both the concert and the website were conceived.

By expanding the idea of “staging” to include the production of online multimedia formats, the presentation will offer some distinct insights and perspectives relating to the potential interfaces between research activities and artistic productions. The design of research productions specifically for online medium also raises questions relating to the nature of its intended audience and how that may in turn influence how the work of artistic researchers is conceived, documented and shared. The online medium may allow more open access to the laboratory of artistic research and the potential advantages of that may be considered.



**Stephen Emmerson***Queensland Conservatorium Griffith University, Brisbane, Australia*s.emmerson@griffith.edu.au

Stephen Emmerson maintains a busy career as pianist and chamber musician having performed widely in concerts and festivals around Australia and beyond over many years. He has Masters and Doctoral degrees from Oxford University. He has been on the staff of Queensland Conservatorium since 1987 where he teaches various undergraduate and postgraduate courses in music history, music research and chamber music, is heavily involved with research supervision and actively engages in artistic research projects relating to his own performances. He has been a member of the Conservatorium's Research Centre since it was established in 2003 and led its area of Artistic Practice as Research for a decade. He currently convenes the Doctor of Musical Arts program at Queensland Conservatorium and the Master of Music Research program at the Australian National Academy of Music in Melbourne.

Parallel Session IVB - Gele Zaal: 16.00 - 16.30

B - All the world's a stage: artistic research and site-specific composition, by *Hans Roels*

My recent artistic work as a composer and researcher is based on the conviction that people, animals, plants and the landscape share and shape the world and its sound environment. My compositions are made for locations outside the concert hall - outdoor or indoor - such as a park or a library reading room. They often interact with live environmental sounds and involve both professional and local (amateur) performers.

This site-specific artistic practice has the potential to rethink the concepts of 'laboratory', 'stage' and 'exposition of research' because the usual order of research and practice and the implicit outward movement from the laboratory to the stage is reversed.

In a first phase my site-specific art and research are characterized by a more collaborative and open process, performed together with local people, musicians and even passers-by. This phase encompasses the search for a concert location, the development of local sound objects, experiments with the acoustics of a site and the search for a new role for the audience.

The second phase takes place after the actual performance. Now reflection, documentation and score writing become the dominant and intertwined activities. The documentation concerns an in depth description and analysis of the many aspects (collaborative, sounding, organizational, site-specific,...) of a specific performance while the score tries to communicate the essential elements of a composition to other performers and composers. Reflection ensures that both documentation and score-writing are done meaningfully and thoroughly. It operates at two levels: on myself, through monitoring and systematically collecting sketches and pre-composition files; and on an interpersonal level. This reflection through dialogue takes place in the weeks after a performance, when composer, performers and collaborators discuss the previous performance.

In general, research in this phase consists of a translation of a living, multisensory, participatory sound event to a format fitting the 'inside' world of academia and the art world (with its concert halls and musea). The result is a disassembly of the composition-performance into one-dimensional



scores, documentation texts, recordings, photographs and videos which require imagination and active engagement of the insider, i.e. the expert researcher or musician.

In this paper on site-specific artistic research I will discuss:

- the different dynamics and audiences of artistic research expositions in the previous two research phases
- how problems - and artistic choices - are formulated and elaborated in previous and new productions; first, when working in an open, collaborative environment and second, when a 'living' performance is transformed to an enclosed, transportable format.

Finally I will raise some fundamental questions on concepts such as the 'laboratory', 'stage' and 'concert hall'. These are often founded on a European, 19th century vision in which art and music take place in an enclosed, isolated ritual space. If we want to enhance the interaction between artistic research and society, shouldn't we include the individual, artistic world view of composers and musicians (upon which their research and artistic work is based) in the discussion? Should we extend the responsibility of composers to the common soundscape outside the concert hall and conference room?



Hans Roels

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Hans Roels (°1971) studied piano and composition and his works were played in several European countries by ensembles such as Champ d'Action, Spectra ensemble, the electric guitar quartet Zwerp and Trio Scordatura. Between 2001 and 2008 he was responsible for the concert programming in the Logos Foundation, a centre for experimental audio arts. In 2014 he

finished his Ph.D. on the creative process in music composition at the School of Arts, University College Ghent (Belgium) where he currently teaches live electronic music. At the Royal Conservatoire of Antwerp he is performing a research project on site-specific composition and music performances. Between 2010 and 2015 he also worked as a researcher in the Orpheus Institute. His articles and chapters have been published in peer-reviewed journals (a.o. *Musicae Scientiae*) and books published by Leiden University Press and Leuven University Press.

Parallel Session IVC - Blauwe Foyer: 16.00 - 16.30

C- Context of music, by Knut Olaf Sunde

The presentation consists of two parts. First I will give a short introduction to my research, which will explain why it answers to the conference questions. Then I will give a brief overview of how I concretely work with these issues, through three larger works. One was completed in 2015, I work presently with the second, travelling to Siberia on research in March 2017, and the third is soon conceptualized and will be staged in spring 2018 - 15 hours *land music* outdoor during an evening and full night.

Sound and space are inextricably connected. Sound is shaped by the space in which it vibrates. All humans perceive external stimuli such as sound, pain, fear, music, doubt or indeed any impression or situation, based on context and our cognitive apparatus. The research project surveys artistic prospects for an increased awareness of the importance of the environs and situation for perception and understanding. The setting of creation and surroundings of realization have an immense impact on how we perceive, interpret, act and react to any stimuli. What do we actually know? The idea is that *maneuvering in the unknown, always with unstable and deficient information - a sensation of another place* - is vital to the recognition of unfamiliar perspectives. The question is how to create a transfer of meaning musically in order to explore this notion. Artistically, I test and develop formats for artistic experiences which may contribute to an increased understanding of these issues. The aesthetically central idea is the sensation of another place.

I work with this by exposing myself to unclear and complex situations. I approach sites which may contain such qualities. This may be locations, situations or even terrain. The works are informed by these locations - by historical, political and social structures, or even myths, geographical or geological conditions. They are to various degrees immersive, context informed stagings or «situations» (as Aernout Mik puts it) - audiovisual performances that demand extra effort, partaking and active orientation of the audience.

The artistic research is artistic practise, indulging the audience and shaping a frame for thought, question and concentration.

In short the conference questions are: can research be staged, are there interfaces to research for an audience, is there a potential for new questions / usefulness?

Context is central to any cognitive perception. This is fundamental for my artistic research. Can I develop musical formats that actively engage with an audience? My research is to *explore and create contexts*. Mapping locations, selecting and working with it in order to compose music and situations which are informed by the place and its connotations is important. This is to be able to create a music that functions as a catalyst for the audience to reflect on what is actually perceived. The music is not *about* sound. The music is not *about* something external. The music - anything - is always perceived and has to be understood in the context in which it is made and the context in which it takes place.

The laboratory - the context, the place that I use and stage - is the stage, where performers and audience all take part together - with different roles.



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Knut Olaf Sunde is a Norwegian composer (b. 1976) who lives and works in Oslo, Norway. From 2014 he is an artistic research fellow at the Norwegian Academy of Music in Oslo through the Norwegian Artistic Research Programme with the project *Site Awareness In Music - recontextualizing a sensation of another place*.



Parallel Sessions V - 17.00 - 17.30

Parallel Session VA - Witte Zaal

A - Ethics, aesthetics, and audiences: Navigating music production and artistic research in operatic context, by *Geoffroy Colson*

This paper seeks to analyze the development of the relationships between research, practice, and production in the case study of the composition and production of *L'Esprit du Feu: Te Varua o Te Auahi*, a contemporary intercultural operatic work in Tahitian language.

This artistic work constitutes the result of a practice-based research project applied to ethnomusicology, conducted between 2012 and 2016 at the Sydney Conservatorium of Music, the University of Sydney, Australia. Being part ethnography, part ethnomusicology, and part creative work, the research is framed as a new kind of musical ethnography and represents the development, on the academic level, of a creative engagement of the researcher/composer with Polynesian culture. Following the idea developed by James Clifford in *Writing Culture* (1986) that all ethnography involves “fictions”, the approach set out in the project demonstrates how composition informed by ethnographical fieldwork can comprise a new form of fictive representation that serves the broad aim of a sustainability of a second order.

After briefly framing the project within artistic research as applied to ethnomusicology and opera studies, the paper subsequently documents the preliminary stages in the production of the work: the recording of excerpts at the Sydney Conservatorium of Music and the premiere of one scene at the Campbelltown Arts Centre, Australia.

It shows how the project seeks to implement a principle of good practice, and analyses the development of the interactions of the researcher with higher education institutions, cultural institutions, and artists. The paper also focuses on the way ethic approvals and potential concerns over the breaching of property rights and ownership have been addressed.

It analyses the main issues that arose from the project and the way they have been addressed, in relation to the specificity of practices in contemporary operatic composition and production. With regard to the development of the artistic project and the market/audience positioning, this paper examines issues emerged from the conflict between different potential target audiences (diasporic and indigenous Polynesian communities, new music networks, operatic scene, academic audience), and their consequences for the development of the work.

Through the proposed case study, the paper seeks to identify how production and staging processes influence the course of the research and the upcoming stages of development of the project. It contributes to a better understanding of the relationships between practice-as-research models and music production in the field of operatic production. It approaches issues related to the access of various categories of audiences to the research and the way the research is communicated to the audience. In addition, the paper investigates the way constraints related to staging the work have—or have not— influenced the research. Ultimately, the presentation brings into play elements in the process of reconsidering the balance between the ethical, creative, and academic roles of the researcher in contributing towards thinking of music as a process in the making of “worlds” and examines the relevance of developing practice-based research outcomes as artistic end products.




Geoffroy Colson

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Geoffroy Colson is a French ethnomusicologist, composer, and music teacher. He recently graduated with a PhD degree in Ethnomusicology and Composition from the University of Sydney, Australia. His recent publications include an article and a book chapter about processes of transculturation in Tahitian contemporary music and in Pacific Islands festivals context. As a composer he has released three albums of his own works, and currently works on *L'Esprit du Feu: Te Varua o te Auahi*, an

intercultural work bridging operatic genre with Polynesian traditional music. His areas of expertise include Polynesian music and francophone Pacific Islands cultures, as well as globalization and musical change studies. His research bridges ethnomusicological methods and creative practice, and articulates with a range of disciplines including ethnomusicology, anthropology, and creative performance studies. It advocates the creative exploration of musical syntheses as an emergent alternative approach to the sustainability of expressive culture within a changing environment.

Parallel Session VB - Gele Zaal: 17.00 - 17.30

B - Musical gestures in performance: a creative space in music making, by *Kerstin Frodin*

My research concerns visual aspects of chamber music performance within Western art music. I study how bodily movements during playing are linked to musical thought, interpretation, communication and interaction, using my own practice as a musician, within early and contemporary music, as my laboratory of research.

The focus of my presentation is a piece by Lisa Streich (b.1985), *Fikonträdet* (The fig tree) (2016), written for the chamber ensemble Lipparella (countertenor, baroque violin, recorder, viola da gamba and theorbo), of which I am a member. *Fikonträdet* presented us with a particular challenge in that the musical content required us to add a conscious visual perspective of the performance in a way we had not experienced before.

Fikonträdet uses various alternative playing techniques for the instruments of the ensemble, to the exclusion of almost all traditional ways of handling the voice and the instruments. The work presents a colorful landscape of scraping, airy and plucking sound in very soft dynamics. In addition, the countertenor part includes specific choreographic instructions for repeated movements of the singer's arms and hands throughout the piece. This choreographic element lends the music a very individual character and affects the performance of the ensemble as a whole. We discovered that our usual means of communication and interaction could not be applied when working with this music. Instead, we constructed a partly new method of communication to make the piece work. In doing this we also attained a greater awareness of how we usually deal with interaction and communication.

The visual dimension of chamber music performance is both an individual and a collective experience. When working together in a small group for many years you learn perfectly how to "read" each other. However, by analyzing in detail how we use bodily movements and systems of interaction in different pieces, the research offers insights that go far beyond what we can handle within an ordinary rehearsal process. This new knowledge provides a refined tool that we can use back in the artistic process.



My paper reflects a conception of the relationship between artistic research and artistic production where the research offers an opportunity to develop and refine artistic methods and tools that can be used in the artistic process, and thereby influence the artistic product. For a freelance-based ensemble, such as Lipparella, my ongoing research provides a resource of knowledge that has a direct impact on our creative work. My research questions and my analysis contribute to, and trigger the ensemble to, a more verbal and active discussion concerning our aims and practices. As a member of the ensemble I have the advantage of an insider perspective, which enables me to introduce research results naturally into the continual discussion on issues of interpretation and performance among the ensemble members. My experience is that the research can even make us rethink what criteria are important in the artistic process and the shaping of performances.



