

PhD and postdoc scholarship(s) in music production

Submitted by:

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There is a need, and a substantial potential, for developing the research into music production in the department. The field of music production is vibrant and continuously developing, not least within popular music. Given IMV's strong international profile within production-related popular music research on sound and groove, the department is uniquely positioned to explore contemporary production practices and to shed analytical light on emerging modes of cultural production. Importantly, the department also has state-of-the-art research infrastructure, including recording and mixing studios and production technologies, that is highly suited for developing and carrying out novel forms of music production studies, ranging from ethnographic to experimental research. Music production is furthermore an integral part of the broader field of music performance and an attractive aspect of our study program, as evidenced by the number of students choosing this specialization.

Given this background, it is high time to announce scholarships that can bridge the gap between practical and theoretical aspects of music production and make good use of the infrastructure in the department. More specifically, new positions in music production would strengthen the profile of IMV and support its strategy articulated in "Årsplan for 2023–2025" in the following ways:

- IMV's strategy emphasizes the need to better **bridge the theoretical research fields of the department with the practical teaching resources** and interests of the students. Scholarships within music production would contribute to this in terms of instigating close collaboration between the practically and theoretically oriented staff in this field (hands-on music production and research into music production), and by paving the way for further practice-theoretic research that could lead to funding applications of both research and infrastructure.
- IMV's strategy emphasizes the need to **establish more concrete collaborations between RITMO and IMV**. The faculty members interested in this topic are situated at both RITMO and IMV, and as such, co-supervision and a potential research group within this field would fulfill this need.
- The positions will be tied to **UiO: Democracy**, which also support IMV's, as well as HF's and UiO's, focus on **societally relevant perspectives** (see below).
- IMV has also received funding to build a **new studio**, and a new position within this field would contribute to the department's momentum in studio production

New positions in music production would support UiO's interdisciplinary initiative **UiO:Democracy** (starting in 2023). An overarching ambition of UiO:Democracy is to address challenges related to **technological development/digitalization, globalization and sustainability**. In the cultural domain, music production is a vanguard of tackling these

challenges and research into its emerging practices has the potential to be valuable contributions. Another overarching ambition of UiO:Democracy is to strengthen **education** and the conditions for cultivating knowledge and skills, which are prerequisites for realizing the potentials for democratic participation and deliberation. New positions in music production research could shed light on how competency in making and expressing music is learned, shared and cultivated. Moreover, the position will be announced with a requirement to address one of the following prioritized areas of research within UiO:Democracy:

- **Citizens, diversity, and inequality** (thematic track 2 in UiO:D.). For example, how economic inequality, gender discrimination, racism, or other forms of discrimination are reflected, negotiated, or opposed via the means of music production
- **Democracy and crisis management** (thematic track 4 in UiO:D.). For example, how the field of music production has been affected by contemporary crises or how it can be utilized as a means for managing such crises
- **Democracy in everyday life** (thematic track 5 in UiO:D.). For example, how music production may create new arenas for cultural, as well as social and political, participation and inclusion, and conversely: to what extent current music production practices may work to exclude various groups from participating in creative musicking. Relevant is also the democratization of music production tools: Availability of technology raises new possibilities and challenges with regards to agency, balance of power, gate keepers, artistic choices and commercial success.

With respect to methods, we suggest to encourage one of the following two in order to bridge the practical and theoretical field:

1. **Ethnography in the studio**, for example, participatory observation of a recording session and/or interviews with participants. Such a method would, for example, be relevant in works on power structures and opportunities for participation related to communication, interaction, technology, and gender.
2. **Performance-oriented project** that aims to bridge music analysis and artistic research, for example by comparing music recorded in multitrack and live-in-studio sessions, respectively. Such a project could include aesthetic (interpretive and computational analysis of the musical/sonic outcome), cultural (genre discussions) and technological (tools and techniques, monitoring, affordances etc.) perspectives.

In order to substantiate the field of music production studies at the department, and strengthen its research environment, we suggest two positions: one PhD and one Postdoc. If we receive funding for one position and not two, we suggest to announce it as a PhD/Postdoc position and select the best suited candidate.