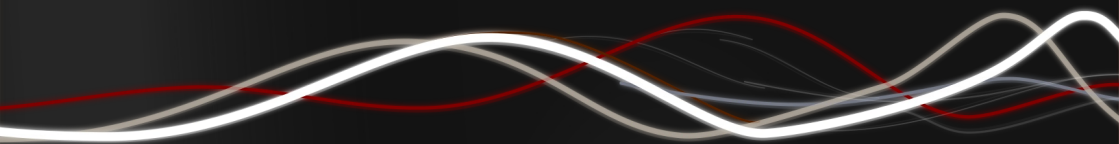


# NETWORK MUSIC FESTIVAL



## PROGRAMME



SuperCollider  
Symposium 2012

**FOSSBOX**



**BIRMINGHAM CITY**  
University

# WELCOME

Network Music Festival presents an international line-up of performances, installations, talks and workshops which showcases cutting-edge music and sound art using technological networking as central to its aesthetic, creation or performance practice. With over 130 artists, over 3 days - including Birmingham's best home-grown hi-tech musical performers and a rare performance from the inventors of network music: The Hub - expect a diverse programme of laptop performances, live coding, multi-location performances, communicating home-made musical gadgets, immersive sound installations, interactive workshops and much more!

## SCHEDULE

Thursday 21st February

Lombard Method:

6-8pm **m a c h i n i c d r i f t** Installation Exhibition OPENING

Friday 22nd February

Lombard Method:

12-6pm **m a c h i n i c d r i f t** Installation Exhibition

The Edge:

6-8pm **FESTIVAL OPENING**

8-10pm **OPENING CONCERT** + DJs til late

Saturday 23rd February

Lombard Method:

12-6pm **m a c h i n i c d r i f t** Installation Exhibition

The Edge:

11am-1pm **WEBPD WORKSHOP** part 1

1-4.30pm **INSTALLATIONS**

1-2.30pm **TECHNICAL TALKS**

3-4.30pm **TELEMATIC CONCERT**

4.30-6.30pm **INTERACTIVE ELECTRONIC MUSIC PERFORMANCE WORKSHOP** R. Thomas + CIRCE

6:00-6.30pm **PRE-CONCERT TALK: THE HUB**

7-8pm **SPECIAL PERFORMANCE: THE HUB**

8-10pm **INSTALLATIONS**

10pm-1am **LATE NIGHT CONCERT/ALGORAVE** + DJs til late

Sunday 24th February

Six Eight Kafé:

11am-1pm **GENERAL INTEREST TALKS**

Lombard Method:

12-6pm **m a c h i n i c d r i f t** Installation Exhibition

The Edge:

10am-12:30pm **WEBPD WORKSHOP** part 2

12-6pm **INSTALLATIONS**

2-4pm **CONCERT**

6-8pm **CLOSING CONCERT**

# PERFORMANCES

Friday, 8pm // Curated by: Benoît and the Mandelbrots

## BEER

The Birmingham Ensemble for Electroacoustic Research (BEER) is a live electroacoustic performance group.

The ensemble was founded in 2011 as a research project within the Music Department at the University of Birmingham to explore aspects of realtime electroacoustic music making. Particular interests include networked music performance and live coding.

Current members include Scott Wilson, Norah Lorway, Konstantinos Vasilakos, Roz Coull and Tim Moyers.

## Enrico Bertelli and Tom Webster

Psappha, a personal take (2010): a digital interpretation of Xenakis' masterpiece for percussion, with an exploration of different striking techniques in a pool of samples from an enticing scrap metal recycling plant.

V-eSnare (2011): for snare drum and live-electronics, is an exploration of the conventional snare drum, used as a resonant object, struck with the weirdest sticks and mallets and a curious collection of objects. Based on a controlled improvisation revolving around Kim Shon's masterpiece, the film Hemorrhage.