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Kerstin Frödin is an internationally recognized recorder player and oboist active within both the early and contemporary music fields. She earned her soloist's diploma on recorder from the Royal College of Music, Stockholm in 1996 studying with Prof. Clas Pehrsson. Her oboe studies include an exam in baroque oboe and classical oboe under Paolo Grazzi at the Conservatorio di musica E. F. Dall'Abaco in Verona, Italy. Kerstin has given the first performance of a large number of works both as a soloist and chamber musician and is represented on such labels as BIS, Caprice, Phono Suecia and db-productions. Kerstin has also received several scholarships from The Royal Musical Academy and the Swedish Arts Grants Committee. Since the spring of 2015, she is a doctoral candidate in musical performance at Luleå University of Technology/Sweden.

Parallel Session VC - Blauwe Foyer: 17.00 - 17.30

C- The researching performer, by *Marina Chiche*

This communication explores the possibilities and challenges of « staging research » from the point of view of the performer. In a context of a relatively recent recognition of the essential role to play by the performer in the field of research - next to the « theoricians of music », the field of classical music is nowadays strongly longing for new formats of presentation on stage that will actively involve the audience and allow a transmission at the highest level of excellence.

First of all, I will share here my experience with my solo violin concert-lecture named *Violin+*. Then, I will expand my findings to a more general reflection. *Violin+* is the result of an improvised moment shared with my violin and some non-musician students at the prestigious Institute for political sciences in Paris, Science-Po, in 2008. In this programme I introduce and play pieces of the solo violin repertoire, presenting both its challenges from the point of view of the composers as well as of the violinist. I have been touring with it extensively and have made it evolve depending on the context of performance and on the current state of my own researchs - from Biber to Boulez, through Bach, Paganini, Ysaye or Kurtág. This has been a source of inspiration for the further developments of my interpretations and has provoked a major shift in my relationship to the « stage ». Moreover it has allowed me to find a way to integrate my different activities as a researcher, a performer, an educator and a communicator on music : a copernician revolution. Indeed putting the « laboratory » on « stage » provokes a shift in paradigm. Interpretation being a



process, exposing the interpretative challenges requires a change of mindset for the performer. Letting go of the myth of « perfection » and welcoming a certain vulnerability that will -in return- create a sense of shared community : a big potential for accessibility and music education. Besides it also means embracing the consequences of the presence of the audience while testing the viability of some interpretative choices ; like in quantic physics, where the results of experiments are affected by the presence of an observer. Last but not least, this gives back to the performer his responsibility in the choice of repertoire, like a curator of an exhibition. An humbling and empowering quest...

This communication will include some solo violin performance.

Talking about « staging research », one associates two different spaces, traditionally kept tightly separated : the « laboratory » and the « stage ». This seems to produce an *oxymoron*, a conjunction between two contradictory instances. On the one hand, the « laboratory » would refer to an enclosed space, hidden and highly specialized, not open to the public. On the other hand, the « stage » refers to a performing space that functions under different rules and a specific sense of time, with performers presenting a « finished » interpretation in front of an audience.

In *the (re)searching performer* I am rethinking the paradigm between artistic research and performance so as to redefine the relationships between the « stage » and the « laboratory ». Looking for an integrative process and while updating the link between theory and practice, I will observe the implications of such a redefinition and explore the new possibilities, interactions or formats that this offers - upstream and downstream : between research, stage and audience. This will be based on my own personal experience with my solo violon programme called *Violin+*. cf.



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The violinist **Marina Chiche** has an innate ability to captivate her audiences. Her artistic activities bear witness to her versatility as a musician; as soloist, chamber musician, concertmaster and teacher she is equally at home in any repertoire : from period instrument performance, contemporary music and directing ensembles from the violin.

Marina is enthusiastic about communicating her passion, be it through playing, lecture recitals, radio broadcasts or teaching. She studied German literature, musicology and also has a keen interest in languages and art history. Highlights from the last two years include performances of concertos by Bach, Beethoven, Korngold and Tchaikovsky in Israel, South Korea and Japan, besides numerous solo and chamber music engagements in Europe. Her CDs received great critical acclaim.

Marina was born in Marseille, France. Particular influences during her studies were Ana Chumachenco in Munich, Pierre-Laurent Aimard in Paris, and György Kurtág and Ferenc Rados in Budapest.

A violin professor at Trossingen Musikhochschule since 2013, she has been the Head of Strings since 2015. She holds a doctoral degree in arts from Lille University.

www.marina-chiche.com

*photographer: Marco Borggreve

Parallel Sessions VI - 17.30 - 18.00

Parallel Session VIA - Witte Zaal

A - The existence of artistic research in music production, *by Adilia Yip*

The opening statement of the call implicitly hints to us artistic research is not always a keen subject in music production; that long before the formalization and institutionalization of artistic research, principles of research was not applied, or even, valued in music production; but is it a fair judgment? I argue research and production are in pertinent to an inevitable, causal relationship; principles of research always exist in music production. Knowledge and experience obtained inside the artistic research laboratory provides the necessary fertilizer to the performance on stage. Searching and re-searching are in fact, the salient processes led to significant creative and performative acts and theories of musicians.

To visualize these “fertilizers” and “salient processes”, I shall distinguish the various types of existence of research principles embedded in music production. And by quoting examples from my own artistic experiences, I may prove such multiple dimensions of research correspond to the nature of the music activities. On the purely performative level, a chamber music group requires instrumentalists who are pertained to diverse playing techniques to experiment on reaching time synchronization, cohesion in timbre and interpretation; and yet, not to disregard the exploration and creation of the most suitable repertoire. And on the interdisciplinary level, incorporating music with other art forms requires research mentality from the practitioners, for they must search for the common language, find ways to compromise different artistic worldviews and learn how to entrain artistic sensibility among themselves to function as a whole. Standing at the cross point of merging different artistic domains, research is a technique, method and tool that assist the artists. Lastly, music production can be generated from the opposite end of research. The explorative findings of researching into practice, aesthetics and physical materials of outside the conventional Western music culture definitely illuminate on the production of new music works.

In conclusion, I will construct a map to illustrate the different forms of research embedded in music production; and as such, this presentation may manifest the threefold interactive relationship between research-practice-production, which is not restricted either to the laboratory, or the stage.

Artistic research activities are, in fact, engaged in the development of artistic production in various forms, levels and dimensions. I will use examples of my current artistic activities (both music production and artistic research) and showing video excerpts of rehearsals and performances to provide evidence to this hypothesis. Pointing to the questions of the call, in this presentation I will analyze how artistic research relates to artistic production, and offer a deeper investigation into the various existing and possible interactions between the “laboratory” and “stage”. These dualistic elements and their tightly coupling are not necessarily non-existing before the formalization of artistic research, but they co-exists and mutually bringing influences to each other. Research process, which could be existing in multiple dimensions, leads to eureka in music production, enlightening and renewing its practices and ideas.


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Adilia Yip is a marimba performer and PhD researcher at Royal Conservatoire Antwerp (CORPoREAL research group) and docARTES fellow at Orpheus Institute, Gent. Her main research interests include the performer's embodied experience and the music practice of the West African balafon (one ethnic origin of the marimba) as well as music cultures that have yet appeared in the contemporary-classical repertoire of the marimba. One of her goals is to create more innovative compositions for the marimba

and its chamber music combinations. Her works have been showcased in international research festivals, conferences, lecture-recitals and masterclasses organized by prominent music institutions worldwide, including EPARM, Royal Irish Conservatory, University of California, San Diego, The Chinese University of Hong Kong, Fontys Conservatorium Tilburg, etc. Some of her artistic collaborations include "Duo Antwerp" with bass clarinettist Daniel Bellovi, and interdisciplinary art projects at "The Bracket Percussion".

Website: www.adiliayip.com

Parallel Session VIB - Gele Zaal: 17.30 - 18.00

B - A Personal Investigation into the Effects of the Study and Experience of Acting on Musical Performance, by Karin Schaupp

The utility of acting techniques for musical performers is an area for further research with only a few studies undertaken to date. This presentation outlines my personal artistic research as a classical concert guitarist, both before and after my training as an actor. After several decades of performing purely as a musician, my performing career first incorporated dramatic acting within a one-woman theatrical piece that involved the juxtaposition of acting and musical performance. I will discuss not only the effect of combining text/drama and music in a single performance (and its subsequent iterations), but also the personal and audience impact of integrating modern naturalistic acting techniques into purely musical performances after this training and experience. I will take three specific examples of acting techniques and display their potential effects on a musician's capacity for emotional communication. I will discuss the possible benefits of teaching instrumental music students acting skills in order to increase their range and clarity of emotional communication in performance. Actors know very well how to make themselves and the audience feel any of a palette of emotions, while musical performers can often feel at the mercy of composers (whom they may feel dictate the expression) or at best in a somewhat vague position of hoping that emotions are communicated via some more mysterious, less understood or controllable mechanisms.

This presentation will address three important questions:

1. Can learning acting make us better musicians and better performers? (How should we define "better" in this context?)
2. In an age of multi-media, are audiences today more disposed to respond emotionally to combinations of drama and music? Or can we achieve a comparable level of audience engagement if we simply make music with the same openness, courage and emotional flexibility as actors today use in the theatre?
3. The modern way of acting involves peeling back all protective layers of pretense and self-

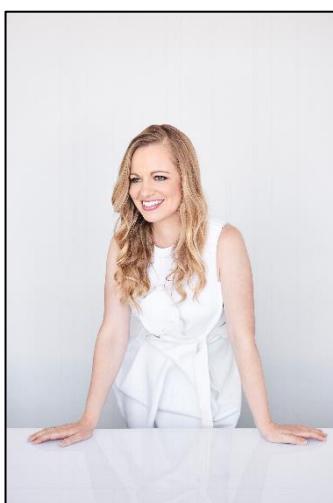


consciousness to avoid “hiding” behind a “mask”. Has classical music simply not caught up with this trend yet and are we by default still teaching students to present music with the same emotional distance as actors presented theatre in times past?

I will show the impact that acting techniques can have on musical performance through demonstrating with my instrument (the guitar) three examples of acting techniques in particular:

1. Associating with a vividly imagined personal experience
 2. Putting the audience at ease
 3. Letting emotions boil over and then working against them in performance
- My investigation has been deeply connected to professionally staged performances of
- 1) cross-platform works I have co-created
 - 2) concerts performed as soloist or ensemble member

Direct audience feedback both on the nature and impact of the work, as well as my own awareness of the audience, have been vital sources of anecdotal data throughout my research. As an example, I repeatedly noted audience members crying at the same certain points of the one-woman play “Lotte’s Gift”. These points almost always occurred when there were no words, only music. When I tried in subsequent performances to incorporate more acting techniques into my guitar playing at those points (in this instance playing the guitar “in character”) a noticeably larger proportion of the audience cried. This brought about some very important questions and in a sense, the theatre and concert stages have become my test laboratory, always prompting further exploration and learning in the rehearsal room.



Karin Schaupp

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Karin Schaupp is a leading guitarist of her generation, her playing hailed as “so perfect, so complete, that it seems like a miracle”. In her teens she won prestigious international prizes in Italy and Spain, and is today sought after internationally as a recitalist, soloist and festival guest, making television and radio appearances. Karin has released six solo CDs for Warner Music and ABC Classics as well as various award-winning ensemble and concerto recordings. She has also worked extensively over the past decade in cross-platform projects, most notably giving 150 performances of “Lotte’s Gift”, a

one woman play written for her by one of Australia’s foremost playwrights, David Williamson. Performance highlights include the Goodwill Games Opening Ceremony, World Expo (Japan), Royal Festival Hall with the London Philharmonic Orchestra and recitals throughout America. Karin has performed in all major venues in Australia including Sydney Opera House and Melbourne Recital Hall and is Head of Classical Guitar at the Queensland Conservatorium, Griffith University.

Parallel Session VIC - Blauwe Foyer: 17.30 - 18.00**C - Between Word and Music: GIBBERISH, by Shaya Feldman**

Gibberish is a liminal area between the music of language and the language of music - between sense and non-sense. By performing Gibberish, I explore the boundaries of language and music and seek to challenge them.

