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THE EUROPEAN DIGITAL MUSIC ACADEMY

TEDMA

Training methodology for the development of digital skills at universities.

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1. Introduction to this TEDMA-Project

The TEDMA project aims to establish digitalization as an indispensable part of music education. Working with partners from four European countries, TEDMA addresses the specific digital skills required for success in the modern music industry. The aim is to provide students with practical, application-oriented tools to prepare them for an innovative and networked music work environment. TEDMA thus creates the basis for anchoring digital skills as an integral part of music education and promoting practice-oriented teaching methods across the entire European music education sector.

The digitalization of the music sector, which brings new approaches to the practice, production, communication and performance of music, raises the question of the need for further development of higher music education curricula. Therefore, the European Digital Music Academy (TEDMA) was founded to address this much-needed process of innovation in the live music sector and music education. Experts from four music academies and three music industry companies from four different countries, Germany, the Netherlands, France and Denmark, worked together for two years to analyze the current state of digital skills training at universities and to develop a training methodology for these institutions to impart Music students digital skills effectively. The participating partners were:

- New Music Impulse Foundation (Germany)
- TH Lübeck (Germany)
- SDMK - South Danish Music Conservatory (Denmark)
- Hanze University of Applied Sciences Groningen (Netherlands)
- SPOT Groningen (Netherlands)
- IMFP (France)
- SYL production (France).

The close collaboration between these institutions made it possible to develop practical content and needs-oriented modules that meet increasing digitalization and its requirements in the European live music sector.

The project focuses on integrating practice-oriented digital skills into music teaching. This digital training prepares students for current challenges and future trends in the live music sector and enables them to create and effectively market innovative performance formats.

The project is aimed at the growing demands of a digitalized music market and focuses on the further development of curricula with a view to cross-border, practical learning.
With these project partners from Germany, the Netherlands, Denmark and France, the following five needs were addressed:

1. The live music industry is facing a digital transformation and must deal with new target groups, rapidly evolving consumption habits and the demand for digital consumption and multi-sensory experiences. This requires new skills in the training of the live music sector's current and future professionals (i.e. students) so that they can create new performance formats that improve the relationship between audiences and artists and reach new audiences. This is an EU-wide challenge that requires cross-border cooperation.
2. Digital skills are not yet well integrated into university curricula: students wishing to work in the live music sector are not provided with the right digital learning content, practices, methods and tools to cope with the evolving nature of live music. music sector is facing.[1]
3. The same university curricula do not yet fully integrate an interdisciplinary approach. At the same time, tomorrow's live music professionals will need to master various tools (for production, management and communication) to better adapt to the digital evolution of the industry and meet audience demands.[2]
4. Work-based learning is still not a common practice in colleges/universities, although this is beneficial for students who can gain a more hands-on

[1] Treß, Johannes: Acting self-determinedly and critically in a post-digital future? A critical review of digitalization in music education. In: cefjournal (2023), p. 67. [online: https://doi.org/10.5281/zenodo.8010504 (last accessed, March 28, 2024)].
[2] Tobias, Evans: Inter/Trans/Multi/Cross/New Media(ting): Navigating an emerging landscape of digital media for music education. In: Randles, Clint (Ed.): Music Education. Navigating the future. New York 2015, pp. 91-93.

experience and for live music professionals who can benefit from a new and fresh perspective on their practices through today's times . “Digital native” students.

5. The various national music university systems are currently not well connected, which hinders cross-border learning and the exchange of practices.

Taking all of the above into account, this project aimed to answer the following research questions:

What digital skills do musicians need to acquire during their studies in order to cope with digital transformations?

What is the current status of digital skills training at universities in Germany, the Netherlands, Denmark and France?

How can these skills be integrated into the academic curriculum?

The TEDMA project aimed to improve the digital skills and competencies of university students and live music professionals. The project addressed the need for innovation and in particular the challenge of digitalization in the live music sector, accelerated by the COVID-19 pandemic. While there are some best practices, including both higher education institutions and live music organizations, to address these challenges, the project brought together both students and professionals from the live music sector to upskill in digital skills to build resilience to increase and add value to digital change for a sustainable career. All this by developing a methodology that responds to these needs and involves an interdisciplinary approach to live music performances, connecting different disciplines of the music ecosystem (performers, sound and lighting specialists, PR and marketing specialists).

