

SPRING LAB | 2022

11-13 March 2022, Kleiner Saal | Sonic Lab

Host:

Doctoral Programmes of the Anton Bruckner Private University
Institute for Theory and History

The annual **PARL – SPRING LAB** is part of the series ‘PARL - Platform for Art and Research Linz’ that explores the realm between art and research and its many combinations. The SPRING LAB 2022 addresses two essential topics of research, namely ethics in research and the articulation of research results.

Keynote and Workshop on ‘Ethics in Research’ (11 March, 14.00-17.00, Kleiner Saal)

Dr Ruard Absaroka, Post-Doc / Research associate in the Department of Art, Music and Dance Studies at the University of Salzburg

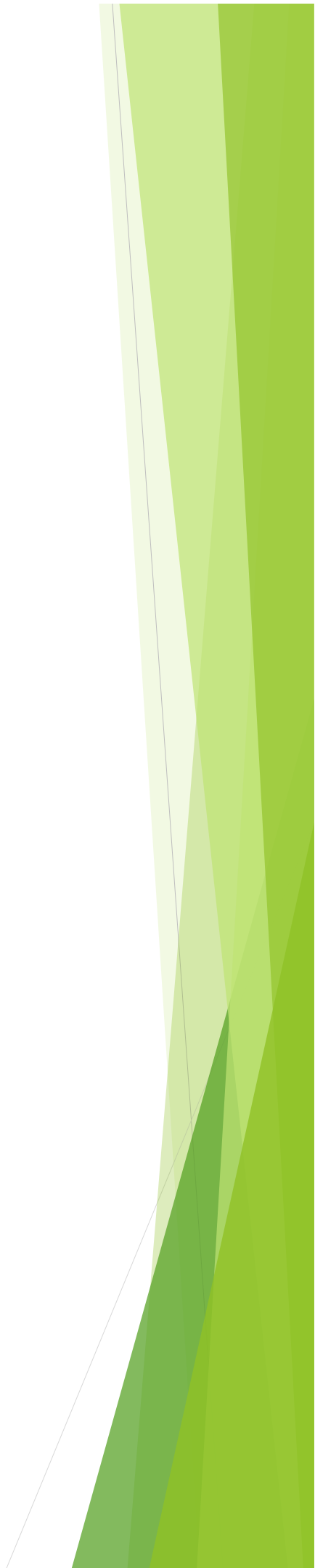
Writing Workshop: ‘Articulation of (Artistic) Scholarly Research’ (11-13 March, Sonic Lab)

Anne Ewing, MA, performer, musicologist and lecturer at the University of Music and Performing Arts Vienna, and Prof Dr Barbara Lüneburg, ABPU

Poster Presentations by Doctoral Students (12 March, Sonic Lab, 18.00)

Roman Duffner, Sam Erpelding, Hiroko Huemer, Renata Kambarova, Enrique Mendoza, Wataru Mukai, Christof Ressi, Philipp Rist, Joanna Wicherek

We will take photographs at this event. The photographs will be published to showcase our activities on the website, on social media channels and in print media. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>. Hagenstraße 57 | 4040 Linz | T +43 732 701000 280 events@bruckneruni.at, www.bruckneruni.at



PROGRAMME

Friday, 11.3.2022

10.15-10.30 **General welcome:** Barbara Lüneburg, Director of Doctoral Programs at ABPU

10.30-13.00 **Workshop ‘Articulation of (Artistic) Scholarly Research’**

Input: ‘Academic Writing – What does it entail?’ by Anne Ewing

Topic: How to get started? Brainstorming

Writing Exercises:

Write a table of contents for your research project. Write a short paragraph for each main chapter and one sentence for each sub-chapter on what it will be about, e.g., main points, sources, theories, context, methods. Continuing tasks for students who have already written a table of contents: define terms, summarise positions of other researchers, list all the ideas you can think of connected to subjects you are considering exploring (use your table of contents to determine which subjects are important to you).

Discussion of challenges encountered and results.

– Lunch Break –

14.00-14.30 **Talk on Research Ethics** – Ruard Absaroka

followed by a discussion among guests, doctoral students and supervisors present.

15.00-18.00 **Workshop on Research Ethics**

Preparatory readings:

Atkinson, Paul, and Martyn Hammersley. 2007. “Chap. 10. Ethics.” In *Ethnography: Principles in Practice*, 3rd. Ed., 209–29. London: Routledge.

Slobin, Mark. 1992. “Ethical Issues.” In *Ethnomusicology: An Introduction*, edited by Helen Myers, 329–36. The New Grove Handbooks in Music. London: Macmillan.

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Strater. 2012. “Getting Permission + The Ethics of Fieldwork.” In *Fieldworking: Reading and Writing Research*, 4th Ed., 119–24. Upper Saddle River, N.J: Prentice Hall.