Through the presentation I seek to elaborate the discourse on Gibberish by combining theoretical explanations of Gibberish with speech in Gibberish. Thus, the presentation is situated on the seam between common speech in English, mimicry of academic language, and Gibberish. The stage function as a laboratory and highlights the liminality of gibberish. The presentation may thus be seen as a musical composition which challenges our understanding by asking and presenting how and when is a sonic source understood as language, music or noise? How are these forms influenced by performativity?

Gibberish can best be understood in relation to 'proper language'; it interacts, plays with and deconstructs language. LaBelle suggests that Gibberish is not only an interpretation of language but the primeval 'unconscious of language' - a language based on the expressivity of sound and not on information. Academic research, on the contrary, transmits new knowledge through information and logic: it targets a learned community, using the highest level of proper language. If Gibberish transforms language to non-sense, academic research on Gibberish, as exemplified through the oral presentation, brings it back to proper language. The double position of talking on Gibberish while talking also in Gibberish, enables us to better understand how both Gibberish and proper language function.

Like the treatment of noise-music by Cage or Marinetti, I seek to research gibberish, not as an interruption of the "correct" structure of language, but as a liminal realm, which contains the structure as well as the means of its deconstruction. I seek to use this platform to further my research as well as my music: To show the possibilities of the mouth and the way it functions within the context of language-Gibberish-performance; to suggest that the presentation itself can be used as a research method, which combines and integrates analysis into the work of art.



Related project:

<https://www.youtube.com/watch?v=0BptjXGzA78>

<http://prod.docartes.marlon.be/en/projects/between-word-and-music>

Through the presentation I seek to elaborate the discourse on Gibberish in a way that will combine theoretical explanation (on Gibberish), alongside or together with speech in Gibberish/sound poetry.

By combining both I will show how the presentation itself becomes an artistic performance of a musical/language composition. Thus, the frame of a presentation as performative research in and on Gibberish, functions as a laboratory stage which highlights the liminality of gibberish.

I will also talk about the processes of bringing Gibberish on the laboratory stage: I will show how through performance Gibberish elements such as humor and absurd can coexist within academic research and I will suggest that there is a place for Gibberish non-sense in academia.



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Shaya Feldman is a Israeli contrabass player, composer and multi-disciplinary Dada artist. He is currently a doctoral student at Orpheus Instituut and the University of Leiden, doing artistic research on the language of gibberish. He is a graduate of the Jerusalem Academy of Music and the Conservatoire Nationale de Paris, and served as the head of the string instruments department at the Lod Conservatory in Israel. As a bass player Shaya performed with many orchestras; National Opera of Paris, the Jerusalem Symphony Orchestra, and the European and Israeli youth orchestras. As a composer, Shaya has performed his original works in Europe, the USA and Israel and cooperates frequently with composers of contemporary music. As a researcher, Shaya participated at the SAR conference in The Hague (2016), and give lecture and workshops at Mousrara school of art and at the JAMD (Jerusalem academy for music and dance)

SATURDAY, 22th APRIL**9.30-10.30, Witte Zaal****Plenary Session IV - Third Keynote: Lecture Performance on the music of Paolo Litta (1871-1931)**

Paolo Litta (1871-1931) is one of those intriguing enigmas of the music history. Notwithstanding his elaborate international network and the remarkable quality and originality of his work he has fallen between the cracks of history and Litta's music remains largely unperformed.

Litta, born in Stockholm from a Swedish mother and an Italian father, studied in Germany and Switzerland, and came to Brussels at the end of the 1880s to perfect his technique with piano virtuoso Arthur De Greef at the Conservatoire Royal. In his years in Brussels he was regularly in contact with Eugène Ysaye and the progressive art group Les XX. He presumably got acquainted with Vincent d'Indy via Les XX, who introduced him in France. This was the start of a remarkable international career that brought him to Moscow and, after his marriage in 1900 to the Italian belcanto singer Ida Isori (1875-1926), to North- and South-America. With Isori he founded the music association and publishing house Libera Estetica in Florence, a clear reference to the Brussels' art group La Libre esthétique.

In the meantime Litta devoted himself increasingly to composing, focusing on violin music with works as Fantaisie tzigane, Lac d'amour ('un curieux poème lyrique pour violon et piano', inspired by a visit to Bruges), La déesse nue (a crosspollination between chamber music and dance, dedicated to Leonardo da Vinci) and a violin sonata. Compositions that are all of them of the same outstanding quality and originality. In 1914 he retires in Fiesole near Florence to continue his composition practice. He there dies in 1931 from liver cancer, and soon his name becomes forgotten.

Currently, at the conservatoire library of Antwerp, a research project is running on Litta's choreographic chamber music works, where music and dance are inextricably connected and musicians and dancers together perform the score and choreography. 'La vera danza da camera non è altro che della musica visibile', he wrote in 1924. In those works the composer was inspired by literature, but also by esotericism and orientalism.

An interdisciplinary team of researchers, led by violinist Guido De Neve and musicologist Jan Dewilde, will examine the choreographic chamber music pieces and will prepare scenic performances. This session presents a brief overview of the life and work of Paolo Litta and features a live performance of the first part of the first sonata, one of his most crucial works for violin and piano.

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Paolo Litta, Sonata for Violin and Piano, 1909.

Presenters: Frank Agsteribbe and Guido De Neve

Performers: Guido De Neve (violin) and Yannick Van de Velde (piano)





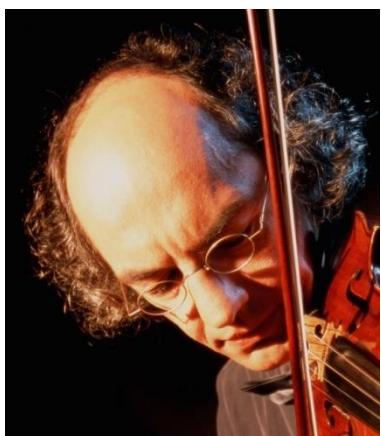
Frank Agsteribbe is a Belgian conductor, keyboard player, and composer, always searching for direct expression and colorful music making. His repertoire reaches from the 16th century till the music of our time, including opera, vocal and instrumental baroque music, and various contemporary art forms.

In 2005, Frank Agsteribbe was one of the founders of B'Rock baroque orchestra, of which he has been the first musical director until 2013.

Frank Agsteribbe is also founder and principal conductor of the Luxembourg based vocal ensemble cantoLX. Frank worked as an opera conductor, at the Flemish Opera, the Ruhrtriennale (Germany), Teatro Sao Carlos Lisbon, and Le Grand Théâtre Luxembourg. He worked as an assistant of René Jacobs at La Monnaie in Brussels, and in the Aix-en-Provence Opera Festival.

Frank Agsteribbe has written more than 90 compositions, commissioned by e.g. the Flemish classical radio, and the Deutsche Oper Berlin.

He is also a busy chamber musician and performs often with violin partner Guido de Neve. Frank works as teacher, conductor, and project leader of the Ensemble XXI, and as co-chairman of the research board at the Royal Conservatoire Antwerp.



Guido de Neve (b. Hasselt, Belgium, 8th January, 1963) appeared to be extraordinarily musically gifted already at a very early age. At the exceptionally young age of eleven he was accepted at the Brussels Royal Music Conservatory in the class of Kati Sebestyen.

In 1984 de Neve met the Hungarian violinist Sandor Végh in Assisi. This acquaintance influenced his further development thoroughly. Especially during the following six years of intense self tuition, a period during which Guido de Neve developed his very personal way of interpreting. This dedication was rewarded both at home and abroad. British newspapers were not the only ones to be enthusiastic. The Swedish newspaper Lysekil Posten did not hesitate either: "Music lovers should absolutely keep in mind the name of Guido de Neve's, he may well be a future world star". Braunschweiger Zeitung saw "...doubtlessly a rising star at the violin sky" and De Morgen's Fred Brouwers recognized in the young virtuoso "...the new torchbearer of the Belgian violin school... De Bériot, Vieutemps, Ysaÿe, Grumiaux flashed through my head".

However, he is not merely a passionate violinist: he is widely appreciated for his re-search and 'restoration' of unpublished manuscripts. De Neve has also become a source of inspiration for contemporary composers. In recent years, lots of works were written both for and with him.

After six years as first violin of the Spiegel String Quartet, he took an artistic sabbath during the following two years. His search for different kinds and qualities of sound, brought him to a completely new direction: besides playing the modern violin, he also started performing on baroque and romantic violin. Together with Jan Michiels (piano) as well as in solo recitals, he explores the wonderful world of sounds of historic instruments. Since a couple of years he also plays in duo with Frank Agsteribbe (harpsichord). The sound of the baroque violin together with the harpsichord do not only make a perfect combination for playing baroque music, also in contemporary literature it expresses an extraordinary range of colours.



Besides all this, Guido de Neve is a very enthusiastic pedagogue. Teaching violin and chamber music at the Royal Flemish Conservatory in Antwerp, he presents all his skills and knowledge to the younger generation.

Guido de Neve plays on three different violins. As a baroque violin he plays a Hendrik Willems built in 1692, for concerts on romantic violin he plays one of the only remaining violins of the Antwerp violin maker Mathys Hofmans (1650). His modern violin is a Bohemian copy of a Ruggieri.



Passionate, sensitive, intelligent and talented: these are some words used to describe the pianist **Yannick Van de Velde**. He is one of the leading musicians of Belgium. Yannick Van de Velde participated in numerous national and international competitions and has won more than 20 first prizes. Some notable examples include: first prize at the Dexia Competition, first prize at “Prix de la Fondation Chopin” and “Artiste de l’année 2014”.

In 2016 he won first prize in the Virtuoso & Belcanto Competition in Italy under the Competition in 2013 and was awarded the additional prize Walckiers-Carbonnelle. He also won the award Nany Phillepart. In 2014 he won the “Prix d’Argent”, the “Prix du Public” and the prize for best performance of the compulsory piece at the “Concours International Piano Campus” in Paris. In 2015 he was a finalist of the prestigious Busoni Competition in Bolzano (Italy), which fully launched his career.

Yannick Van de Velde has a strong experience as a soloist and chamber musician, among his repertoire are more than 30 concerti and the integral music of Maurice Ravel. He played under the baton of conductors such as Erich Lederhändler, Etienne Siebens, Michael Hofstätter, Ivo Venkov, Fabrice Parmentier and others. Among his chamber music partners are members of the Berliner Philharmoniker, Nobuko Imai, Eldar Nebolsin, Michel Arrignon ...Strongly interested in contemporary music, he played the world premiere of “Chanson” for piano and orchestra by Jean-Frédéric Neuburger and “Dream” of Frederic Rzewski.

Yannick Van de Velde performed across the whole world in famous venues such as the Philharmonie of Berlin, the Acropolis Museum in Athens, Lincoln Center in New York, Center of Fine Arts and studio 4 of Flagey in Brussels, Casa da Musica in Porto, Palacio de Festivales in Santander.

Yannick Van de Velde studied with Klaus Hellwig, Elisso Virsaladze, Jean-Claude Vanden Eynden and Jan Michiels. He also was strongly influenced by great personalities such as Menahem Pressler, Paul Badura-Skoda, Hung-Kuan Chen, Evgeny Koroliov, Rudolf Buchbinder, Brigitte Engerer, Karl-Hainz Kämmerling, Robert McDonald and Jerome Lowenthal.

Parallel Sessions VII - 11.45 - 12.15

Parallel Session VIIA - Witte Zaal

A- A sound tasting Including the audience in research for new music instruments, by Tim Duerinck

This research investigates which new materials (for example Styrofoam and carbon fibres) could be a durable and qualitative alternative for the building of musical instruments, as a replacement of the tone wood normally used. Acoustic and mechanical properties of suitable candidate materials are measured, prototypes of instruments from the selected new materials are made, and these prototypes are investigated. The physical prototypes will be investigated by means like vibration analysis, measurement of sound volume, and sound colour analysis. Artistic possibilities of the prototypes will be explored by using them in productions with composers, musicians and other artists. The instruments will be evaluated with musicians and audience by means of sound tastings, an interactive concert in which the audience takes an active role as contributors of opinions and suggestions.

For this presentation, Tim Duerinck will give a very brief explanation of his research, followed by a sound tasting.

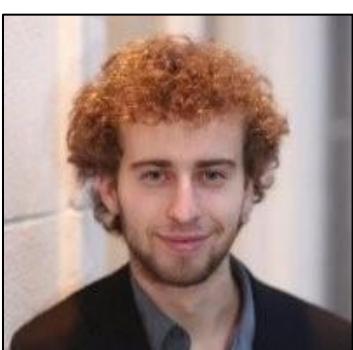
A direct bond between the instrument builder and the audience that hears his/her instruments is rare. However, no information or interaction is more valuable for an instrument builder who conducts research on the sound of music instruments. For an artistic researcher, a concert can be more than a presentation of his work and research. It can be a research laboratory.