Drumactica (2009): developed during the New Music New Media residency at the Aldeburgh Festival, the piece marries a digital drum kit with the world of pitched sound, to create a hybrid drum kit. The result is a one-man rock band which will blow you off your seats.

## JesterN

In Fragmentation by JesterN, the dancer, impersonating the post-modern man, drives an avatar with his brainwaves through a computer-generated 3d maze. Sound and visuals generated from his brain signal disturb his quest. Will he be able to remain paradoxically calm to generate the correct states of mind in order to navigate his way out of the maze?

## Radikal Audio Lab

Radikal Audio Lab play electroacoustic music, computer-generated sounds and noise-based compositions. Frank Niehusmann and Clemens von Reusner started their collaboration in 2008 when they produced their multi-channel composition "TESA 4124" for the New Music department of the Frankfurt-based German broadcaster "Hessischer Rundfunk". Since that time they released numerous compositions on CDs – internationally honored or awarded to some extent. For their Radikal Audio Lab. live-performances Frank Niehusmann and Clemens von Reusner connect their electronic instruments as an interactive computer network. Thereby they create unique concert versions of their compositions using live-sampling, looping- and live-overdubbing techniques based on their own software network.

## Alo Allik + Yota Morimoto

This is a collaboration between two audiovisual artists who explore the nature of digital environments from different, mutually augmenting perspectives. In this performance the direct revelation of binary dynamics and rhythms of electronic circuits through custom-built sonic and visual models is expanded and contrasted with complex behavioral patterns of 3-dimensional artificial life and genetic programming algorithms. The tension and contrast between dense pulsating textures of binary audiovisual patterns on the one hand and rhythmic patterns originally derived from traditional ethnic music, but then digitized, filtered, and dehumanized in

the network of genetic agents and mechanical automata afford the audience a challenging perceptual experience, simultaneously challenging, disorienting and yet familiar.

Saturday, 3pm // Telematic Concert curated by: NMF

### Med Amin Hammami & Katarina DJ Urošević

Listen... see... and... imagine...

Abyss vs Hyperspace is inspired by the horror of the Abyss and the mystery of Hyperspace. Amin Hammami pieces together fragments of sculpture sound and timbre (sculpture sonore) with instrumental and sound samples, combining acousmatic and classical harmonic genres. Katarina DJ Urošević uses a sequence of videos and images to transform the sound atmosphere into a live visual collage.

Hammami and Urošević audio-visual collaboration will be streamed in real time from Serbia and Tunisia to the venue in Birmingham.

### The Soundlings Collective

Soundling will perform \_waveFronts, in which the performers of Soundlings traverse direct and mediated transmission of musical thought. Several performers or ensembles in different countries will connect through internet streaming, interacting with each other and their audience, live and propagated through the digital domain. Each performer or ensemble also bridges different media itself by connecting acoustic and electronic instruments in the improvisation.

\_waveFronts highlights the contrast between close and far states of embodiment, the feeling of self and other. In each place, the resulting performances are different. In each place, an audience will be invited to partake in the experience.

### Play the Moment

Play the Moment are: Jude Abrams, Christina deRoos, Victoria Gibson, Sonia Paço-Rocchia. Victoria Gibson developed the work excavating desire to explore the idea of what makes each of us unique individuals. Her theory is that desire, not only sexual desire, but the interest or desire to pursue one activity instead of another, is at the core of our identity. Ms. Gibson developed the movement titles and concepts, (the French language translation is by Sonia Paço-Rocchia), as guidelines intended to identify and release the suppressed desires we hold. The idea is that each one of us can reach the final movement: Flowering of Passion/La floraison de la passion, to express our identity as an individual.

### Melatab

Melatab's Waterfall music, commissioned by the Society for Arts and Technology [SAT], is a logical follow-up to Handel's Water Music. However, instead of being performed on a barge navigating Thames River, Waterfall Music flows along fiberoptics and other similarly suitable materials, between the [SAT] in Montreal and Birmingham. In the performance, waterfall is also designating the particular technique employed for synchronization of musical events, providing performers an opportunity to merge voices, dance, improvised music, digital signal processing, virtual worlds and digital video effects in a collective creation from which synchronicity may emerge once in a while.