After publishing the results of the first and second research questions, the current status of higher music education and the advantages of the developed methodology are described.[3]

The aim of this document is to describe the TEDMA methodology in detail and provide transparent guidance for external institutions to integrate into their curriculum.

[3] Report: “The European Digital Music Academy. Needs and perspectives for the training of digital skills at universities in four European countries.” Digitally available with free access.

A precise representation of the training design, the desired learning outcomes and the pedagogical strategy are presented. In addition, insights into the modules and the required resources are provided.

2. Trainingsdesign

The TEDMA training methodology was developed in a two-year process that included several transnational and digital meetings with all experts from the designated partners. To prepare the project proposal, theory-based research was carried out, which led to the originally described problem and the goals of the TEDMA project. Between the first and second phases, desk research was conducted to gain insights into the current status of the project partner institutions.

The results made it clear that the current music education curricula do not yet fully meet the requirements of an increasingly digitalized music industry.
She showed that there is a need for more technology and digital training in music education institutes. For most participants it is not at all or only a minor subject in their curriculum Teachers often lack the necessary skills and resources. These results confirm the transnational need for training that addresses digital change for sustainable artistic success on the job market.

Since digitalization encompasses a wide range of possibilities and approaches, the project decided to focus the methodology on five central topics: music production, future technologies, cross-arts, marketing and copyright. These focal points cover the spectrum of digital requirements that musicians have to face in an increasingly digitalized world.
However, it must be noted that the general term “digitalization” encompasses a variety of options and options for dealing with the topic. It is almost impossible to bring together all the different forms of digital artistic expression, communication and the (legal) environment in one methodology. The partners therefore agreed to focus on the five categories of music production, future technologies, cross-arts, marketing and legal rights. This metropolitan area also covers a huge range of topics that can be addressed.

Nevertheless, the core concept of the developed methodology seems to address important topics that are missing from the educational systems presented and help to succeed as a musician in a rapidly digitally changing world. Not only can electronic tools help to differentiate oneself artistically on the music production/performance side, but digital transformations are also leading to major changes in management, marketing and rights issues (e.g. in social media platforms or, more futuristically, in the Metaverse).

Following the structure, general principles, optional modules and examples of the integrated workshops are described and linked to the experiences of the trial training in Lübeck. In general, the methodology must be viewed as a flexible and adaptable structure and can be adapted individually by each institution. The reason for this is that this flexible concept aims to be adapted to the different needs of heterogeneous educational institutions.

Core structure

The core structure of the methodology consists of three pillars: inspiration, practice and presentation. With these three phases, the methodology aims to provide a practical, more instructional and inspiration-based teaching approach as well as a programmatically integrating and co-creating concept.

The project-based structure allows students to pursue their interests individually and promotes a self-motivated approach that enriches their artistic expression through digital tools.
To ensure optimal input, a student survey can give lecturers information about their individual expectations of the digital tools presented.

1. Pillar: Inspiration

The first pillar is one Initialphase, which is intended to inspire participating students by presenting various digitalization topics. In connection with the test training, this can be an exhibition of various digital tools and concepts, which can give students who do not yet have any specific projects in mind an impression of the diverse

perspectives of a digital artistic journey. On the other hand, presentations can also be used to make the topic more accessible. Examples can be relationships between visual and acoustic signals, new environments such as the Metaverse or specific programs such as LOGIC or Eurorack.
This phase creates the basis for a creative introduction that prepares the students for the following practical workshops.

2. Pillar: Practice

In the secondary “practice” phase, students attend the workshop(s) they have chosen in groups. Here the institution organizes a workshop on the “Basic Professional Environment” in which general knowledge about the (digital) marketing of an artist, general music law (including contractual principles) and some insights into the booking and distribution of artists are imparted. This workshop should be mandatory for all students as it is classified as general skills required for a successful career as an artist.

In addition, the institution may propose one or more workshops covering the area of digital music production. Since artistic work is the foundation of every artist, the focus is on these workshops. Here students can choose between the institutions' offerings. In order to gain an insight into possible workshop ideas, the suggested workshops for test training are described in the appendix. They contain information about the aim of the workshop, result, duration, workload, student requirements and a general description of the workshop.

In general, the pedagogical idea is to strengthen cooperative artistic creation with a digital focus while always keeping an eye on the balance between technological and creative input from the lecturers.