In this research, the public receives an active role in the concert. Is it really a concert? Not really, it's an interactive experience for all.

Perhaps the best way to describe it is the following. Just like a wine tasting is both a moment of discovering, enjoying something exquisite and learning about the presented work. A new form of concert is proposed: a sound tasting.

Come, listen, taste, discuss, learn.

In this way Tim Duerinck doesn't only present his research in an understandable and fun way, he uses the audience as a source of information.



Duerinck Tim
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Tim Duerinck is a master instrument-builder who is currently doing a PhD on Ugent, supported with an FWO scholarship. He studied instrument building in Ghent on the Royal Conservatory/School of Arts and did internships in Poznan and Paris. During his studies he became laureate of Urban Crafts 2012, Scriptieprijs 2015 and the Emile Zola-prijs 2016. He wrote a manifest on instrument building in the 21st century and was awarded the Floris Van Der Muerenprijs by the Royal Academy of Flanders for science and arts for his master thesis on styrofoam as a sound-enhancer for musical instruments. As a researcher, his current focus is on new materials for soundboards of music instruments.

Parallel Session VIIB - Gele Zaal (Yellow Haal): 11.45 - 12.15

B - Room for Interpretation: Musical Tempo and Room Acoustics, by Sverker Jullander and Peter Sundkvist

This paper discusses the influence of acoustics on temporal aspects of performance for different instrument constellations. In a concert hall with mechanically variable acoustics, professional soloists and ensembles each performed a programme of 3-4 pieces at three trials throughout the same day in the presence of a small audience of experienced musicians-researchers, most of whom also participated in the project as performers. The instrument settings included solo instruments, chamber ensembles and a chamber choir, with a repertoire ranging from the 17th to the 21st century. The trials were recorded for later analysis. The microphones were placed so as to minimize audible differences in acoustics between the recordings.

For the solo instruments musicians tended to use slower tempi and to allow themselves more agogic freedom in larger acoustics. A somewhat similar tendency was observed in conducted ensembles. For ensembles without conductor, the influence of acoustics on the chosen tempi was less marked.

In larger acoustics, performers tended to feel more at ease, which was often reflected in slower tempi as well as in more tempo fluctuation. The listeners in the hall, on the other hand, did not always share the performers' preferences. A different picture emerged in the evaluations of the recordings: here musicians viewed recordings made in drier acoustics, often using faster tempi with less fluctuation, in a more positive light. For some pieces in slow tempi, however, performances in larger acoustics were preferred. Generally, the preferences of musicians and listeners were more in agreement for the recordings than for the live performances.

The results show that acoustics in many cases does seem to influence tempo and agogics, but also that this influence varies considerably between different instrument settings (especially solo vs. ensemble) as well as between individual pieces in different tempi and styles. The difference in performers' preferences between live situations and listening to recordings raises the question of what is to be regarded as 'good' acoustics: that which is spontaneously experienced as such by the performer, or that which stimulates performances that are judged as 'good' when listened to by the performers themselves?

The experimental performance sessions described above took place in the new concert hall Studio Acusticum, Piteå, Sweden, which, with its variable acoustics (enabled through lowering and raising the ceiling), was designed to serve simultaneously as a public 'stage' and as a laboratory for artistic research in music. The variable acoustics is a precondition for this project, in which research activities not only relate to but are inseparable from artistic production, in this case performative interpretations. The results highlight the different experiences of performers in onstage and audience situations, as well as of performers and audience live in the hall and when listening to recordings, and they suggest that artistic criteria do change in the context of experimental artistic research. The project involves, besides musicians, researchers in audio engineering, and its results are relevant for the future design and use of concert halls, as well as the design of recording sessions.

**Sverker Jullander**

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Sverker Jullander is Professor and Chair of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden. Upon graduating as a church musician and as concert organist, he pursued further organ studies in Cologne and Amsterdam. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997. A founding member of the University's organ research centre GOArt, he was its research director from 2001 to 2006. Between 2009 and 2012 he was Director of Research Education at the Faculty of Fine,

Applied and Performing Arts, University of Gothenburg. Dr Jullander is Chair of the Research Committee of the Swedish Royal Academy of Music. He has given organ recitals in many countries, in addition to CDs and radio broadcasts. His research concerns especially organ and church music of the 19th and early 20th centuries.

**Petter Sundkvist**

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Petter Sundkvist is Professor of Orchestral Conducting at Piteå School of Music, Luleå University of Technology, Sweden. He has appeared as conductor with major symphony orchestras in numerous European countries and has recorded more than 40 CDs. A member of the Royal Swedish Academy of Music, he was elected to the board of the Academy in 2016.

Parallel Session VIIC - Blauwe Foyer (Blue Foyer): 11.45 - 12.15

C - Artistic Research as a demonstration of an Ecology of Practices: the Creative Laboratory of CORPoREAL, by Kathleen Coessens

An ecology of practices is a tool for understanding what is happening in a certain domain of action. An ecology means that the environment and context of the acting subject is of primordial importance to explain the practices. Moreover, the ecology of practices is not neutral, it has an ambition, the ambition of "the construction of new 'practical identities' for practices, that is, new possibilities for them to be present, or in other words to connect." (I. Stengers, 2005, *An Ecology of Practices*, p 186 in *Cultural Studies Review*, vol. 11, Nr1)

It is our hypothesis that all demonstration of research in art must occur in a double movement. At one hand the demonstration consists of a sensuous way of communicating: feeling and understanding the directness of what happens. On the other hand, a non-sensuous layer of understanding needs to be present: a layer that restitutes the relational capacities behind what happens – contextual, temporal, intellectual, spatial, cultural. This means that the demonstration of artistic research aims at a layered activation of both the 'what' of the experience as the 'how/why' behind the experience. Both experiencing and understanding lead to a 'feeling of understanding' that has to be brought at another level than an artistic manifestation: while an artistic manifestation is aimed at an understanding that links an aesthetic intention of the artist to a connotative context of interpretation of and by the audience, an artistic research demonstration should add to this an understanding of the method and process of creation, exploration and experimentation of the artist.

At the heart of these reflections is the practice of the research group CORPoREAL (Collaborative Research in Performance - Reflective Embodied Art Laboratory) at the Royal Conservatoire Antwerp, developing since 2014 ways to understand, share, transmit and communicate such an ecology of practices. As a creative and interdisciplinary laboratory in performance arts, it focuses on the body in dance, theatre and music. Its main question towards divulging its results is: how to lay artistic practice open to feel and to understand? The group experiments with collaborative performance-lectures in which not only art and research, but also dance, music and theatre can be experimentally exchanged.

The way of working of the creative laboratory of CORPoREAL consists of experimenting with different layers and modes of artistic practice and research. The aim of CORPoREAL's creative laboratory is to share and perpetuate the artistic knowledge of the artistic body creating and performing on stage. As this knowledge, and all its significations and connotations, has both explicit and implicit layers of understanding and has both sensory or embodied and intellectual and/or verbal ways of communication, multi-layered interfaces are needed to bring this artistic research to the audience. This means merging the practices of research-practice-production or of laboratory-performance-lecture to allow the audience to access the ecology of practice of this artistic research group – and in a broader sense of artistic research tout court. The tacit knowledge implied in the embodied practice of the artist in performance can be shared by offering a format of performance lecture where the performance itself helps to situate theory and analysis: to feel the sensory perception itself and understand its relation to the origin and the process out of which that event has developed.

Each multi-layered process offers new ways of 'thinking-feeling' opening relations between a past (laboratory of previous research), a present potential (performance-lecture) and a future possibility (creative laboratory). Interweaving in collaborative and interdisciplinary ways, in the preparation and in the moment of demonstration, singular research trajectories of musicians, dancers and actors leads to new confrontations and questions on the sharedness of singular artistic investigations on the body of the artist. The audience can access both by feeling and understanding, transforming the one into the other as the performance lecture unfolds.



**Kathleen Coessens**

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Kathleen Coessens is a philosopher and artist, exploring the crossings of science and art, human creativity and cultural representations, embodiment and epistemology. She graduated in piano and chamber music in Paris and Brussels and in philosophy (PhD), sociology and psychology (Ba) at the Vrije Universiteit Brussel. Currently head of music at the Koninklijk Conservatorium Brussel, she teaches artistic research practices and supervises PhD students in the arts at the conservatoires of Brussels, Antwerp and at the Vrije Universiteit Brussel. She publishes philosophical and artistic research and participates in diverse artistic projects (with Champ d'Action, Antwerp; Grays School of art, Aberdeen; Orpheus Instituut, Ghent). She leads the artistic research group CORPoREAL (Collaborative Research in Performance - Reflective Embodied Art Laboratory) at the Royal Antwerp Conservatoire and K LAP (Knowing and Learning in Artistic Practices) at the Koninklijk Conservatorium Brussel.

Parallel Sessions VIII - 12.30 - 13.00

Parallel Session VIIA - Witte Zaal

A - Preparing cycles as a creative strategy, by Sarah Callis and Daniel-Ben Pienaar

This paper explores the creative impact that programming a cycle of works by one composer can have on a performer's process of preparation and performance. It is generally assumed that successful programming is an activity of 'design', requiring the artful combining of varied composers and styles. Arguably, however, this approach can encourage a performer to default to standardised performance practices and habits associated with a particular composer and genre because the programme's variety and balance will, at least to some extent, be achieved through the repertoire itself.

In this project, we explore how working instead with a cycle can encourage programming to become not just an activity of design but also one of *making*, since the burden of fascination lies less with the act of combining works, and more with the power of their delivery. By removing ostensible repertoire contrasts and focusing on a single circumscribed language, the focus must shift to the performer's own artistry: in other words, the player starts with what looks like one language, one set of performance practice expectations, but then, through strategic experimentation, begins to craft diversity from within the musical material itself (along with its associated expectations). So although delivering a one-composer one-genre recital might seem to evade programme design - what we playfully describe as a kind of 'anti-programming' - it can in fact become the means to reinvigorate performance practices and expand a performer's tool-box. The project is a collaboration between an expert pianist and a theorist, and it works with materials developed over a decade of concert-giving and commercial recording. The paper (presented by the theorist) will focus on a case study from the cycle of Beethoven Piano Sonatas (recently recorded by the pianist), and will include workshop video as well as transcribed discussion in order to draw out strategies for the development and deployment of craft. The examples will also highlight programming as a trigger - a 'state of mind' - for the performing imagination.

This project is directly concerned with the nature of the 'laboratory' that precedes 'the stage', be it concert performance or commercial recording. It assumes that an expert performer's craft is predicated on a process of research (even though not usually referred to in those terms) and is, as such, intrinsic to 'artistic production'. The aim of the project is thus to make explicit how describing and documenting key elements of craft can help a performer's own process of reflection and reinvention, but also how it can model potential strategies for other practitioners. These models focus on how performers might think of programming as a creative catalyst, and how they can continually refresh their approach to core repertoire. The research presented here aims to reach a general audience through compelling performances, but it has also been broadly communicated through CD booklets and public workshops.





Sarah Callis and Daniel-Ben Piernaar
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Sarah Callis is Senior Postgraduate Tutor at the Royal Academy of Music, where she focuses on practice-led research projects with masters and doctoral students. Her research involves working collaboratively with performers on the aesthetic and analytical questions that emerge from programming, rehearsal and performance, with a particular interest in the music of Brahms. Her recent collaborative article ‘Creative Resistance as a performance tool’ (*Music&Practice*, vol.2) explores the potential of working against your materials in performing and composing.

Pianist Daniel-Ben Piernaar is garnering growing international recognition for his recordings and concert appearances. He is the Curzon Lecturer in Performance Studies at the Royal Academy of Music in London. His discography includes much-praised complete traversals of the keyboard music of Orlando Gibbons, Bach’s ‘48’, Mozart’s 18 Piano Sonatas, Beethoven’s 32 Piano Sonatas, Schubert’s finished Sonatas and both the ‘Goldberg’ and ‘Diabelli’ Variations.
danielbenpiernaar.com

Parallel Session VIIIB - Gele Zaal: 12.30 - 13.00

B - Songs of the Forest - research, performance, book and workshops, by Magda Pucci

This communication presents the relationship between research-practice/performance and musical production involved several stages of results since 2005 until now. It is about a research about indigenous music from Brazilian Amazonia that was converted in a concert called **Rupestres Sonoros** performed by Mawaca group (www.mawaca.com.br) from São Paulo, registered in a CD (studio/2009) and a DVD (live performance/2010) and **Cantos da Floresta**’s tour to Amazonia (2011) and two books.