Shelemay, Kay Kaufman. 2013. “The Ethics of Ethnomusicology in a Cosmopolitan Age.” In *The Cambridge History of World Music*, edited by Philip V. Bohlman, 786–806. Cambridge: Cambridge University Press.

– Exchange over “Brötchen” –

PROGRAMME

Saturday, 12.3.2022

10.00-12.30 Continuation of the Workshop 'Articulation of (Artistic) Scholarly Research'
Input: Writing with Clarity and Grace or How to Avoid 'Hot Air' by Barbara Lüneburg
A brief lecture on complicated sentence structure, embellishments, emotionally charged words, and the use of superlatives, brand or academic jargon.
Topic: How to Continue? – Organising your Material
Working with your research journal: What? So what? Now what?
Interweaving theory and practice: Summarize positions, embed your own thoughts.
Too much material: Develop a personal organisation system.
Draw diagrams, write subtitles, keep a 'scrap pile', KISS (Keep It Simple, 'Stupid') and more.
Writing exercises: Pick one of the ideas above and start working with your material.
Discussion of challenges encountered and results.

– Lunch Break–

13.30-17.00 Continuation of the Workshop 'Articulation of (Artistic) Scholarly Research'
Input: Grammar, Grammar, Grammar by Anne Ewing
Topic: Overcoming obstacles and constraints – Drafting. These exercises can help you get started with designing a chapter of your dissertation, preparing a paper, writing your first academic drafts
Writing exercises: Make a sketch of the paper. Start with the easiest part. Write the body of the paper first. Write with a timer. Write with alternatives (postpone decision-making for later). Are you stuck? Comment on it, ask yourself questions. Write a full draft.
Discussion of challenges encountered and results.

– **Exchange** over "Brötchen": How do we establish healthy writing habits? –

18.00-19.00 **Poster Presentations and Discussion with the Audience**
by Roman Duffner (sociology of music), Sam Erpelding (ecomusic), Hiroko Huemer (historical performance practice), Renata Kambarova (intercultural research), Enrique Mendoza (spacial composition: the HADS), Wataru Mukai (queer studies and documentary theatre), Christof Ressi (composition), Philipp Rist (historical and impact research), Joanna Wicherek (contemporary performance practice).

PROGRAMME

Sunday, 13.3.2022

10.00-13.00 Continuation of the Workshop 'Articulation of (Artistic) Scholarly Research'
Input: "Getting in and Doing it: Examples - Before and after" by Anne Ewing and Barbara Lüneburg

Topic: Revision – Peer Review and Supporting Colleagues

Joint Editing: Pair up, read and review the text of your peer followed by a whole-group-editing of individual texts. The texts you have prepared serve as the material for this exercise.

Discussion of challenges encountered and results.

– Lunch Break–

14.00-16.00 Continuation of the Workshop 'Articulation of (Artistic) Scholarly Research'
Input: "Formulating research findings beyond textual representation (from images and sounds to graphs and comics to 'Dance your PhD'") by Barbara Lüneburg

Joint Discussion of possibilities and challenges of differently formatted research representations in academic and artistic research projects.

– **Feedback Round** over "Brötchen" –

We offer participation via webex for external guests:

<https://bruckneruni.webex.com/bruckneruni/j.php?MTID=ma2a208a9474844d30176cccef9b5a641>

Meeting reference number : 2732 784 7242, password: QRcjetJu833

ABSTRACTS AND BIOGRAPHIES

Ruard Absaroka

Abstract

As the music scholar Mark Slobin wrote, ‘confronting ethical dilemmas may not yield timeless wisdom, but it certainly sharpens the mind’ (1992: 332). Many of the ethical issues that are likely to arise in the course of an arts or humanities doctoral study are of a general rather than specific nature. On the other hand, there may be no single determinate answer to many problems faced: ethics are also often situational and a matter of appropriate practical judgment in context. This by no means, however, amounts to complete ethical relativism. Although a certain ‘reflexivity’ or even ‘self-ethnography’ has now become practically de rigueur in some fields of study, there is no cause for complacency. The consequences of ethical misjudgement in a digital world can be immediate and far-reaching. Beyond this, an awareness of the implicit ethical implications embedded in different forms of knowledge production is essential to avoid deepening epistemic inequalities. Academic subject associations increasingly codify expected best-practice in ‘position statements’, publishers demand to see ‘release forms’, and stringent university ethics committees are convened to prevent the most egregious past infractions being repeated today. Researchers in all branches of the arts must thus inevitably develop a heightened ethical sensibility and sense of responsibility: there are no excuses for not taking due note of the ethical aspects of one’s work, including being fully aware of one’s own role and positionality as a researcher; of questions of ownership, informed consent, and the avoidance of harm; and of the short and long-term impact of research on co-workers, communities and on future studies.