The workshop phase is considered the core of the project. Here, students develop their own projects under the guidance of the lecturer/expert. Therefore, this phase should cover the majority of the time of the global project.

3. Pillar: Presentation

The third pillar - the “Presentation” phase - leads the project development, which usually takes place mainly within the educational institution, to a presentation of the results, ideally in a public setting.

By providing students with a professional stage, this phase provides valuable practical experience and links artistic ideas directly to the expectations of a live audience.

By presenting the artistic performances on a professional stage, three additional project goals are covered. The presentation first emphasizes the practice-oriented approach of the course. By giving students/young professionals the opportunity to gain experience in a professional performance environment, for example by working with local festivals or venues, we combine theory and practice as well as artistic ideas with audience expectations.

This work-life experience with an unknown audience not only prepares students for their future careers, but is also intended to give the project a seriousness that motivates students to deliver a convincing performance, but allows students the greatest possible freedom in their artistic articulation.

In addition, these initial experiences with professional sponsors also support the students in building a professional network as a key factor for a professional career.

Ultimately, the students should not only be involved in the artistic design and presentation, but also in the communication and marketing of the event. Taking into account the findings from the “Basic Professional Environment” workshop, a marketing strategy should be derived and pursued to create a holistically realistic situation.

Methodical formats

This flexibility of methodology allows institutions to customize the program according to their specific needs and resources. As mentioned at the beginning, the methodology should be considered flexible and adaptable to the resources and capacities of the institution. The scope and specific content of the workshops are therefore deliberately not discussed in more detail. The examples listed are intended

to give an impression of where the journey can go, because the topic of digitalization in music education offers a wide range of opportunities.

The format in which the methodology is implemented is also perceived as adaptive. During the development phase of the methodology, seven partners from four different countries were involved, who noted the individuality and certain rigidity of each education system and its curriculum. Given these challenges, different formats for this methodology are conceivable.

1. First, the methodology, like test training, can last a week during the semester and include a mixed version of the three pillars. Here, presentations don't just have to take place at the beginning, as this can lead to information overload. Because this format is relatively easy to integrate into a regular curriculum, it is also considered time-limited (as also noted in the assessment of test training).
2. A second possible format could be a summer school concept, in which students (including from other institutions) come together for a certain period of time during the semester break to take part in the methodology. This format has the advantage of being independent of the regular curriculum, but also presents the problem of increased communication effort and the risk of inadequate responses. Depending on the individual concept, the process can take between one and three weeks.
3. As a third option, the methodology can be integrated into the existing curriculum. In this concept, the entire project can be viewed as a one- or two-semester module in which the various pillars can be deepened. This is the most detailed version, giving students plenty of time to develop their projects and also rewarding the effort with credits. This leads to higher motivation, but is more administratively complex to achieve.
4. The final version is more of an internship type and more of a collaborative and external version of the methodology. Here the input comes from a professional partner, for example a cultural center, and the entire project takes on a more practical perspective. Here the educational institutions are more likely to be partners and companies with the professional partner. In detail, there can be several short phases of one to two days in which information is exchanged and the project is further developed.

Obviously, other variations of the format are available, but these will not be discussed further here. The versions presented give an idea of the flexibility that this methodology brings and give any institution the opportunity to integrate it.

2.1 Learning outcomes

Based on the description of the methodology, the learning outcomes should be pointed out. As a pedagogical institution, music universities are obliged to present the learning outcomes of the individual modules in their curriculum. The main result of the TEDMA methodology is the acquisition of digital skills by all participating students, taking into account the different levels of students.

The world is becoming increasingly digitalized and, especially since the Covid-19 pandemic, all areas of our daily life have been affected. From jobs that are increasingly being replaced by remote work, to communication technologies that are shifting from face-to-face meetings to video conferencing, to entertainment programs - especially in the music industry - that are replacing live performances by creating digital livestream formats have developed.[4] These few examples show the disruptive changes that digitalization brings with it in both private and professional life.[5]

Apart from this digital transformation process, professional musicians have to deal with a wide range of skills, from technical instrumental skills to self-management, concert booking, branding and communication skills, knowledge of legal aspects such as copyright issues, networking skills and creative potential necessary for success in of the current and future digitized music industry.[6]

The methodology includes a number of skills trained through this methodology:

[4] Fischer, Benjamin: Concerts for the couch. In: Frankfurter Allgemeine Zeitung [online: https://www.faz.net/aktuell/wirtschaft/musiker-in-der-corona-kritik-die-professionalisierung-der-live-stream-konzerte-17049576.html (last access April 2, 2024)].
[5] Döhring, B. et al.: COVID-19 acceleration of digitalization. [online: https://link.springer.com/content/pdf/10.1007/s10368-021-00511-8.pdf?pdf=button, (last accessed April 2, 2024)].
[6] Schneiderwind, Peter and Tröndle, Martin: Self-management in the music business. 2014, p. 14-15.