The repertoire of Rupestres Sonoros was based on the research done for my Master in Anthropology (<https://sapientia.pucsp.br/handle/handle/4066>), about the oral art of Paiter Suruí. Intrigued by the diversity of the musicality of Brazilian indigenous peoples, I decided to create musical arrangements over traditional material that I’ve researched during my master and give to them a contemporary approach. One year performing this Rupestres Sonoros concert, we got a grant to tour to Amazonia and perform with some of the indigenous communities. During the tour, it happened an exchange between musicians of Mawaca and six different indigenous communities: One day, we met them in their villages, playing and singing together and, on the following day, they perform with Mawaca on the same stage, as our special guests.

After the tour ‘Cantos da Floresta’, I decided to do a PhD in Performance and Creative Arts, at Leiden University, describing and discussing these initiatives and performances and their splits. Some reflections were part of this process: How is it possible to perform on stage a music that is part of rituals of other peoples? How to transpose one idea to the stage without surpassing respect of the indigenous communities? Is it possible to connect creativity and research? Are those performances a way to enlighten these ‘subaltern’ communities looking for a decolonization strategy?



Observing the lack of acknowledgment about indigenous culture or a romanticized view, it occurred to me to produce an interdisciplinary book and website containing an overview about Brazilian indigenous music, to stimulate teachers to incorporate this repertoire at schools. This initiative took me to give workshops about indigenous music for musical educators, sometimes with the collaboration of singers from indigenous communities.

LINKS

- Documentary **Cantos da Floresta** - Mawaca's tour do Amazônia in 2011 - <http://youtu.be/4fpZ5PZC6Nc>
- Links of the concert **Rupestres Sonoros** with Mawaca at Auditorium Ibirapuera in São Paulo, 2010
 - Tamota Morioré (Txucarramãe, MT) <https://www.youtube.com/watch?v=tvWSpNbtthY>
 - So perewartxé (Paiter Surui, RO) <https://www.youtube.com/watch?v=RuX8AbsrxQw>
 - Kayapó Song (Kayapó, MT) - <https://www.youtube.com/watch?v=vk-6IRVu7DY>

- How can research be presented on stage and how can research be influenced by the process of bringing it to the stage? - My research was the base of Mawaca's concert **Rupestres Sonoros**, a performance put on stage After performing and meeting the indigenous communities, the research gained another approach
- How can research activities relate to artistic production? - *All projects I am involved in demand research, some of them more focused on academic purpose but the majority relates to the artistic production as performances, production of CDs or DVDs or just an artistic consulting.*
- Do artistic criteria change when bringing artistic research to the stage? Yes, the performance changes the ways of understanding the research. *There are always modifications or adaptations to go on stage, unless it has a didactic purpose, that can happen too. But some great ideas cannot work well on stage.*
- What are the possible interfaces to research for an audience, and how can the audience be invited to "take part", or "read", the research presented on stage? How can we allow the audience to listen to the research? *In the case of Rupestres Sonoros/Cantos da Floresta there were many exchanges between Mawaca and indigenous groups. With the audience, I ask them to 'play stones' using some rupestrian images as scores, during Mawaca concert. IN some cases, they were invited to be part of workshops before or after the concerts*
- How can an audience be allowed access to the laboratory of artistic research? Would there be an advantage for such an open laboratory? *During workshops, I always commented about the process of research. It is very rich to put them in contact with the background of the performances and discuss with them about it.*





Magda Pucci
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Magda Pucci is a Brazilian musician graduated in Music (Conducting) by University of São Paulo, and she got her Master Degree in Anthropology at PUC-SP; where she developed research about Paíter Suruí music. She is doing her PhD in Performance and Creative Arts and at Leiden University in Holland. She is musical director of Mawaca's band a group that has been performing music from different parts of the world in more than 20 languages and has released 6 CDs and 4 DVDs. She is author of the books: 'Outras terras, outros sons', 'De todos os cantos do Mundo', 'A Floresta Canta - Uma expedição sonora por terras indígenas do Brasil', 'A Grande Pedra' and 'Contos Musicais'. For 13 years, Magda hosted the World Music radio show 'Planeta Som' broadcasted by USP-FM and MULTIKULTI. She directed the 'Mediterranean Orchestra' - a project held by SESC with 21 musicians from Mediterranean countries and many other projects.

Parallel Session VIIIC - Blauwe Foyer: 12.30 - 13.00

C - Vexations: La Serie, by Adriano Castaldini

Vexations: La Serie is a performance for piano and live-electronics based on the entire *Vexations by Erik Satie* and staged in September 2016 during the three-days of the sci-tech festival Trieste Next.

The original composition consists of a theme that must be repeated 840 times, for the overall duration of about 24h. The title, the duration, and the author's prescription of a single performer describe Vexations as closer to a body art performance than a concert piece. Since the huge effort implied, in some solo executions of Vexations, the psycho-physical state of the pianist was monitored using medical equipment or MIDI devices, but these data have always remained apart from the artistic performance itself, being intended solely for scientific analysis. My performance instead is the very first, in the history of Vexations' executions, that uses the performer's real-time psycho-physical monitoring as musical event: EEG, EMG, GSR and temperature sensors communicate with a software (coded ad hoc) which transforms the sensors' data into control values for mixing and processing the piano sound. The actual sound of the piano is captured by several different types of microphones inside the piano itself, each type used for monitoring a different area of the piano, then to capture a specific quality of the sound. These different sounds are processed and mixed together following the sensors' data, so the sound coming out from the speakers is still the recognizable sound of the piano, but modified in real-time by the performer's changing state. In this way, the harassment becomes audible, exceeding the dumb boundaries of the body, and becoming music. I decided to perform not in a theatre, but open-air (with changes in temperature and light stimulating my physical reactions), and not in front of the public, but among the people who felt free to approach me and talk to me even while I was playing, making me react and then impacting the sound, themselves becoming active part of the performance. This work required me a serious psycho-physical training and a specific diet for months, under the careful direction of the hospital of Noale sports medicine experts.



I'm an interpreter, that in my personal conception means being a researcher: both in philological or modernizing approaches, the interpretation is research of the unsaid in the artistic language. In this sense, there aren't clear boundaries between interpreter and composer: both are creators, and both are called to a linguistic investigation that comes out its epistemological limits, towards a semiotic point of view and through the assimilation of the present technology. In my work on Vexations, live-electronics transforms my body into a sound processing device, inserting a semantic layer in an otherwise abstract language structure, towards a new interpretive hypothesis that implies another theory of enjoyment than the classical audience in a theatre. For this reason I staged my performance open-air and among the people, who felt free to approach me and talk to me even while I was playing, themselves becoming active part of the performance.

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Adriano Castaldini (1976), pianist and multimedia artist. Concert Pianist Academic Degree (laude with honors), Master Degree (laude), and Music Teaching qualification (top grades). Youngest pupil of M°Bagnoli at Cini Foundation in Venice. Prized in various competitions. He recorded and composed for TV, CDs, documentaries. Professor of Aesthetics of Music at I.U.A.V. university (2005-2015). He published articles about music and cinema for magazines, and the first reconstruction of Chopin's

Mazurka 68/4 based on the complete manuscript (2012). He has been a teacher in secondary/high schools, and teacher trainer holding various seminars about relationships between music, arts and technology. He produced video-art and electronic music for theatre and school. He produced concept-recitals researching for new forms of electronic/visual assisted interpretations. In 2016, as a student of the Conservatory of Trieste, he performed an open-air solo of the entire Vexations (Satie) connecting his body as a live-electronic device to process the piano sound.

DOCUMENTS

The AEC Council White Paper on Artistic Research



Key Concepts for AEC Members

Artistic Research

An AEC Council 'White Paper', 2015

PART ONE: The Basic Concept

Rationale

AEC believes that ***research has an important role to play in the life and work of conservatoires*** as a means of promoting the understanding and development of the musical arts. At the same time, AEC recognises that ***not every conservatoire will necessarily wish to participate in explicit research activities*** and not all who do will wish to attach the title 'artistic research' to what they do. It also acknowledges that precise definitions are not only difficult to achieve but might prove limiting to the valid research ambitions of some member institutions.

In framing this concept document, ***AEC specifically wishes to endorse the freedom of institutions*** to decide for themselves what role, if any, research should play in their activities. Equally, though, AEC is acting at this point in recognition of the fact that ***more and more of its member institutions are moving towards embracing research*** in some shape or form as integral to their missions.

The AEC's concept of Artistic Research begins from the belief that ***it should be viewed inclusively*** and not as tied to a particular orthodoxy. It is seen as a virtue that it should be multi-faceted and avail itself of any research discipline or method relevant to its purpose.



Definition

Keeping the above in mind, AEC proposes the following broad definition:

Artistic Research may be defined as *a form of research that possesses a solid basis embedded in artistic practice and which creates new knowledge and/or insight and perspectives within the arts, contributing both to artistry and to innovation.*

Artistic Research commonly displays all, or most, of the following features:

- It is usually conducted by the artist-researcher or through the collaboration of artists within a research team
- It promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains
- It is supported by critical reflection on the content and/or context of the research topic
- It articulates and reflects on methods and work processes
- It shares relevant professional knowledge with the wider artistic community and disseminates it in the public sphere to the enrichment of cultural understanding



PART TWO: Developing the Concept

The place of Artistic Research in the wider research context

Research is *a rigorous and formalised seeking after knowledge and understanding*; Artistic Research needs to fit inside this general frame whilst, at the same time, asserting its specific and distinctive character. In order to locate the preceding definition of Artistic Research within the wider picture of research types and traditions, a number of elaborations and qualifications need to be applied to it:

- Although the definition offered of Artistic Research is intended to refer to research *typically conducted in the context of artistic production* (e.g. conservatoires), this does not imply that every type of research conducted in a conservatoire is necessarily Artistic Research; there are types of research that may be well suited to a conservatoire's resources and strategy but which do not have as their main purpose the promotion of the development of the musical arts (e.g. studies on the health benefits of music-making)
- Artistic Research, although strongly application-oriented, does not preclude *pure research*. In fact, in order to make progress, the field of Artistic Research is likely to support a wide range of component activities, some of which may count as pure research, others as applied, and still others as developmental or translational research
- Artistic Research should not be understood as something that is incompatible with *more traditional forms of research*. Artistic Research should aspire to the same procedural standards that apply across the whole research spectrum - replicability (especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice
- Artistic Research shares with *other research focussing its study on the arts* the aim of promoting the understanding, and thereby the development, of artistic practice; however, it is distinctive in the emphasis it places upon the integral role of the artist in its research processes. Artistic practice is the source from which it draws its questions and also the target towards which it addresses its answers.

Characteristics of Artistic Research in the context of conservatoires

In a similar way, there are a number of further points that need to be made to explain more fully the characteristics that Artistic Research is likely to display in the conservatoire context:

- The Centrality of Artistic Processes and Products
Artistic processes and products - performances, compositions, etc. - are central to the working patterns of conservatoires. It therefore seems both logical and desirable that *they should be similarly central to any research activity* taking place in conservatoires, although how this centrality is reflected must remain something that *individual institutions decide for themselves*.
The growing importance of *technology* should be seen as a field of opportunity for developing artistic and research practice in conjunction with one another
- Artistic Processes or Products in Relation to Other Elements
Although artistic processes or products are essential components of, and in, Artistic Research, there should be *flexibility about how and when they are applied*: at any or all stage(s) of the research process; and either on their own or in conjunction with other research elements.
- Artistic Research as a Collaborative Process
It is possible that an Artistic Research project might be conducted by a single person who not only engages in the artistic processes under investigation but also possesses the necessary research competences. However, given the multi-disciplinary nature of Artistic Research it is





expected that ***much research will be based on collaboration***. Very few single researchers will be expert in all the relevant areas. Consequently, Artistic Research will often be done by teams in which the competences and expertise required are differently distributed amongst team members.

- Students and Teachers

Research in conservatoires may cover both the work engaged in by ***students*** in their programmes of study and that of ***teachers*** as part of their on-going professional development. Students are likely to engage in, and with, research primarily in their 2nd- and, especially, 3rd-***Cycle studies***, but they will also benefit from being introduced to research principles and the ‘research attitude’ as part of their 1st-Cycle study.

Research in the 2nd Cycle may primarily be of benefit to the growth of the individual student; research in the 3rd Cycle and beyond should be capable of having an impact on ***the wider community***.