Melatab members are Nicolas Bouillot (composition, bass and recorded percussion), Michal Seta (guitar & electronics), Emmanuel Durand (live rendering), Alexandre Quessy (dance) and Zack Settel (kalimba)

## CLOrk

Small-world network is a telematic, cross-disciplinary performance of the Concordia Laptop Orchestra (CLOrk) in Montreal, CA and an acoustical ensembles Můstek and The Transcenders in Edinburgh, UK and California, USA, involving ca. 30 performers.

The piece - by CLOrk director Eldad Tsabary - utilizes multi-layered networks – a wide telematic network between the ensembles (and the venue) and a local network setup in each of the locations.

In mathematics, the term “small-world network” is used to describe a graph in which most nodes are not immediate neighbors, but can be reached from one another with small steps. Metaphorically, the “small-world” concept is meant to describe a musical homogeneity as an end-result in face of the multiple emerging contrasts (or dualities): acoustic and electroacoustic instruments, local and wide network connections, synchronized and latent musical elements, as well as the acoustic multiplicity, inherent in telematics.

## Saturday, 7pm // SPECIAL PERFORMANCE

### The Hub

Computer network music, as practiced by The Hub over the last two decades, is characterized by the sharing of digital information via a network, which is used to algorithmically influence the music played by each player in the group. This form of interaction provides the opportunity for composer/performers using computers to use the unique attributes of this instantaneous sharing to create new ensemble relations. The musical behavior that results when each performer individually creates their own realization of a data-sharing specification in a variety of computer music languages affords a rich and unpredictable environment. Emergent behaviors and inexplicable synchronicities abound, and are used to enhance a collaborative, and improvisational performance practice. Their festival performance will include recent group configurations featuring spectral analysis of acoustic objects, room resonance as a data source, as well as hyper-improvisational mapping of shared values among other schemes.

## Saturday, 10pm // Curated by: Wrongheaded

### Judy Dunaway

Judy Dunaway will present a live-streamed electronic solo improvisation that manipulates and brings attention to audio data compression artifacts. The initial output will come from MaxMSP and be routed through multiple live streams, incorporating a remote live Skype feed by vocalist Jill Burton, ultimately terminating in a broadcast streamed live to the venue via UStream.

### xname

What happens when the sound of a room travels through the Internet? xname's performance 'Tempus Fugit' - investigates the effect of time lag and delay of the sound of a room sent on different servers and replayed on a local machine and on the metamorphosis that these changes in substance imply.

This performance is supported by Queen Mary University of London

### Mico Rex

Streaming in directly from Mexico for a special telematic performance:

Mico Rex is an experimental electro-pop mexican duo founded in 2010 by Ernesto Romero and Jorge Ramírez, pionners in live programming in Mexico.

Described as sticky, melodic and danceable, within a kaleidoscope of styles such as 8bits/glitch, oldschool/electro, romantic style,punk, geek, breakz, fresh, bolero, vocal, finura, 80's from the future!!!

The live performance is a combination of structured pieces and improvisation with code accompanied with voice and home-made controllers in pain. The sound design, structure and composition are made upon programming code for hardware and software developed by the group members themselves. They consider code as the most flexible media for live electronics performance.

## Slub

Slub sound emerges from slub software; melodic and chordal studies, generative experiments and beat processes. Process-based sonic improvisations; live generative music using hand crafted and live coded apps, scripts and I-systems in networked synchrony. With roots in UK electronica and tech culture, slub build their own software environments for creating music in realtime. Only custom composition and DSP software is used. Everything you hear is formed by human minds.

