

**School of Arts & Media**

**Practice as Research Centre of Excellence**

Research Timeline**:**

*Five Elements of Living Treasure*

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**UOA:** TBD

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| ***Date*** | ***Rationale of research activities and decisions undertaken*** |
| 10 Jan 2017 | **Performance Technology Design and Prototyping**  To create a digital system for live multimedia performance, I began a design process to enhance an interactive documentary platform that I have been involved in developing for a number of years. The platform performs real-time query and retrieval of media resources from a structured data store. For live performance, enhancements were required to enable microsecond response timing and eliminate latency between an interactive touch interface and the responsive media display. |
| 23 June 2017 | **Establishing Collaboration for generating multimedia source material**  I identified the requirement to establish a suitable source of subject material for a musical composition which would also provide a compelling subject for multimedia documentation that could be integrated with the composition. Through a British Council event I was able to make contact with a UNESCO-honoured masterceramic artist Shin Gyung-Kyun. We discussed the relationship between creative processes and materiality of music and ceramics, and we conceived of a collaboration that would reflect deeply traditional methods in the use of emerging digital methods. He invited me to visit his studio in Korea. |
| 26-29 Oct 2017 | **Fieldwork and documentation at JangAnYo Studio**  In South Korea, I travelled to meet Shin Gyung-Kyun at JangAnYo studio, and he demonstrated key aspects of his 400-year-old traditional ceramics process which does not use electronic or digital automation. We commenced a collaboration involving my musical interpretation of his craft process. He provided a large quantity of documentary media about his production process and finished work, and on site I captured significant additional media documentation of his craft production materials, instruments, and work process. |
| Nov 2017 to Jan 2018 | **Analysis of movement, work process and ceramic textures**  Using the media provided and new media capture at JangAnYo, I commenced a period of analysis and classification of Shin’s physical actions and ceramic texture properties (media items 1 and 2), to create parallels in the design of digital sound production methods and to conceive a performance interface. |
| 15 Feb to 10 June 2018 | **Interface Design process**  The interactive performance required creation of a new interface (media item 3). The interface was developed from a clear set of design and performance requirements (media item 4). The requirements support performers’ actions to reflect the ceramic process in the performance, also to allow control of individual musical and media elements which can be selected, mixed, and re-mixed in multi-linear ways. The interface was prototyped through a series of design and testing phases (media item 5), with the aim to reflect the workflow of the ceramic production process. |
| 10-11 July 2018 | **Performance Testing of musical interface control of multi-screen media display**  As the composition was being completed, a series of performance tests were conducted using a full concert arrangement of 8-channel surround sound and multiple screens to create immersion for a seated musical audience. Tests included complete run-throughs of the performance (media item 6). |
| 6 Aug 2018 | **World Premiere Concert Performance**  The piece was prepared for a single-screen large format video version with 12-channel surround sound. A brochure summarising the creative and technical inspiration, research and development was prepared for concert audiences (media item 7). Close-up documentation of the performance was captured during the concert dress rehearsal on 5 August 2018 (media item 8). The premiere performance took place is an international performance venue in Daegu, South Korea, with a combined public audience and professional conference audience. A professional master audio mix of the musical performance, including surround sound channels, was produced in concert, and from this master a distribution-ready stereo mix was produced (media item 9). |