New practice skills: By using new training tools, such as the improvisation machine in TEDMA training, new and effective training methods can be learned and applied.

Music Production Skills: By practicing using digital music hardware and software such as MAXMSP, Ableton or other MIDI tools, students learn to create custom music samples that can be used for recorded music or live performances.

Communication/Marketing Skills: The methodology focuses on the marketing side, taking into account that communication via social networks, digital advertising or more traditional marketing channels is an important aspect in the professional lives of many musicians. In addition, group work requires communication skills, which are generally considered important in a professional environment.

Teamwork skills: In a complex world, teamwork and cooperative (artistic) creation can be a useful skill that should be trained through group work.

Interdisciplinary work skills: These groups are put together in an interdisciplinary team and enrich the artistic performance by integrating not only auditory, musical forms of expression, but also visual or haptic dimensions.

Legal knowledge: A rather minor topic is legal knowledge, particularly of the developing music market (e.g. AI, Metaverse, etc.). As a professional, artists must develop an understanding of legal options and circumstances, especially with regard to the monetization of their artistic work.

Legal knowledge, particularly as it relates to evolving digital platforms such as Metaverse and technology such as artificial intelligence, is essential for musicians to professionally protect and monetize their work.

European network and language skills: Finally, the TEDMA project brought together students from four different countries, facilitating international relationships and networks and promoting European thinking. Since the music market operates on an international level, this exchange promotes a broader perspective and also supports the development of professional language skills.

The TEDMA methodology therefore not only encompasses the development of digital skills, but also incorporates a variety of additional skills that are taught through the application of this training program.

2.2 Learning strategies

To successfully convey the focused learning objectives, the training methodology includes a practice-oriented, individualized and motivating concept. This more modern, categorized teaching system aims to effectively convey what has been learned, taking into account that learning is strongly influenced by the learner's motivation. ToungVan Vu exemplifies the mutual connection between motivation and performance.[7]

The first pillar of the methodology includes the “inspiration phase,” in which students are introduced to new tools, findings, techniques or tools. The aim is to inspire and create an orientation atmosphere rather than to educate and impose certain application forms. This traditional teaching, which also relates to school learning, does not enable the student to take away all responsibility and decision-making.

An important pedagogical aspect of the methodology is the practice-oriented approach, which has two effects: on the one hand, it motivates the students by supporting them in creating individual projects and, on the other hand, by applying

[7] Vu, T. : Motivation-performance cycles in learning: A literature review and research agenda. In: Educational Psychological Review (34, 2021), p. 39-71 [online: https://link.springer.com/article/10.1007/s10648-021-09616-7 (last accessed April 2, 2024)].

the simple concept of “learning by doing”. The concept is expanded with the support of experts in each workshop/module.

In addition, students are asked to develop an individual project in which they can implement the tools and techniques presented, but also have the freedom to integrate further additions. This promotes a creative approach to the project and includes higher motivation, as a higher level of commitment and a higher identification with the results can be expected.

Ultimately, the group work situation enables networking, but also artistic exchange, discussions and feedback loops, which creates new perspectives and a co-creative atmosphere. Through formal and informal discussions, the work phase is accompanied by leisure activities and increases motivation even further.

It should be noted that the connection between the project output and the coursework is related to the motivation of the participants. The extracurricular activities, as processed in the TEDMA training, create problems in the dedication of the project results.

2.3 Training resources

The presented methodology also raises questions regarding the need for resources necessary for the adequate implementation of the training to achieve the set objectives. First, experts must be recruited in the individual areas who have sufficient skills for the inspiration phase and the presentations as well as for the workshop phases, in which these experts support the student groups in overcoming obstacles, clarify open questions and supervise all groups.

An often underestimated aspect is the availability of sufficient space. The work rooms must have the necessary acoustics and technical equipment for musical performances and training.
Since many facilities lack sufficient space, the issue must be addressed early on in order to prevent problems.