Sunday, 2pm // Curated by: Glitch Lich

## PB\_UP

Many have claimed that 'The laptop is the new folk guitar'; if this is so, then PB\_UP is the first acoustic computer music folk band: The laptop is their only instrument. Being synthesizer, realtime sound processor, networking device, PB\_UP understands it as a fully autonomous musical instrument, including being its own hand-held sound system. Since 2003, PB\_UP explore the possibilities of multi-layered collaborative improvisation: players write and rewrite code in performance, which can generate streams of sound distributed over all connected laptops. Simultaneously, any bit of code that is used gets sent to everyone as a shared performance history, and is freely available for reuse and rewriting. Chat and shouting layers allow for communication by text, and both the emerging sound textures and the strategic games keep evolving.

## TAPERS

TAPERS: Unconventionally crafted contemporary classical music: the lo-fi aesthetics and magnetics of Gustav Rye and Simon Kinch. (Lost and) found objects, Schoenbergian wax grunge, and deconstructed cassette concrète, all created through hand-sculpted set-ups of rewired walkmans and jumble sale electronics.

## John Wild and Thibault Autheman

All spaces have been overlaid with a complex communications infrastructure, including Wireless LANs, 3G and 4G smartphone cellular networks, bluetooth, GPS systems, RFID tags and other high-speed lines of communications. "(Meta Space)/(a+b)3" brings together the algorithmic composer Thibault Autheman with the performance artist John wild to produce a live composition that improvises with the particular invisible geographies of wireless communications within the concert space. Each venues or space contains a unique space of indetermination. Therefore each performance is a unique interaction with the invisible geographies of communications networks within the space.

## Glitch Lich

Glitch Lich is a group of like-minded musicians specializing in creating and performing real-time network music with its members spread across three different time zones. The quartet met at Mills College focusing on the practices of improvisation with electronics, just-intonation, and game theory with Chris Brown, John Bischoff, Roscoe Mitchell, among others. Since then, members of Glitch Lich have relocated to other parts of globe in pursuit of further studies in composition, DEMONOLOGY, and brewing. To maintain their performance practice, Glitch Lich

have devised innovative methods to continue to collaborate despite trans-national/ Atlantic distances, developing new technologies to facilitate this mode of music making as part of their respective PhD research studies.

## Delbrots and the Man

Every time Delbrots and the Man go on stage they climb to the very top of the noise-mountain. Driven by the thunderous drums of the Man the noise department of the laptop-band Benoit and the Mandelbrots generates such heavy pressure that the listener is catapulted easily to infinity of the drone-universe. On its trajectory the listener comes to a state of total intoxication caused by the live-coded sounds of the Delbrots, which are amplified by guitar and bass amps. But with one hit of the Man the listener is thrown back to earth again.

Sunday, 8pm // Curated by: BiLE

## Informal – Floodtide

Floodtide, by John Eacott, is a musical performance in which music is generated by tide or the flow of water. A sensor submerged in the Thames, London, reads water flow data which is transformed by custom software into musical notation. This is streamed live to Birmingham via the internet for musicians to perform. As the notation is generated live from data, the music acts as a direct and unpredictable portrait of a local waterway.

Eacott is a trumpeter and composer. In the 1980s he worked with Loose Tubes and industrial noise makers Test Dept. He has written many soundtracks for theatre, TV and film, most recently for the Royal Shakespeare Company's production of Taming of the Shrew. Previous algorithmic/generative works include The Street, Morpheus, Intelligent Street and Hour Angle. He lectures in Sound Art at London College of Communication. Eacott's composition Floodtide has been performed 12 times since its conception in 2008, at venues including Southbank Centre, Royal Observatory Greenwich, and the Royal Shakespeare Company. Floodtide is performed by Informal

## Juxtavoices

Juxtavoices was formed in 2010 by composer Martin Archer and writer Alan Halsey. Since then the group has been surprising, delighting and occasionally alarming audiences across the region with their performances, often in public spaces. Comprising both trained and untrained voices, the group uses fixed texts and structures for its compositions, but no specific pitches are ever written and through use of improvised elements no two performances of a given piece are ever the same.

