



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

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## **The AEC European Platform for Artistic Research in Music**

### **EPARM Conference**

**20<sup>th</sup> -22<sup>nd</sup> April 2017**

**Royal Conservatoire Antwerp, Belgium**

## **INVITATION LETTER**

Dear AEC colleagues and friends,

the AEC is glad to invite you to the next gathering of European Platform for Artistic Research in Music (EPARM), which will take place at the Royal Conservatoire in Antwerp, Belgium on 20<sup>th</sup> - 22<sup>nd</sup> April 2017 under the title:

### **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.

## **Practical Information**

Details on the programme, accommodation, travel indications and the compulsory online registration form are available at [www.aec-music.eu/eparm2017](http://www.aec-music.eu/eparm2017)

Looking forward to meeting you in Antwerp

Best Regards

The AEC EPARM Preparatory Working Group and the AEC Office Staff