In addition, the selected workspaces must meet certain requirements. As musical performances and training take place, the acoustics must allow for proper playing. In addition, computer hardware and especially software licenses must be made available for barrier-free use of the creative potential of all students. The software licenses should cover recording, sound and image creation. Examples can be Ableton, MAX MSP or Midi programs.

Sufficient time resources still need to be put together to carry out the lectures and workshops, but also for the students' design process outside of the official program. A time management strategy includes the periods in which the projects necessary for the success of the methodology are initiated and processed. The time required to recruit partners for the interdisciplinary approach should not be underestimated, as such collaboration takes time to establish itself.

If international training is planned, financial and administrative resources are also required. Organizational staff is required for the travel, accommodation and meals of external students.

Since compiling all the resources described can be time-consuming and labor-intensive, organizing the introductory phase in particular consumes the most resources. Once the time and financial commitment is determined, the learning progress in project management decreases.

When planning the methodology, institutions should ensure there are sufficient workplaces and specialized technology to offer students a productive and creative working environment.

2.4 Training modules

A core element of the TEDMA methodology is the practice-oriented workshop system. In these workshops, experts with various specialist knowledge in the field of digital technologies support students in creating their individual projects. While students can rotate workshops to receive diverse input, the experts train, advise and support students with their perspective and specific knowledge.

Based on the immense range of possibilities that the area of digitalization offers, a variety of connections can be made to the overall topic. This wide range of opportunities requires specialization and focus to maintain a high quality learning environment. The TEDMA research suggested five main areas on which the presentations or workshops should focus. This includes:

a. *Electronic music*
b. *Cross-Arts*
c. *Future technologies*
d. *Publication/Author Rights*
e. *PR/Marketing*

Which specific workshops to offer in these areas can be decided by each institution, leaving room for specific national needs, market changes or educational gaps.

During the TEDMA training workshops on improvisational exploration (Impro Machine), an interdisciplinary investigation, responsive web design and performance training based on digital tools were proposed. Author rights and marketing pillars were included through lectures.

All workshop descriptions can be found in the appendix and provide a transparent insight into the workshops carried out.

3. Diploma

The TEDMA project aims to initiate a much-needed innovation process to rethink higher music education and place greater emphasis on digital skills. The use of digital technologies has been proven to offer numerous benefits, from promoting creative skills and lateral thinking to improving communication and practical application skills.

The TEDMA methodology, with its three pillars – inspiration, practice and presentation – offers international music universities a comprehensive training program that can be easily integrated into existing curricula. The flexibility of the

methodology leaves room for curriculum-based adaptations to address the specific needs of each institution. The integration of the areas of electronic music, cross arts, future technology, publishing/author rights and marketing provides students with skills that are crucial for a successful career in the dynamic music industry.

The transparent presentation of the learning results and strategies makes the positive impact of the methodology clear. The identified resources required for successful implementation are intended to help mitigate potential challenges during program implementation and also provide a clear insight into the TEDMA project experiences. In particular, the schedule and modules can be adapted to the needs and market structure of each institution in order to best meet the requirements of digital music education.

The project partners would like to support all interested institutions in implementing a modern and effective curriculum. For this reason, the results and findings are shared with Open Access in order to promote constructive changes in the higher education sector and sustainably strengthen digital education.

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5. Attachment

Workshopname	**1.1. Responsives Webdesign**

Group size recommendation	4-10
Workshop-Description	Introduction to responsive web, design and conception of digital products, screen design, interactive systems, Context of use, user behavior, usability and users Basic experience, mobile systems, Beyond Mobile, Touchpoints for immersive and transmedia applications. 01_VL_Introduction Usability, UX, Responsive Web, Context of use (basics) 02_VL_Briefing 03_VL_Loads and specifications 04_VL_Calculation according to AGD (Alliance of German Designers) and BGD (Professional Association of German Communication Designers) Determine your own market value per hour Calculation examples for web products 05_VL_Research, Design Thinking 06_VL_Structural design and information architecture (IA) 07_VL_funktionslayout_Wireframe Distinction between wireframe, prototype, mock-up Prototyping-Tools Prototype for usability testing (basics) Touchpoints and integration of crossmedia/digital products Products 08_VL_Composition, positioning on the web Conditioning, expectation, mind maps 09_VL_ScreenDesign (UI) 10_VL_Color, Typography im Web 11_VL_Outlook: Beyond Mobile; Digital products/ Transmedia/cross-platform
Workshop goal	After successfully completing the module, the students are familiar with it the basics of screen design for the responsive web. Responsive web. You can design digital products for Desktop, tablet and mobile applications. Design them. They learned from examples and especially from their own Project work across all production phases, plan, calculate and structure the content of digital media Structuring, creating an information architecture and Test navigation guidance through prototyping. You will gain an insight into the design of touchpoints and therefore a cross-platform experience (UX).
Workshop-output	First screen design project
usability/ Applicability of the content (of the	Understanding of responsive web design, ensuring the perspective of creative use.