For this performance of Guardian Weekend Remix, a piece which utilises a visual work by artist Michael Szpakowski as its score, choir members will direct the performance among themselves using text messages as the piece progresses.

## Ewa Justka

Ewa Justka is a polish electronic artist based in London. Her performance explores possibilities of distance communication and ways of data exchange. What are these day to day signals around us? How do they influence our activities? What is communication? Is it possible that in the nearest future the communication between human species will become pure signals exchange? Nowadays language became source of misinterpretation, we spend our time on communicating through new technologies – do they actually help us in transmitting message from one person to the other, or do they distort it?

## Henrique Portovedo

"Spaces", performed by Henrique Portovedo, is directly related to the concept of Augmented

Musical Performance: Computer Mediated Interaction for Augmented Instruments and Beyond. This project addresses various processes of musical expression and performative possibilities, communicated via networked processing of sound and visuals.

Music: Rolf Gehlhaar, Hugo Correia, Michael Edwards, Visuals: Luís Girão (live and via network), Sound Effects: Artshare (via network), Live Sound: Luís Girão (live)

This performance is a Co-Production between ArtShare and R'Roots and is supported by RICO.

## INSTALLATIONS

The Edge // Curated by: NMF

Playing the Weather System // Ian Baxter

Playing the Weather System is an algorithmic installation that takes live weather data from the BBC and uses the weather data to determine musical parameters such as pitch, scale, filtering and reverb.

The result is a gradually changing soundscape which satisfies my interest in designing musical systems that rely on a process not fully under my control as a composer. As the weather changes, so does the musical output. I become both the creator and the audience for the piece.

Cellphonia // Scot Gresham-Lancaster & Steve Bull

As you participate in the festival use your cellphone to capture 4 sec snibbets of sound and music you are particularly interested in. Simply call +44 121 285 4826 and hold you cellphone up to the sound or music you are intrigued by. Please try to record non-speech sounds, but no other rules. The "cellphonia" system will take each new call and add it to a slot in the dynamically shifting score. You can listen to this ever changing score, that will include yours and every other participants recordings at: <http://cellphonia.org/hub>

Radio Kulturo // Rob Canning

Radio Kulturo simultaneously rebroadcasts and remixes the national classical radio station of every member state of the European Union. It is part of a series of works exploring notions of consensus, time and simultaneity utilising Internet streaming media. The piece is constantly online, restreaming and remixing.

On a Theme of Hermes // SATSYMPH

'On a Theme of Hermes' is a GPS-triggered contemporary music/contemporary poetry-fusion accessed through a FREE app on your smartphone. The work is composed INTO an external location of your choice. Download the SATSYMPH-HERMES app from the Appstore or Google Play. Then go to any suitable outdoor location, open the app and follow the on-screen instructions. This creates a 'GPS-triggered virtual auditorium' of, say 30x30m. Put your headphones on, stick your phone in your pocket – and wander! The volume is controlled by your





normal phone controls. TAKE CARE! Please watch where you're going to avoid accidents!  
Info flyers available from the NMF Information Desk for the duration of the festival.

### Interactive Networked Web Audio Experiences // Patrick Borgeat

Interactive Networked Web Audio Experiences is an online instrument designed and created for Network Music Festival in February 2013.

A set of small web toys containing a distinct musical experience, all controlled by the same interface, which explore the superimposition of different sequence lengths. Interaction is shared between all connected users and state is preserved for upcoming users. This way people from around the world can share their experience and leave trails for upcoming users to discover. Go to [nmf.cappel-nord.de](http://nmf.cappel-nord.de) to play with it.

### The Lombard Method // Curated by: Samuel Rodgers

**m a c h i n i c d r i f t**

22 February – 2 March 2013

Taking the notion of networking as a point of departure artists Steven Dickie and Pete McPartlan have made new works encompassing video, sound and object that variously explore the nature of the singular within a mass and the transmission and exchange of abstract thought. Open 12-6pm during Network Music Festival and 12-5pm the following Thursday to Saturday.

