A Bright Future for the Arts

Moderator: Ann Doyle, Internet2

TNC 2017, 30 May
Panelists

- Claudio Allocchio, GARR
- Marianne Jakobsen, Royal Danish Academy of Music
- Sigita Jurkynaitė, GÉANT
- Renate Kreil, University of Vienna (on behalf of ACOnet)
- Tania Lisboa, Royal College of Music, London
- John Moore, Internet2
- Justin Trieger, New World Symphony
Agenda

- The future of distance learning and performance (M. Jakobsen, T. Lisboa, R. Kreil)
- Technology, innovation, overlap with sciences (C. Allocchio, J. Moore)
- Sharing what we have learned with new audiences (S. Jurkynaite, J. Trieger)
- Panel discussion (A. Doyle, moderator. All)
A Bright Future for the Arts  TNC2017

The future of Distance learning and performance

Marianne Løkke Jakobsen
Director of International affairs
The Royal Danish Academy of Music
Distance Learning project development group

- Sound engineer
- Network engineer
- International cooperation manager
RDAM DISTANCE LEARNING
REACHING OUT

THE ROYAL DANISH ACADEMY OF MUSIC
International cooperation 国际合作

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
Distance Learning
An International platform
Stable network and quality

- Distance learning is not a tool to save money
- Different instruments - different needs
- Only high speed network should be used to ensure high sound quality
Masterclass voice with Royal College of Music, London
Organ session with Eastman School of Music
Global Audition Training
US, CHINA, and EUROPE
Preparing virtual concert with Western and Chinese instruments for Milan Expo
LOLA (Low Latency technology) forming a joint string quartet
THANK YOU - TAK
Rehearsing and Performing in Cyber Space: a focus on communication and interaction

Tania Lisboa*, Petur Jonasson**

*Centre for Performance Science, Royal College of Music
**Centre for Performance Science, Royal College of Music and Iceland Academy of the Arts
Aims

• Team of researchers, professors, students and technicians
  – To study musical communication/interaction in SDL
  – To investigate rehearsal strategies & decision making processes in music, via LoLa
  – To investigate how rehearsing, teaching and learning and performance techniques via LoLa differ/relate to face-to-face music making
  – To review the use of the technology (focus on LoLa)
Real-time Interaction

- Eye contact
- Presence effect
- Spatial sound immersion
- High definition sound
- No environmental interference
- Unperceivable latency (<60msc)
Research questions

• How do musicians communicate and interact in rehearsal and performance via LOLA?
• Are face-to-face rehearsal strategies applicable to rehearsal via LOLA or do new strategies emerge?
• What is the impact of the technology, the set-up and the presence of sound engineers on the musicians’ work?
Method

- Participants
  - 4 guitar students
  - 2 guitar professors

<table>
<thead>
<tr>
<th>Participant</th>
<th>Instrument</th>
<th>Level</th>
<th>Gender</th>
<th>Age</th>
<th>Nationality</th>
<th>Conservatoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>Guitar</td>
<td>Masters</td>
<td></td>
<td>23</td>
<td>Swedish</td>
<td>RCM</td>
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<tr>
<td>P2</td>
<td>Guitar</td>
<td>Bachelor</td>
<td>M</td>
<td>21</td>
<td>Swedish</td>
<td>RCM</td>
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<tr>
<td>P3</td>
<td>Guitar</td>
<td>Masters</td>
<td></td>
<td>24</td>
<td>Danish</td>
<td>RDAM</td>
</tr>
<tr>
<td>P4</td>
<td>Guitar</td>
<td>Masters</td>
<td></td>
<td>23</td>
<td>Danish</td>
<td>RDAM</td>
</tr>
</tbody>
</table>

*Table 1. Characteristics of the students sample*
Method

• Music
  – Shingo Fujii; Fragmentos 2 & 3 (duos, 2009)
  – Østen Mikal Ore; Downtown Choro (quartet, 2010)
Method