- Communication of Research Results

The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore ***new ways, more closely embedded in the artistic component***, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.

- Appropriate Dissemination of Research Results

Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public. Dissemination ***need not be confined to the written word***, although other forms of communication will almost invariably be complemented by, and complementary to, some written element.

It is not enough to perform a work and call this a ‘communication of research results’, but Artistic Research, as a discipline, should promote understanding and respect for the difference between simply ***implementing*** research results in artistic processes and products and seeking to ***communicate them directly through*** such processes and products.

Features of Artistic Research that confirm it as a fully-established discipline

AEC supports the growing number of its member institutions who have embraced the concept of Artistic Research. It welcomes the progress being made towards the eventual achievement of the full range of institutional conditions typical of any established research discipline, such as:

- Its own national and international associations
- Its own journals
- Its own distinctive discourses (not just one discourse)
- Its own acknowledged leading experts in the field
- Its own regular conferences
- Full-time faculty positions in conservatoires
- Relevant Doctoral training and Post-Doctoral development
- Research funding programmes specific to it
- Funding for graduate students



PART THREE: Summary of AEC's overarching beliefs and policies on Artistic Research

AEC believes:

- that Artistic Research, as a means of promoting the understanding and development of the musical arts, has the potential to play an important role in the life and work of conservatoires
- that those of its member institutions who are, or who wish to be, engaged in Artistic Research should be encouraged in this, whilst respecting those who do not want to go down this route
- that where Artistic Research does take place in conservatoires, it is helpful if, wherever possible, it complements the artistic activity that is these institutions' main focus. This implies seeking out opportunities to explore research questions relating to the most-played repertoire, as well to little-known or newly-created musics

How AEC will support the development of Artistic Research

AEC intends to support its member institutions that engage in Artistic Research, or are considering doing so:

- by providing helpful indications of what it might entail (e.g. through publications such as the AEC Pocketbook "Researching Conservatoires" and the handbook on research in 2nd-Cycle programmes)
- by offering platforms for researchers to present their work and discuss it with their peers (e.g. European Platform for Artistic Research in Music EPARM)
- by the development of web-based resources relating to research (the 'Polifonia' database of student research projects and supervisors; a 'living' online bibliography; perhaps an online journal/published proceedings of EPARM)
- by continuously monitoring and supporting the growth of research and of a 'research approach' in conservatoires, not only in Doctoral and Post-Doctoral activity but also in the earlier cycles
- by encouraging institutions who are seeking to develop Doctoral programmes and engage in research activity to do so according to the following principles:
 - Careful and progressive development
 - Achievement of a critical mass of researchers and resources as a pre-requisite for launching a Doctoral programme
 - An outward-facing approach based on building networks and exchanges with other institutions pursuing similar research approaches
 - Support for students and staff needing to develop and maintain contacts with the wider research community in their specialist area
- by ensuring that the concept of Artistic Research be understood adequately and widely, and that Artistic Research should not be something introduced solely because of external pressures, such as the need to increase the number of staff with Doctoral qualifications working in conservatoires* or to score highly in evaluation processes or funding criteria

* In this respect, AEC is ready to support member institutions being pressured by their national ministries against their own wishes to move to an all-Doctorate faculty. This support does not extend to direct interference in national policy, but includes the writing of formal letters to explain the wider European position.



The Florence Principles on the Doctorate in the Arts by ELIA

Endorsed and supported by :

AEC Association Européenne des Conservatoires Académies de Musique et Musikhochschulen
CILECT International Association of Film and Television Schools (Centre International de Liaison des Ecoles de Cinéma et de Télévision)

Cumulus International Association of Universities and Colleges of Art, Design and Media
EAAE European Association for Architectural Education
SAR Society for Artistic Research



Preface

This paper is intended as a position paper on the doctorate in the arts¹. It is formulated as a point of reference for policymakers, university leaders, curriculum designers and research funding agencies. It is addressed to universities of art and science alike, helping the former to secure recognition for their endeavours (with national funding bodies, legislature, etc.) and helping the latter to learn about the research developments within the art university sector. This paper is a consequence of the inclusion of “artistic research” in the OECD’s *Frascati Manual*, and it has the intention of further shaping understanding of research in the field of the arts and creating the necessary frameworks, environments and resources for early stage researchers (doctoral researchers) to develop their projects. Finally, this paper makes the point that all which holds true for doctoral research and the establishment of doctoral studies - as defined in the central papers *Salzburg Recommendations* (2005) and *Taking Salzburg Forward* (2016) (both by the European Universities Association EUA) or *Innovative Doctoral Training* (European Commission) within the EU framework - is also valid for doctoral studies in the arts. As different as research results might appear to be, the processes, epistemological drive and consistency with which research projects in the arts are undertaken remain the same.

This paper has been developed by the Artistic Research Working Group established by the European League of the Institutes of the Arts (ELIA), which includes also delegates of the Society for Artistic Research (SAR), the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) and European Association for Architectural Education (EAAE). It was drafted by the members of this group², discussed with a working group of EUA’s Council for Doctoral Education³ and edited by the ELIA working group until the final draft. The paper was endorsed by the ELIA board of representatives on 4 November 2016 and presented at the ELIA Biennial Conference in Florence on 2 December 2016

¹ For simplicity, the term ‘doctorate in the arts’ is used in this paper to describe all formats of third-cycle programmes in art. The term is meant also to be inclusive of all artistic disciplines and areas (i.e. fine art, music, drama, performing arts, architecture, etc.).

² Andrea B. Braidt (chair), Giaco Schiesser (co-chair, SAR), Cecilie Broch-Knudsen, Anna Daucikova, Peter Dejans (AEC), Lars Ebert (ELIA office), Henry Rogers, Johan Verbeke (EAAE).

³ In a workshop in Zurich in May 2016; EUA-members Melita Kovacevic, Edwin Constable, Thomas Jorgensen.



Part A: Context

Approximately 280 institutions around the world offer research degrees in the arts (fine art, design, music, architecture, dance, theatre, and all other art disciplines). The administrative structures of the institutions that grant such degrees vary widely, and the names of the degrees they offer (DCA, DPhil, PhD, DFA) also differ. All these institutions have special strengths, differences in assessment, funding, levels of international students and, of course, faculty and staff. Yet they share the same concern - to realise doctoral programmes that allow artists to 'advance knowledge through original [using artistic and other methodologies] research'⁴.

Over the past four decades, the doctorate in the arts has been established to varying degrees and in various forms throughout the EU and beyond. For example, some countries (UK, Norway, Sweden, Spain) have ten or more years of experience of awarding doctoral degrees in the arts, and, whilst other countries have begun to introduce third-cycle studies over the past ten years, some have only recently decided to do so. As the legal conditions of national frameworks differ with respect to the introduction of artistic/arts/design -based doctoral research studies, we can speak of a Europe of multiple speeds in this regard. Whilst the legislature in Norway, for example, permitted the introduction of a third-cycle diploma in artistic research as early as 2003, in Austria the University Law was amended to include this only in 2015.

Art universities also vary with respect to their institutional status. Many countries have autonomous art universities with the same status (and legislative norms) as so-called comprehensive universities (e.g. Austria, Sweden); other countries organise art universities in the same way as universities of applied science (e.g.

Fachhochschulen in Switzerland and the Netherlands) or as academies (Italy) or as faculties forming part of 'classical' universities (Spain, Croatia). As a consequence of this, the implementation of doctoral programmes in the arts is subject to varying processes and regulatory norms. While some countries have introduced doctorates in the arts as part of co-operative study programmes with scientific universities (e.g. Switzerland and, in parts, Belgium), art universities in other countries have been able to implement artistic doctorates in their own right, without the need for co-operation (e.g. UK, Norway, Finland, Austria, Czech Republic). Whatever the structural differences may be, discussions around the doctorate in the arts - led by ELIA, art universities and other organisations - have shown that there is a growing motivation to offer doctoral programmes all over Europe and beyond.

This growing motivation coincides with, and, to a certain degree, is a consequence of, the massive development of artistic research within the arts - across all artistic disciplines. At the same time, there exists an international community of artistic research, an international and Europe-wide group of artistic research organisations (e.g. EARN European Artistic Research Network, SAR Society for Artistic Research, EPARM European Platform Artistic Research in Music), a multitude of national organisations (e.g. PARSE Platform for Artistic Research Sweden), several peer-reviewed journals for the dissemination of artistic research results (e.g. JAR Journal for Artistic Research; PARSE Journal) and a wealth of funding programmes for artistic research projects (e.g. PEEK Programme at the Austrian Science Funds, Norwegian Artistic Research Programme and the funding programme for artistic research within the Swedish Research Council). Tackling research questions with artistic methods and creating works of art that deal with the big challenges of European - and, indeed, worldwide - research and development has become a vibrant, innovative endeavour. In 2015, the OECD responded by including 'artistic research' as a classifier for research and development within the *Frascati Manual*, paving the way for the further inclusion of artistic research within the

⁴ Salzburg Principles on Doctoral Education, EUA publication, 2005.





European research frameworks⁵. The European Research Council, for example, has incorporated artistic research into its funding schemes.

Looking at the development of artistic research and doctorates in the arts over the past 20 years, it is evident that a global debate has been taking place, and the development of common standards for art-based PhDs have begun to emerge.

A number of shared topics has been identified and become the subject of national and European discussion within the artistic research community and arts universities and one central commonality has been found within the artistic research community: a doctorate in the arts complies with the prerequisites for a PhD, as formulated in the sciences and humanities and as described, for example, by European position papers such as the *Salzburg Recommendations* (EUA) or the *Principles of Innovative Doctoral Training* (EU Commission).

International debates within doctorates in the arts can be grouped around two poles.

On the one hand, discussion has centred on practical, institutional questions concerning doctoral degree regulations (e.g. admission, examination, requirements of the PhD project, taught courses and the extent to which this should be mandatory) and the financing of PhD candidates (employment, grants). On the other hand, questions have been identified about what is at stake in relation to a series of strategic areas including⁶:

- The Bologna Declaration, in which the PhD was positioned, and its effects.
- The formats for presenting PhD outcomes and the significance of the discursive within this.
- The discussion of best practices⁷ and role models, without fixing a normative canon or becoming bogged down in loose descriptions of criteria.
- The role, quality and training of doctoral supervisors⁸.
- The organisation and structure of doctoral programmes in the arts (e.g. mixed graduate schools, research groups, individual PhDs).
- Sustainability: Which adequate formats for dissemination of the results of doctoral work in the arts should be urgently developed⁹?
- Employability and different career perspectives of artistic PhD graduates: do doctoral programmes in the arts mainly serve the individual's development as an artist? In which ways do PhD graduates become integrated into the research environment of art universities - Internationalisation.

The next section (Part B: Relations) references position papers that are pertinent to our discussion.

- Following this, in section C of this paper, we focus on seven points that might serve as orientation pillars in the discussion. Descriptive, rather than normative, in their rhetoric, these points draw attention to that which matters for the development and further success of doctorates in the arts.

⁵ OECD, The Measurement of Scientific, Technological and Innovation Activities. *Frascati Manual 2015*.

⁶ e.g.: Schiesser, Giaco: 'What is at stake – Qu'est ce que l'enjeu? Paradoxes – Problematics – Perspectives in Artistic Research Today'. In: *Arts, Research, Innovation and Society*. Eds. Gerald Bast, Elias G. Carayannis [= ARIS, Vol. 1]. New York: Springer 2015.

⁷ A compilation of 15 case studies, including comments, is presented in: *SHARE Handbook for Artistic Research Education*, Wilson, Mick / van Ruiten, Schelete (Eds.), Footnote 2, pp. 74–120.

⁸ e.g.: 3rd EUFRAD Conference (Vienna, September 2013) about »The Experience and Expertise of Supervisors in the Development and Realization of Doctoral Level Work in the Arts«.

⁹ The peer-reviewed Journal for Artistic Research (JAR) offers a promising approach, simultaneously allowing for artistic research per se, documentation, peer reviewing and hybrid formats of dissemination of PhD results.





Part B: Relations

This section identifies the policy papers and strategic documents that have informed discourse around doctorates in the arts. They have shaped our discussion and, in varying degrees, form the substance and basis of our conception of the "points of attention" in the following section.