## TECHNICAL TALKS

Saturday, 1pm-2:30pm

### Robin Fencott // The challenges of designing for networked musical collaboration

When people get together to write music, the interaction is often highly creative. The group members can become thoroughly immersed in the activity at hand as contributions emerge and are exchanged between musicians, whilst spontaneous actions and happy accidents often result in new or unexpected musical directions. Collaborative music composition software has the potential to tap into this fertile ground for musical creativity, and the design of such software a fascinating, yet challenging task. With reference to existing network music applications, and the speaker's own research in the field, this informal and non- technical discussion will address some important questions and design challenges. The talk will conclude by suggesting a number of design implications for future systems.

### Nicolas Bouillot // Switcher: A New Modular Streaming Engine for Telepresence Applications

Switcher is a new modular streaming engine for telepresence applications. It is designed for enabling complex communication architectures that involve not only multichannel audio and video, but also arbitrary data streams. Switcher relies heavily on shmdata, a library enabling real time sharing of data flows between applications. This approach enables the possibility of streaming real-time data from any other media software that allows for writing external plugins. As a consequence, switcher opens the possibility to connect artists of various fields, in spite of possible difference in creation processes, software and geographical locations. The talk will introduce switcher and shmdata general features, and will be illustrated with example communication architectures involving distributed performers.

### Sébastien Piquemal // Introducing WebPd

For more than 10 years, Pure Data (a.k.a. Pd) has been one of the tools of choice for hacking audio : interactive installations, live performances, prototyping games or apps. Recently, the libpd project brought Pd to app developers, enabling the creation of a whole new range of musical apps on iOS, Android or on the desktop.

Even more recently JavaScript became capable of synthesizing audio, and now the Web needs Pure Data's superpowers! This is the philosophy behind the open-source project WebPd. Hack a Pd patch and just drop it in your web page or HTML5 app. This talk will introduce the WebPd project, present its roadmap, technical challenges and achievements.

### Andy Farnell // Low Level Networking and Transmission of Musical Data

A technical talk on low level networking and transmission of musical data in LAN and WAN contexts.

## GENERAL INTEREST TALKS

Sunday, 11am-1pm at 6/8 Kafé

### Scot Gresham-Lancaster (The HUB) // Discorporate and/or Embodied

A talk detailing the differences of style and content created by two very different network music performance scenarios. The first is performing in the same room with a local network and encompasses the interaction of the bodies of the player. The second is playing network music at a distance where the main contact with with the ear and the interaction is totally mediated by the transport layer that is chosen. Having worked in both contexts for decades now, the presenter will give an outline of the similarities and the marked differences that these two modes of network music interaction evoke. Techniques for working in these two types of performance modes will also be discussed.

### Ben Greenaway // An observation of events in network enabled shared spaces; 1996 to the present.

We remain attached to our occupied space however it is that we occupy it. The location is utterly irrelevant. What it feels like to be present when, "there's no there, there," is what it means to attend events without physical presence. The networked performance very easily behaves as a non-local phenomenon, one at which you are at once present and connected to everywhere. And it is in that sense, the sense of the performance's population that we might try to develop more deeply another sense of location. One in which to explore distance with proximities.

### Nigel Morgan & Phil Legard // Musical Notation in an Increasingly Networked, Digital World

How might our established system of common musical notation adapt to our increasingly networked, digital world and in a field where music technology is often biased toward signal processing and manipulation of pre-recorded material? Nigel Morgan and Phil Legard survey ways in which network communications have changed the performance of notated musical works since the millennium.

### Phil Legard // Sound as Augmented Reality

A disembodied voice has called you across the fields to edge of a typically English country churchyard. Passing through the gate, you hear a chattering above you. The sound of birds? No – these voices seem to come from stone throats: the whispers of the gargoyles observing their new visitor. "Hurry," implores the voice. "Walk around the church three times. You must set me free!"