workshop) in the context of the student	
Required Student Level	Unspecific
Duration/structure:	Once
Approximate total workload of students in hours:	20 Std
Participation requirements:	not
Literature:	Spies, M. Brand interactions, creating the digital Experience, Thames & Hudson Ltd, 2015 Norman, D. The Design of Everyday Things, Basic Books 2013 Krug, S. Don't Make Me Think: A Common Sense Approach Web Usability (Revised), 2013 Nielsen, J. Should mobile design principles be applied to the Desktop?, Peachpit 2012 (Article) Goodwin, K. Designing for the Digital Age: How to Create People-centered products and services, 2009 Alexander, K. Compendium of visual information and Communication, x.media, 2007. Böhringer, J., Bühler, P. and Schlaich, P., Compendium of Media design: production and technology for digital and Print media, x.media, 2008. Jacobsen, J. Website conception. Successful web and Developing Multimedia Applications, Addison-Wesley, 2. Edition 2006. Markus, D. Basics of human-computer interaction, Pearson Studium 2006 Radtke et al. Handbook of Visual Media Design, Cornelsen 2004 Additional online sources: Nielsen Norman Group, www.nngroup.com International Usability and UX Qualification Board, www.uxqb.org Interaction Design Foundation, www.interaction-design.org

Workshopname	**Improvisational exploration**
Group size recommendation	15

	
Workshop-Description	Meet John, also known as the ImproMachine - a creation conceived, designed and built with a core principle that transcends conventional boundaries. This innovative musical structure, created by an interdisciplinary artist, musician, thinker, instrument maker, visual artist and computer programmer, questions the nature and meaning of music. The ImproMachine's core investigation revolves around the nature of music itself. Is it limited to the flawless performances of Mozart, Beethoven or Bach, or does it manifest itself in contemporary compositions and the broad field of free jazz? The central philosophy rejects the strict definition of music, claiming that such a requirement contradicts its essence as a constantly renewing and vital energy. From this perspective, music emerges from an open space with countless possibilities and finds its power in dialogue with this vital space. To embody this philosophy, the ImproMachine invites musicians from various disciplines to step into the void, unencumbered by prejudices, and to question the very concept of “music”. Under the motto “Everything is music,” a unique form of improvisation unfolds that breaks established musical standards. At the center of this musical exploration is John, the ImproMachine - an inconspicuous metal box measuring 26 x 15 x 9 cm. With four main buttons in black, white, red and blue, a rotary knob and a digital screen that displays letters, numbers and codes, John becomes more than just a machine; it turns into a playing field for musical dialogue. Named after the influential John Cage, John acts as a game master who randomly connects different starting points and sets the framework for the musical game. John doesn't judge; It facilitates musical research in which the playing itself takes priority over achieving a perfect stylistic result. Once his task is accomplished, John concludes gracefully with a simple but profound “Thank you.” The ImproMachine concept is based on the belief that limitation is the starting point of all art. Boundaries, fluid and changeable, transform emptiness into meaningful space. Musicians are, as the underlying principle states, the managers of both supply and boundaries. Every recognized art form becomes a temporary result that arises from the interplay of flow and limitation.