The publication of *The Salzburg Principles*¹⁰ in 2005, laid the ground for discussing doctoral education as part of the Bologna process. This identified 10 principles for third-cycle degrees - doctoral training as the advancement of knowledge through original research; the embedding of doctoral training in institutional strategies and policies; the importance of diversity; the identity of doctoral candidates as early-stage researchers; the crucial role of supervision and assessment; attainment of a critical mass as an important aim of doctoral programmes; a study duration of three to four years; the promotion of innovative structures; the importance of mobility for doctoral researchers; appropriate funding for doctoral candidates as a prerequisite. These principles, formulated as intentions more than ten years ago, remain part and parcel of almost all discussions about doctoral education, although many of them have since become certainties.

In 2010, the EUA published *the Salzburg II Recommendations*¹¹, a paper building upon the 10 principles and intending to serve as a 'reference document for those who are either shaping doctoral education in their country, or institution, or those who are involved in other aspects of the process of doctoral education reform'¹². The recommendations took account of changing university structures, emphasising the role of the institution within the doctoral process and steering away from the traditional one-on-one supervision model.

In 2011, the European Commission's Directorate-General for Research and Development published a paper which would influence discussion on doctoral education and result in the position paper *Principles for Innovative Doctoral Training*¹³. Building on the *Salzburg Principles*, the Commission's document added transferable skills training and quality assurance to the list of recommendations for third-cycle education. At the same time, a point about 'exposure [of doctoral candidates] to industry and other relevant employment sectors' was added, reflecting the much-discussed (and criticised) notion of 'employability' of the Bologna process.

All of the above-mentioned papers - and certainly also the recently published *Taking Salzburg Forward* (EUA)¹⁴, which adds the dimensions of research ethos, global orientation and the necessity of engagement with non-academic stakeholders - provide crucial reference points for the framework of art/design doctorates.

The past five years have seen the publication of several position papers, white papers, and so on, emerging from the arts concerning artistic research and - as a consequence - doctoral studies. The European Association for Architectural Education (EAAE), for example, passed a Charter for Architectural Research in 2013, emphasising the need for specific and inclusive types of

¹⁰ Conclusions and Recommendations from the Bologna Seminar on 'Doctoral Programmes for the European Knowledge Society', Salzburg, 3–5 February 2005. The Principles resulted from the Salzburg Seminar, initiated by the Austrian Federal Ministry of Education, Science and Culture, the German Federal Ministry of Education and Research and the European University Association. The main aim and objective of the seminar was to identify the key challenges to be met in implementing the new Action line (during the period 2005–2007).

¹¹ *Salzburg II Recommendations*. European Universities' Achievements since 2005 in Implementing the Salzburg Principles. EUA, 2010.

¹² Melita Kovacevic and S. Mihaljevic, *New Developments in Doctoral Education*, in Lucas Zinner (ed.), *Professionals in Doctoral Education*, Vienna 2016, 1-14. 5.

¹³ *Principles for Innovative Doctoral Training*, European Commission, DC Research and Innovation, Directorate B European Research Area, Unit B.2 'Skills'.

¹⁴ *Taking Salzburg Forward. New EUA-CDE Recommendations on doctoral education* (2016).



communicating knowledge within research, spanning artistic and scholarly projects¹⁵. In addition, the Association Européenne des Conservatoires, Académies de Musiques et Musikhochschulen (AEC) published a White Paper asserting the importance of the role played by artistic research in the field of musical arts. The White Paper affirms that ‘artistic research should aspire to the same procedural standards that apply across the whole research spectrum - replicability (especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice’¹⁶.

The most comprehensive publication on third-cycle studies and artistic research was produced by ELIA as part of the EU Lifelong Learning Programme project on Step-Change for Higher Arts and Research in Education (SHARE, 2010-2013). The *SHARE Handbook* contains an overview of the development of doctoral programmes in the arts in Europe, identifying numerous examples of best practice for PhD projects and doctoral programmes from all over Europe. It provides insight into the debate by featuring prominent representatives from the artistic research community, and it contains a toolkit for curriculum-building by providing reflections on methodologies employed by research in the arts as well as an in-depth study on the question of (new) disciplines¹⁷.

As the main aim (and success) of the SHARE project was to build a large network of institutions and people investing in doctoral education in the arts, the final publication reflects a major effort to bring together the relevant European research community, taking up and reflecting many different voices in the area.

The seven ‘points of attention’ in the next section build upon all the papers mentioned above. They attempt to extract the critical core of doctoral education in the arts and seek to provide orientation pillars for a field which has been developing over the past 20 years or so.

¹⁵ EAAE Charter on Architectural Research (2012).

¹⁶ Key Concepts for AEC Members. Artistic Research. An AEC Council White Paper (2015).

¹⁷ SHARE Handbook for Artistic Research Education, eds. Mick Wilson, Schelte van Ruiten (2013).



Part C: The Florence Principles - Seven Points of Attention

• Preamble

Doctoral studies (doctorates and PhDs) in the arts enable candidates to make an original contribution to their discipline. Doctoral study programmes in the arts aim to develop artistic competence, generate new knowledge and advance artistic research. They enable candidates to progress as both artists and researchers, extending artistic competence and the ability to create and share new insights by applying innovative artistic methods. The general principles for doctoral education elaborated in the *Salzburg Recommendations II* and in the *Principles on Innovative Doctoral Training* are largely held to be valid in the arts. The following points isolate criteria which are essential, and perhaps also particular, to doctoral studies in the arts.

• Qualifications

Doctorates in the arts provide a research qualification that builds upon diploma/masters studies and requires the in-depth development of an artistic research project. Candidates are selected who meet formal requirements defined by institutions and as a result of their artistic qualifications and competences. Potential supervisors may be part of the selection process, to ensure the academic quality of the dissertation process.

• Career Perspectives

Holders of doctoral degrees in the arts may enter (or continue) an academic career at a higher education institution and/or enter (or continue) their career as artists. As a doctorate in the arts is usually undertaken when the candidate has completed graduate studies and produced a significant body of work, cohorts of doctoral programmes comprise established, internationally mobile artists. In bringing their academic and professional experience together, cohorts build valuable networks and accumulate key transferable skills that shape future perspectives for doctoral candidates in the arts. Upon completion, holders of doctoral degrees have the potential to combine their career as artists with a career in higher education.

• Doctoral Work

The doctoral work (the dissertation project) undertaken during doctoral studies in the arts includes the development of an original and concrete artistic research project. This project uses artistic methods and techniques, resulting in an original contribution to new insights and knowledge within the artistic field. The project consists of original work(s) of art and contains a discursive component that critically reflects upon the project and documents the research process. Internationalism, interdisciplinarity and interculturality are implicit in many artistic practices and can benefit from doctoral programmes in the arts.

• Research Environment

Artistic doctoral studies embedded within an appropriate research environment ensure the best possible (inter)disciplinary advancement of work. Appropriate research environments consist of a critical mass of faculty and doctoral researchers, an active artistic research profile and an effective infrastructure which includes an international dimension (co-operations, partnerships, networks). Doctoral research projects in the arts can advance discipline(s) and interdisciplinary work, by extending borders and establishing new cross-disciplinary relations. Artistic doctoral projects require adequate resources and infrastructure, in particular studio space and exhibition/performance environments. Funding for doctoral researchers in the arts is crucial.



- **Supervision**

Supervision is a core issue for good practice in doctoral education, and at least two supervisors are recommended. A doctoral agreement, outlining the supervision roles (candidate - supervisor - institution), triangulates this process and setting out the rights and duties of all parties.

Institutions establish a good supervision culture by precisely defining responsibilities in their guidelines which provide a basis for avoiding and resolving conflict. Supervision is to be separated (at least partially) from final evaluation (assessment, reviewers), and supervisors should focus on maintaining the quality of the dissertation project in relation to national and international standards. Doctoral programmes in the arts follow the standard quality assurance and evaluation procedures applicable in the relevant national and institutional context (accreditation, reviews, etc.).

- **Dissemination**

The results of doctoral work in the arts are disseminated through appropriate channels. For artistic work, exhibitions, performances, media installations and content, websites, and so on provide appropriate dissemination frames. A particular effort needs to be made to create adequate archives for the results of doctoral work. Wherever possible and under the provision of proper copyright regulations, open access is the guiding principle for dissemination of artistic research work and the documentation of artistic work (e.g. digital portfolios in institutional repositories). Peer-reviewed and/or externally validated contexts are to be prioritised (e.g. via exhibition programmes in museums or curatorial selection processes). The specificity of dissemination contexts should be clarified at the beginning of the doctoral studies (e.g. in the doctoral agreement).

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Cecilie Broch Knudsen, Norwegian Artistic Research Programme

Henry Rogers, The Glasgow Schools of Art

Giacomo Schiesser, Zurich University of the Arts - ZHdK

Johan Verbeke, Aarhus School of Architecture & KU Leuven



PRACTICAL INFORMATION

Relevant Addresses and Numbers

CONFERENCE VENUE

Royal Conservatoire Antwerp, Belgium
Address: Desguinlei 25, 2018 Antwerpen

DINNER FRIDAY

Grand Cafe deSingel
deSingel is located alongside Antwerp's ring motorway, in the same building as the Conservatoire.

MOBILE NUMBER Sara Primiterra - AEC Events Manager -0032/496207303

Recommended Restaurants

All of these restaurants are in the direct vicinity of the Royal Conservatoire Antwerp, meaning about 1 km from the Conservatoire.

Grand Café deSingel (Belgian-French cuisine)

Jan Van Rijswijcklaan 155
2018 Antwerpen
+32 (0)3 237 71 00
email: info@grandcafedesingel.be
Opening hours: 7/7 from 09:00 to 00:00
www.grandcafedesingel.be/nl/contact

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Danieli il Divino (Italian cuisine)

Beukelaan 12
2000 Antwerpen
+32(0)3 825 37 38
Opening hours: 7/7 from 12:00, on Saturday from 18:00
www.danieli-il-divino.be/2014/index.php?lan=1

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Loncin (French cuisine)

Markgravelei 127
2018 Antwerpen
+32 3 248.29.89
info@loncinrestaurant.be
Opening hours: reservation

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Brusketta (Italian, mediterranian cuisine)

Jan van Rijswijcklaan 67
2018 Antwerpen
+32 3 238 26 00
Opening hours: Mon- Fri from 12:00 - 14:00 and 18:00 - 22:30
Saturday from 18:00 to 22:30



www.tripadvisor.be/Restaurant_Review-g188636-d816650-Reviews-Brusketta-Antwerp_Antwerp_Province.html

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Liang's Garden (Chinese cuisine)

Generaal Lemanstraat 54
2600 Antwerpen
+32 3.237.22.22
Closed on Sunday
<http://liang-s-garden-nl.restofactory.com/>

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De Markgrave (Belgian-French cuisine)

Markgravelei 140
2018 Antwerpen
T: 03.238.30.81
Opening hours: Wed-Fri from 12:00 to 14:30 and 18:00 to 21:00
Saturday from 18:00 to 21:00 + Sunday from 12:00 to 20:30
www.restaurant-demarkgrave.be/

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CHARLES Grillothèque (French cuisine)

Karel Oomsstraat 2
2018 Antwerpen
+32 3 237 10 23
info@resto-charles.be
Opening hours: Tue-Sat from 18:00 to 22:00
www.resto-charles.be/contact

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Il carpaccio (Italian cuisine)

Generaal Lemanstraat 2
2018 Antwerpen
+32 3 230 47 21
Opening hours: Tue-Fri from 12:00 to 14:30 and 18:00 to 22:00
Sat-Sun from 18:00 to 22:00
www.facebook.com/ilcarpaccioberchem/

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Restaurant Colmar Wezenberg

Gerard Le Grellelaan 2
2018 Wezenberg
+32 3 237 96 07
Opening hours: Mon- Thu from 11:30 to 21:30
Fri- Sat from 11:30 to 22:00
Sunday from 11:30 to 21:30
www.colmar.be/nl/restaurants/restaurant-colmar-wezenberg



Cantaloop (Medditeranian cuisine)

Onze-Lieve-Vrouwstraat 1
2600 Antwerpen
+32 479 79 55 07
Opening hours: Mon-Tue from 12:00 to 01:00
Wed-Fri from 12:00 to last customer
Sat from 19:00 to last customer
www.facebook.com/cafecantaloop/
open.be/cafe-cantaloop-berchem

For restaurants in the city center, you can find some recommendations online via
www.tripadvisor.co.uk/Restaurants-g188636-Antwerp_Antwerp_Province.html
theculturetrip.com/europe/belgium/articles/antwerp-s-top-10-cultural-restaurants-a-fusion-of-art-and-fine-dining/



Recommended Hotels

Please note that hotel reservations of special rates should be made by guests with the hotel of their choice. Special rates for event participants are valid only until the indicated date. As the number of rooms at special rates is limited we would recommend that you book your accommodation as soon as possible by sending to the chosen hotel the room booking form. After the respective indicated dates the hotels may charge their usual rates and will only book rooms according to availability.