# WORKSHOPS

Workshops are free to attend for NMF2013 ticket holders but spaces are limited so please ask at the information desk to sign up.

Saturday, 4.30-6.30pm // Level: beginner

## **CIRCE: collective and interactive recording with collaborative electronics**

CIRCE... is collective and interactive recording with collaborative electronics.

Created by contemporary music practitioner Roger Thomas, CIRCE is a performance, a workshop, an open-access recording session, an ambient music installation, a demonstration, a learning opportunity, a methodology, an assemblage of hardware and software and a mobile, real-world, informal creative and social nexus for anyone interested in improvised electronic music.

CIRCE reverses the performance conventions of electronic music by inviting voluntary real-time participation from anyone present at a CIRCE event, accommodating all levels of musical ability and technical knowledge (including none).

CIRCE comprises a selection of evolving ambient/drone audio tracks which are manipulated, processed and mixed by the performer in real time, together with a range of hardware and software instruments with accessible interfaces such as touchscreens, touchpads and proximity sensors. These instruments are operated by volunteer participants who add their own improvised sonic elements to the music, contributing as much or as little to the performance as they wish.

The resulting mix is projected as a real-time performance but is also recorded and made available as a privately downloadable album, with participants being notified of this via e-mail (anonymous contributions are also welcomed). This gives everyone present the chance to be involved in recording an album of improvised electronic music which is then distributed to its creators. At CIRCE's inaugural performance the result was a 4-CD length set created by 18 named and several anonymous participants.

Saturday, 11am-1pm & Sunday, 10am-12.30pm // Level: beginner-intermediate

## **WebPd for online "jamming" applications.**

WebPd is an open-source library written in JavaScript, allowing to run Pure Data patches on the web.

In this workshop, we will program an online jamming application with JavaScript and WebPd. This application will consist in a simple web page, where every user can "jam" with other online users with mouse clicks, key presses or moving objects – all in sound. Each attendee will make his own application.

A workflow will be proposed : firstly designing the interaction and the jamming system, secondly prototyping the sound in Pure Data, and finally writing the JavaScript code and integrating the sound to the web page. At the end of the day, we will gather, try everybody's jamming app and make some noise.

Attendees will first receive a quick introduction to Pure Data and to JavaScript. They will learn how to get started with both technologies, write a simple web page with a dash of JavaScript and make a simple Pure Data patch. Then, they will learn how to use WebPd to sonify a web page. Everybody is welcome. People with no previous knowledge in the technologies will focus on learning, people with JavaScript and/or Pure Data knowledge will be able to explore deeper the possibilities of WebPd of making web pages sound better.

# VENUES

## CONCERT VENUE AND FESTIVAL HUB:

The concerts will be held at The Edge, the home of Friction Arts and an artist run studio space. This is also where we will have our Festival Information desk, and where you can come for tea, coffee, beer or cake for the duration of the festival. The OPEN CALL installations, workshops and technical talks session will be held in The Edge's new exhibition space. The Edge (Friction Arts), 79-81 Cheapside, Deritend, Birmingham, B12 0QH

**INSTALLATION EXHIBITION:** The Installation exhibition curated by Samuel Rodgers will be hosted by Lombard Method. Lombard Method is an artist led studio and project space.

Lombard Method, 68a Lombard Street, Digbeth, Birmingham, B12 0QU

**GENERAL INTEREST TALKS:** The Talks will be held at Six Eight Kafé, in the city centre, ca. 15 minutes walk from The Edge. Six Eight Kafé is an independent coffee shop hosting regular artistic and cultural events. The talks will be held on Sunday 24th February 11am-1pm and will be FREE and open to the public. Six Eight Kafé, 6/8 Temple Row, Birmingham, B2 5HG



# ABOUT

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For more information visit

[NetworkMusicFestival.org](http://NetworkMusicFestival.org)