• Data
  – Interviews (n= 16) before, during and after rehearsal and performance sessions
  – Observations and video recordings of all (rehearsals (n=8); teaching sessions (n=2) & performances (n=2)
  – Video stimulated interviews (3 months after the last performance)
  – Interpretative Phenomenological analysis (IPA)
## Preliminary results

<table>
<thead>
<tr>
<th>Emerging themes</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decision making</td>
<td>Exploring/trying out; discussing/negotiating ideas</td>
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<tr>
<td>Attack &amp; tempo (synchronisation)</td>
<td>Eye contact</td>
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<tr>
<td></td>
<td>Beating time &amp; counting in</td>
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<td></td>
<td>Breathing/ taking leadership</td>
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<tr>
<td></td>
<td>Gesture/nodding/movement</td>
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<tr>
<td></td>
<td>Use of metronome</td>
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<tr>
<td>Balance and dynamics</td>
<td>Once balance was set-up by engineers they worked on nuances</td>
</tr>
<tr>
<td>Articulation</td>
<td>Reading score and trying/discussing</td>
</tr>
<tr>
<td>Social interaction</td>
<td>Wierd to start with, hello/goodbye got better but no social gathering outside; shared experiences</td>
</tr>
<tr>
<td></td>
<td>Sharing jokes about music/project brought closeness</td>
</tr>
<tr>
<td>Feeling the presence</td>
<td>Not available/couldn’t ‘feel’ the other player</td>
</tr>
<tr>
<td>Technology</td>
<td>Good set-up for rehearsing (positioning of players); bothered by clicks; unaware of technician</td>
</tr>
</tbody>
</table>
Conclusions

• Rehearsals and performances were successful

• How did the musicians feel?
  – Very satisfied with the results of the work
  – Sense of excitement sharing new experiences
  – More responsibility and seriousness to the work

• What would the musicians like to change?
  – Larger screen; more eye contact; hear themselves within the ensemble; ‘feel’ the presence of peers
  – Audience present in the same room
  – LOLA is a ‘fantastic tool’ to work in parallel to face-to-face rehearsals
The research project: what is next?

• Does communication, interaction and strategies in the quartet differ from the duos?
• Does verbal interaction change with more experience of working with the technology?
• What exactly are the new strategies or adaptations necessary to work with the latency?
THANK YOU!

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in the distance production series
net:art
Coordination Center
in the distance
Claudio Allocchio, Garr
Daily Traffic: PoP-TS1 -- PoP-ME2 Side A (17/10/10 10:18)

Montjuic - Vlan215 - AC-LICEU-IP4

Traffic: DEMO MPPWS 2013 -- PoP-RR101-Valeria [Day]
John Moore, Internet2
Justin Trieger, New World Symphony
Global Audition Training Project

• To examine the subtle cultural and geographical differences in both orchestral auditions and repertoire

• Five Partners: Royal Danish Academy of Music, Shanghai Conservatory, Cleveland Institute of Music, University of Music and Performing Arts (Vienna), and NWS

• 2-3 sessions a year, each of which features a prominent professional player and student from each site
MUSAIC
Sigita Jurkynaite, GÉANT
Network Performing Arts Production Workshops

- 2004: Internet2 and New World Symphony and host first annual Performance Arts Production workshop
- 2005: GARR and New World Symphony host demonstration at GARR annual user conference
- 2006: Ann Doyle presents at TERENA, and discussions begin about TERENA hosting workshops in Europe
- 2009: Music Conservatory of Trieste, with GARR
- 2010: IRCAM/COMEDIA, with RENATER
- 2011: Gran Teatre del Liceu, Barcelona with RedIRIS
- 2012: New World Symphony, Miami Beach
- 2013: University of Music and Performing Arts Vienna, with ACONet
- 2014: New World Symphony, Miami Beach
- 2015: Royal College of Music, London, with Jisc
- 2016: New World Symphony, Miami Beach
- 2017: The Royal Danish Academy of Music, Copenhagen, with DeiC
Network Performing Arts Production Workshops