	Iterations with the ImproMachine guide musicians through a creative process and allow them to develop their musicality in successive sessions. This experience evolves into a lived journey as participants build a database of skills, enrich their musical language and develop their own principles independent of the ImproMachine. The ImproMachine is described as a means of tensioning a membrane and, based on the underlying principle, resonates with an unprecedented sound. For professional musicians, it symbolizes an expansion of their musical journey - an exploration that opens vital space and acknowledges infinite possibilities for innovation. The ImproMachine is not just a creation, but a testament to the transformative power of music when freed from conventional constraints.
Workshop goal	This workshop focuses on improving participants' improvisation skills in all creative areas. Through interactive exercises, participants improve their adaptability, quick thinking and collaboration skills. The goal is to provide a versatile toolkit for dealing with uncertainty and integrating spontaneity into various creative endeavors.
Workshop-output	Experience, performance, learning process.
Usability/applicability of the content (of the workshop) in the context of the student	Bachelor's and master's students, preferably in the fields of art and music.
Required Student Level	Any
Duration/structure:	The minimum is 2 hours, the maximum is 5, but it can also be done several days in a row. It is an iterative learning process.
Approximate total workload of students in hours:	See above.
Participant-requirements:	Open to all, preferred artists, poets and individuals from various artistic fields. Musical experience is an advantage, but not essential. What is essential is a passion for creative expression and a willingness to explore the principles of improvisation. Come with an open mind, a team spirit and a willingness to push the boundaries of your creative comfort zone.
Literature:	Map of Music – David Bruce https://youtu.be/c8odznnCRdo?si=idtlsHo-7uKeOunx

Workshopname	**Play and improvise with music and light using digital tools**

Group size recommendation	10
Workshop description	This workshop provides an overview of resources to digitally improve the performance of the musician and band using computer tools (Ableton Live, Max-Msp, Blender, Arena...) Generating new sound and visual perspectives (audio and MIDI signal processing, human-machine music/video interactions, instant music analysis, soundset programming, use of sampling, introducing a dose of chaos to sound and video effects through the implementation of random effects parameters. ..).
Workshop goal	Provide participants with basic knowledge and practical application of digital music and video tools.
Workshop-output	30-minute live performance by the participants.
Usability/applicability of the content (of the workshop) in the context of the student	Participants will be able to apply the contents of this workshop at different levels of their personal and professional activities, using digital tools for music and video that are standardized, flexible and easily accessible.
Required Student Level	High school or higher.
Duration/structure:	5 days (8 hours/day) **Tag 1**: Presentation of the music and video tools / system connections **Tag 2**: Participants' use of tools and brainstorming artistic applications **Day 3 and 4:** Application and rehearsal of participants, combination of music and video. **Tag 5:** System installation and public performance
Approximate total workload of students in hours:	Attendance and participation in the workshop (40 hours), no additional work required.
Participation requirements:	3 years of experience making music (instrument, singing).
Literature:	User guides for Ableton Live, Max-MSP, Blender, Resolume Arena.

Workshopname	**Interdisciplinary investigations of artistic productions**
Group size recommendation	Between 10 and 20
Workshop-Description	Participants are expected to collect and transform data in an open and collective process, explore and experiment with the substance, define and develop a symbiotic and overarching aesthetic/multimodal performative outcome through site-specific investigations, using digital media to collect, retain, transform and display the subject matter . By examining the selected area for shapes and patterns, colors and textures, movements and sounds, participants are expected to extract and generate information or content for musical translation - e.g. by composing melodies and/or harmonies, dynamics and/or tempo, etc . extract from lines or shapes or convert patterns into (musical) number systems, e.g. B. Scales and their steps, or by using field recordings - manipulated or not - as equivalent musical elements. The information collected should also serve as a basis for (moving) images - unedited or digitally manipulated using video effects programs. The images should flow into the final piece or pieces, creating a coherent and continuous connection between location, sound and image. For the presentation or performance of the work, the participants decide on the location, duration, structure and form, which in turn comes from the collected material - e.g. B. from the journey taken, a map, a story or other means that connect the work - can be taken from the environment. The presentation of the work can include live performances and improvisations - both analogue/acoustic and digital. I can integrate choreography/movement/placement of sound and performers into the space of the presentation.
Workshop goal	Develop an awareness of unconditional creation. Ignite and generate new ideas through chance and coincidence. Creating aesthetic and site-specific works of art
Workshop-output	Performance/exhibition
Usability/applicability of the content (of the workshop) in the context of the student	The workshop imparts knowledge for future creative work and processes
Required Student Level	(Bachelor's students?, Master's students?) Can be designed for both children and students of higher educational institutions
Duration/structure:	From half a day to several days/week

Approximate total workload of students in hours:	See above
Participation requirements:	Not absolutely necessary - helpful for making qualified decisions for the main instrument
Literature:	none