Workshop on Research Ethics

The workshop explores common pitfalls (particularly for fieldwork, but also more generally) and how to avoid them. It is also an opportunity for participants to discuss any troubling issues they have faced or are about to face, with the expectation that we will all learn through the collective search for appropriate solutions.

Biography

Ruard Absaroka is a Post-Doc researcher at Paris-Lodron University, Salzburg, Austria. Prior to this he was a Senior Teaching Fellow at SOAS, University of London. His AHRC-funded doctoral thesis was on musical ‘Rights to the City’ and urban musical geographies and networks in Shanghai. In parallel to his own doctoral project he also worked on the AHRC/Leverhulme ‘Sounding Islam in China’ project. Other current research interests include the global history of urban nightlife, Critical Realism, and sonic agnology. He is an active musician, and also serves on the committees for the British Forum for Ethnomusicology (BFE) and UNESCO-affiliated ICTM-Österreich.

ABSTRACTS AND BIOGRAPHIES

Anne Ewing

Abstract

Anne Ewing, M.Mus., B.Mus. (Hons), L.Mus.A. (Vln), A.Mus.A. (Pf, Th.o.M, Vc) and Prof Dr Barbara Lüneburg, will work with the doctoral students on articulation of (artistic) scholarly research (11-13 March 2022). The workshop begins with a talk by Anne Ewing on what academic writing entails and includes input and exercises on brainstorming, organising, drafting, revising, and formulating research findings beyond textual representation.

Biography

Anne Ewing has over twenty years of experience teaching music theory, musicology, aural training, and composition, both privately at the Australian National University, and more recently, analysis at the University of Music and Performing Arts, Vienna (mdw). She has presented papers at musicological and music theoretical conferences, including the International Musicological Society's Intercongressional Symposium (Lucerne), *Compositrices et interprètes en France et en Allemagne: approches analytiques, sociologiques et historiques*, (Vienna), Beethoven-Haus Bonn, the Australian National University (Canberra), and the Society of Music Analysis' CityMAC (London). Anne has collaborated in publications ranging from articles to books as a translator, editor, and proofreader, including *Anklänge 2018* (Hollitzer, 2019), *Knowing in Performing – Artistic Research in Music and the Performing Arts* (transcript, 2021), *Women Composers' Creative Conditions Before and During the Turkish Republic* (Hollitzer, 2021). She has also translated and edited countless musicological presentations and theses.

Currently in the final stages of her PhD on creative experimentation in Beethoven's Bagatelles at the mdw, Anne also holds Masters and Bachelors (Honours) degrees in Piano Performance, as well as a Licentiate Diploma in Violin and Associate Diplomas in Piano, Theory of Music, and Cello, and has performed as a soloist, accompanist, chamber musician, and/or orchestral musician in Australia, New Zealand, Croatia, and Austria.

– LOCATION –

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



– COVID 19 SAFETY REGULATIONS –

Location

Anton Bruckner Privatuniversität/ Anton Bruckner Private University

Hagenstrasse 57
4040 Linz /Austria

The easiest way to reach the Bruckner University is by the following public transport:
Linie 50-Pöstlingbergbahn (departs from Hauptplatz, stop: Hagen/Bruckneruniversität)
Linie 33 (stop: Nißlstraße)
ÖÖVV Linien 250/251 (stop: Hagen/Bruckneruniversität)

Approx. 20 minutes on foot from Linz's main square or 12 minutes from the Landgutstraße tram stop (line 3/4).

Limited parking is available for visitors in the university's underground car park. The Anton Bruckner Private University is a 15-minute walk from the Hotel Goldener Adler.

<https://www.bruckneruni.at/en/top/contact>

Hotel Goldener Adler

Hauptstr. 56, A-4040 Linz www.goldeneradler.at
By public transport: Tram no. 3 from the main station (stop "Biegung") or bus no.31 and 33 (stop "Biegung" or "Knabenseminarstraße").

COVID-19: Safety Regulations

Status: February 21, 2022

General Rules

Access to the building only with 2.5G proof
FFP2 masks mandatory in all public traffic areas and in all courses, lectures, lessons etc. as far as possible
Keep a minimum distance of 2 meters (this also applies to the open areas)
Positive test results are to be reported immediately to coronameldung@bruckneruni.at

Classes

Face-to-face teaching (FFP2 masks mandatory in all courses, lectures, lessons etc. as far as possible)
Exceptions possible in consultation with the dean's office

<https://www.bruckneruni.at/en/services/covid-19-information>

An event of the doctoral programmes of Anton Bruckner Private University, Linz, Austria.
Concept and coordination: Prof. Dr Barbara Lüneburg
<https://www.bruckneruni.at/en/study-programmes/doctoral-studies/>

Contact:
Univ. Prof. Dr Barbara Lüneburg, Director of Doctoral Studies
Institute for Theory and History