Note: Neither AEC nor the Conservatoire in Antwerp will cover any booking cancellation fees.

1) Ramada Plaza

Address: Ramada Plaza Antwerp
 Desguinlei 94
 2018 Antwerpen

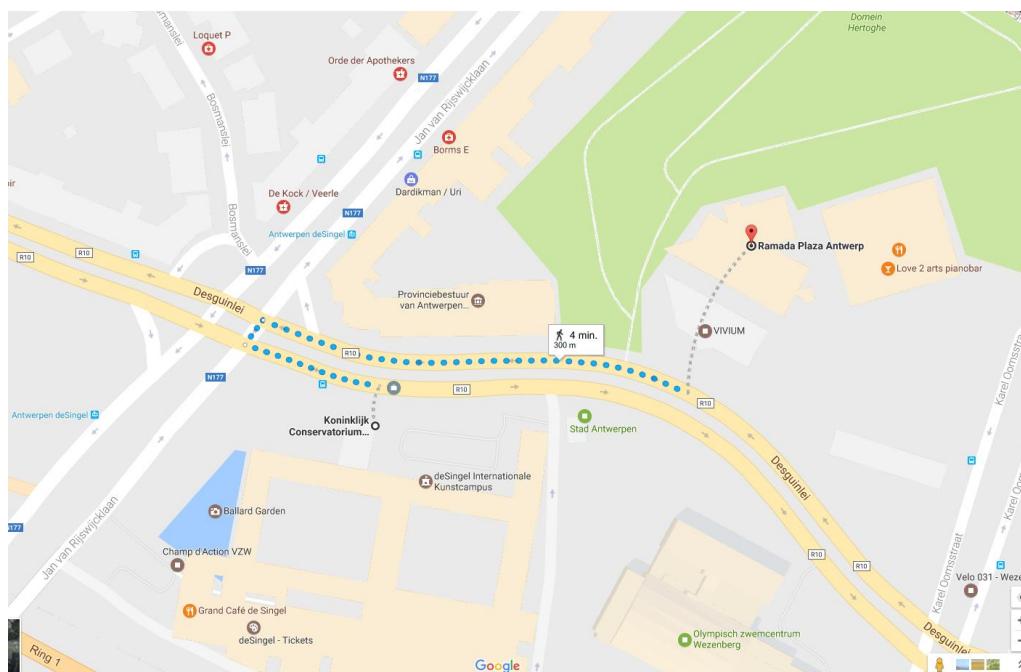
Contact: T: +32 (0)3 244 82 11
 E: info@ramadaplaza-antwerp.com

Price: € 89/night single deluxe room
 € 99/night double deluxe room

Deadline booking: 19/03/2017

Reservation: please fill in the Room Reservation Form

Distance from Conservatoire: 300 m



2) Crowne Plaza Antwerp

Address: Crowne Plaza Antwerp
 Gerard le Grellelaan 10
 2020 Antwerpen

Contact: T: +32 3 259 75 00
 E: info@cpantwerp.com

Price:

Standard Room 19/04: € 109

Standard Room 20/04: € 109

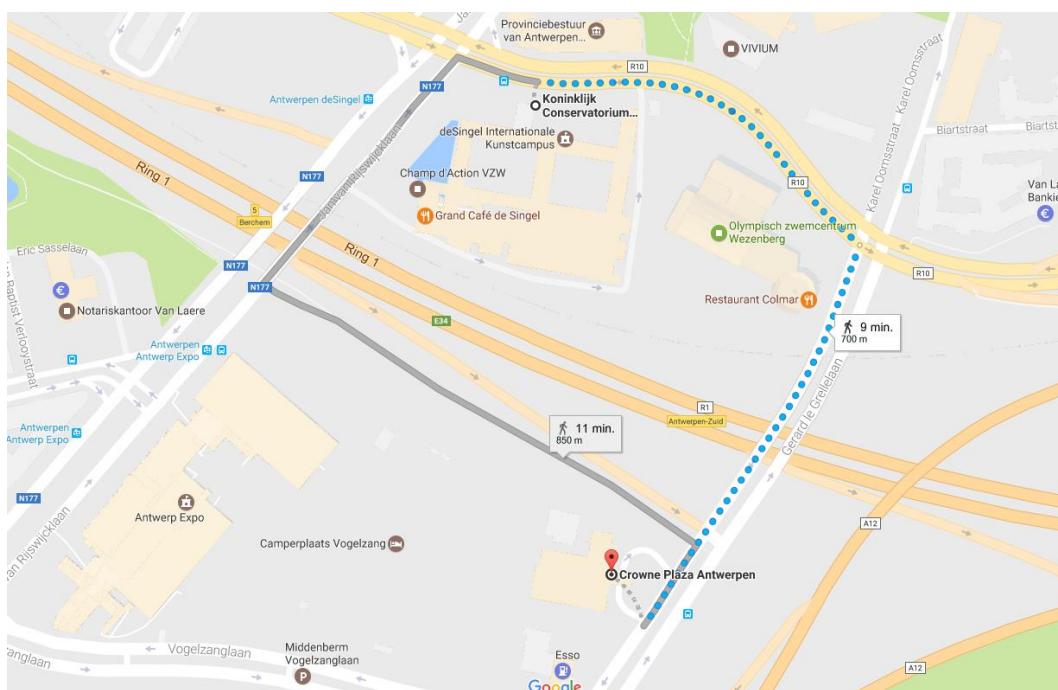
Standard Room 21/04: € 79

Standard Room 22/04: € 79

Reservation: please fill in the Room Reservation Form

Deadline booking: 19/03/2017

Distance from Conservatoire: 700 m





Travel Information

How to reach Antwerp from Brussels National Airport

Website airport: www.brusselsairport.be/en/

http://www.brusselsairport.be/en/passngr/to_from_brussels_airport/

1) Train

Take the train to conveniently travel from Brussels Airport to the major cities in Belgium.

Brussels Airport-Zaventem station is located on level -1 of the terminal, at a small distance from the arrivals hall (2nd floor) and the departures hall (3rd floor).

There are 2 direct (no transfer) trains to Antwerp every hour during the week at 15 minutes and 36 minutes past the hour. Returning to Brussels Airport in the weekend and departing from Antwerpen-Centraal, there are 2 direct trains per hour, at 17 and 36 minutes past the hour.

Travel time to Antwerp: 32 minutes.

Tickets

Buy them on their site thetrain.be, with your smartphone, or from the ticket machine or ticket office at the station. It's up to you.

Tips

Official website of the Belgian Railway Company SNCB: thetrain.be.

To consult the schedules: go to the dedicated Brussels Airport Zaventem station page and click on the orange button to get real-time information.

To buy a ticket: enter "Brussels Airport" as point of departure or destination on the booking page and select "Standard ticket". You will then be directed to a secure environment to finalise your purchase.

2) Bus

ANTWERP - BRUSSELS AIRPORT EXPRESS

The bus station is located on level 0 - one floor down from the arrivals hall - and can be easily reached by using the escalators or elevators.

From Brussels Airport to Antwerp

The stop "Kon. Astridplein" (near the central station) is always served, the stop "Crowne Plaza" is only served on request.



from 1 April to 30 September included

Stop "Kon. Astridplein" (central station)

first departure: 03:00 am

last departure: 00:00 am

Travel time: 45 minutes

Stop Crowne Plaza

first departure: 03:10 am

last departure: 00:10 am

Travel time: 35 minutes

From Antwerp to Brussels Airport

Every hour a direct coach service departs from Antwerp to Brussels Airport. This coach service runs every day.

from 1 April to 30 September included

Stop "Kon. Astridplein" (central station)

first departure: 03:00 am

last departure: 00:00 am

Travel time: 45 minutes

Stop Crowne Plaza

first departure: 03:10 am

last departure: 00:10 am

Travel time: 35 minutes

Tickets: available from the driver

Fare: € 10,- for adults; € 5,- for children

Operator: De Decker - Van Riet

Tel. +32 52 33 40 00



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www.airportexpress.be/page?&orl=2&ssn=&lng=2&pge=4

Flixbus

Night bus N803 Amsterdam - Rotterdam - Brussels - Lille - Paris

Bus leaves from platform E

Website Flixbus

3) Taxi

Taxis with a taximeter are permanently available in front of the arrivals hall. Licensed taxis can be recognized by the blue and yellow emblem. Travellers are advised to avoid unlicensed taxis!

We recommend cps bvba.

You can book online via www.cpsbvba.be/ or call +32 (3) 665 35 75





How to go from Antwerpen-Centraal to the Royal Conservatoire

Address: Desguinlei 25, 2018 Antwerpen

deSingel is located alongside Antwerp's ring motorway.

1) By bike

velo-antwerpen.be

20' from Antwerpen-Centraal, 10' from Antwerpen-Berchem

Large bicycle-racks near the main entrance and Grand Café

2) Public transport

From the Central station

20' tram 2, heading for Hoboken, or tram 6, heading for Olympiade, get off at deSingel

20' tram 6 heading Olympiade, get off at deSingel

From Antwerpen Zuid station

3) By car

Desguinlei 25

2018 Antwerp

coming from Gent

take Exit 5 / Wilrijk, follow signposts to deSingel

coming from Breda/Hasselt

take Exit 4 / Berchem, turn right at the traffic lights, left at the next set of lights, follow signs to Singel-Zuid, deSingel is located at the third set of lights

coming from Brussels via the E19

take Exit 5a / Antwerpen-Centrum, Berchem, Singel, turn left at the traffic lights, follow the signs to Singel-Zuid, deSingel is located at the second set of lights

Note: Traffic may be heavy, especially on Friday evenings, and this can cause significant delays

Parking

there is a limited number of parking spaces in front of deSingel, there are large parking areas along the Desguinlei, past the traffic lights at deSingel heading towards Zuid, 5 minutes' walk

a number of parking spaces for the physically disabled are available near the main entrance



Information on Fee Payment

Please note that before paying and/or asking for an invoice you must submit your registration form

To receive an invoice please mail events@aec-music.eu

Participation fees can be paid the following ways:

- Manual Payment by Bank Transfer before the event (please quote your name or invoice number)
- Ideal, Credit Card, Paypal, Bankcontact Systems Online (in the registration form)
- Manual Payment (cash on the spot in Antwerp)
- Manual Payment (by Credit Card in Antwerp)

Amount of the Registration Fee (per person)

Category	For Registration <u>and</u> Payment made by 28th March	For Registration <u>and</u> Payment made after 28th March
Representative of an AEC member institution	130 euro	170 euro
Representative of a non-AEC member institution	430 euro	470 euro
Student from an AEC member institution	90 euro	110 euro





The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Reception
- One organized Dinner
- One organized Lunch
- Concerts
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after March 28

Bank details for payments by bank transfer

Bank: BNP Paribas Fortis

Account Holder: AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBAEBB

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (EPARM 2017) and
- the last name of the participant
- the name of your institution (if fitting)

Example: EPARM2017, Smith, Gotham Conservatory



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#EPARM2017



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ORGANISATION

EPARM Preparatory Working Group

Peter Dejans - Chair, *Orpheus Instituut, Gent*
Kevin Voets, *AP Hogeschool Antwerpen, Royal Conservatoire, Antwerp*
Henrik Frisk, *Royal College of Music, Stockholm*
Leonella Grasso Caprioli, *Conservatorio di Musica "A. Pedrollo", Vicenza*
Ulf Baestlein, *KUG Graz*
Miriam Boggasch, *University of Music, Karlsruhe*

AEC Office Team

Stefan Gies, *Chief Executive*
Sara Primiterra, *Events Manager*
Anastasia Betron, *Student Intern*
Tatiana Papastoitsi, *Student Intern*

Royal Conservatoire Antwerp Team

Stefaan De Ruyck, *Head of the Royal Conservatoire Antwerp*
Kevin Voets, *Research officer*
Julie Desmedt, *Research assistant*
Inge Simoens, *Head of the Music department*
Ben Vandermueren, *Head of production*
Martine Thoné, *Stage production*
Michel Labruyère, *Reception and production*
Barbara Voets, *Communication coordinator*
Tine Marguillier, *Research communication & events*
Sabine Van Son, *Maintenance coordinator*
Fatima El Khalfioui, *Catering & maintenance*
Leen Van der Poorten, *Finances*
Syl Ophalvens, *Reception, production & communication*
Daniel Verbist, *volunteer*
Iris Paulussen, *volunteer*

