

STUCK IN THE WOOD AB

# Curriculum Vitae

---

Frances Gill

**F. Gill**

**29<sup>th</sup> August 2020**

Frances Gill CV

## Frances Gill

Date of birth 15<sup>th</sup> June 1968

### **Nationality**

British and Swedish

### **Spoken languages**

English and Swedish

### **Research interests**

Evolution and Music

Experimental Heritage

History and Development of Music Archaeology Theory and Practice

Emotions and Music

Sustainability and Music

Children and Music

Hybridisation and Music

Music processes

### **Sites and channels**

YouTube channel: Flute origins

<https://www.youtube.com/channel/UCY8Od5zmKiANecE5d52pZVA>

Official website: [www.motherflute.org](http://www.motherflute.org)

### **Academic studies**

2012 - current | Doctoral Candidate at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen. Supervisors: Nicholas Conard and Michael Bolus.

2011 - 2016 | Archaeology courses, School of Cultural Sciences, Linnaeus University, Växjö Kalmar 37.5 hp + 22.5 advanced hp.

1990 - 1991 | Postgraduate Diploma in Music Technology, The University of York, UK. FHEQ Masters Level, 180 credits.

1991 | Licentiate Teachers Diploma in Flute LTCL (Flute), Trinity College London, UK (external examination board).

1986 - 1989 | B.A. (Hons) Music, University of Leeds, Bretton Hall College, UK. Studies – Double composition, flute, piano and dance.

### **Flute studies**

1994 - 96 | Study with Edwina Smith, York, UK.

1986 - 89 | Study with John Barrow, at Bretton Hall College, Wakefield, UK.

1980 - 86 | Study with Aubrey Beswick, Huddersfield, UK.

### **Composition studies**

2015 - ongoing | Composition mentor is Gary Carpenter following his residencies on Gotland 2015 & 2017.

1987 - 89 | Study with Gary Carpenter, at Bretton Hall College, Wakefield, UK.

## **Awards**

2019 | One week's residency at Visby International Centre for Composers (VICC), in a notation and grand piano room, scheduled for 2021.

2019 | UNESCO grant awarded to support the writing up/completion of the thesis within the UNESCO-project "Caves of the Swabian Jura" at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Germany. Topic: Aurignacian flutes from the caves of the Swabian Jura.

2016 - 18 | Experimental Heritage commission funded by the Kamprad family charity for the musical composition of a sound installation in relation to the Iron Age ringfort called Sandby borg, on the UNESCO island of Öland, in Sweden.

2013 | Grant awarded by Gesellschaft für Urgeschichte (GFU/the society of Pre-history) in Blaubeuren for an experiment to make a flute from mammoth ivory.

## **Field work and residencies**

2018 | Urgeschichtliches Museum (URMU/the museum of prehistory) in Blaubeuren, Germany, to study sound and music reconstruction as experimental heritage in collaboration with Barbara Spreer, Gabriele Dalfert, Dorothea Federle and Anna Friederike Potengowski, January 2018.

2012 | Archaeological field work at Tingby Mesolithic site, Kalmar, Sweden. 5 weeks for the course *Att arbeta med fältarkeologi*, Linnaeus University (Arkeologi III), during September-November 2012.

2012 | One week residency at Urgeschichtliches Museum (URMU/the museum of prehistory) in Blaubeuren, Germany, with a team led by Frank Trommer to engineer a mammoth ivory flute, Spring 2012.

2011 | Archaeological field work at Hohle Fels, Blaubeuren, Germany, 2 weeks in July 2011.

2011 | One week residency at Wulf Hein's experimental archaeology workshop, Dorn-Assenheim, Germany, to reconstruct a swan radius flute led by Wulf, Spring 2011.

1989 - 90 | Aklowa, the African Heritage Village, Bishop Stortford, Essex, UK.

Transcriptions of Ghanaian songs and drum patterns with Felix Cobbson, and a collaboration project called *The Homowo Festival*, September 1989 - June 1990.

## Publications

Forthcoming | Gill, Frances/Petersson, Bodil/Weheliye, Fadumo. *New Future: The Experimental Heritage of a SOUNDmound*. In: Schofield John/Maloney Liam (Eds.), *Music and Heritage: New Perspectives on Place-making and Sonic Identity*. Taylor and Francis.

2020 | Gill, Frances. *Ears to the Ground: On Cajsa Lund's Legacy and Moving Movements*. In: Kolltveit, Gjermund/Rainio, Riitta (Eds.), *The Archaeology of Sound, Acoustics and Music: Studies in Honour of Cajsa S. Lund*. ICTM Study Group on Music Archaeology, Vol. 3, Ekho Verlag, Berlin, pp 55-96. <https://www.ekho-verlag.com/the-archaeology-of-sound-acoustics-music/gill/>

2016 | Gill, Frances. *Foraging for Sound: Towards a Palaeolithic Flutescape and its Tonal Associations*. In: Eichmann, Ricardo/Fang Jianjun/Koch, Lars-Christian (Eds.), *Studies in Music Archaeology X, Sound – Object – Culture – History*. Verlag Marie Leidorf GmbH, Rahden/Westf, pp. 251-255. <https://www.vml.de/e/autoren.php?autor=G0308>

2016 | Münzel, Susanne C./Conard, Nicholas J./Hein, Wulf/Gill, Frances/Potengowski, Anna Friederike. *Interpreting Three Upper Palaeolithic Wind Instruments from Germany and One from France as Flutes. (Re)construction, Playing Techniques and Sonic Results*. In: Eichmann, Ricardo/Fang Jianjun/Koch, Lars-Christian (Eds.), *Studies in Music Archaeology X, Sound – Object – Culture – History*. Verlag Marie Leidorf GmbH, Rahden/Westf, pp. 225-243. <https://www.vml.de/e/autoren.php?autor=G0308>

2012 | Gill, Frances. *Flute Lines: Experiencing Reconstructions Concerning Music*. Bachelor dissertation in archaeology. School of Cultural Sciences, Linnaeus University, Kalmar/Växjö. <http://lnu.diva-portal.org/smash/get/diva2:636086/FULLTEXT01.pdf>

2003 | Engravings for *The Illustrated Encyclopedia of Music*, Flame Tree Publishing, London.

## **Compositions, collaborations, installations and exhibitions (original work)**

2020 | Four pieces for the digital exhibition – Experimentellt kulturarv - *Minnesportar* / Experimental Heritage - *Memory Portals* 13<sup>th</sup> July - 1<sup>st</sup> November 2020:

2020 | *Temporal-Forest Temple I: 2'10"* – en dikt med ljud/ a poem with sound.

2020 | *Spiral Back 5'30"* – en film gjord av ljud och visuella (arkeologiska) fragment från "Utställningen Experimentellt kulturarv - avslut en ny början" Kamerala villan, hösten 2018 / a film made from audio and visual (archaeological) fragments from "Exhibition Cultural heritage - ending a new beginning" Kamerala villan, Autumn 2018.

2020 | *Multi-vykort I: 3'15"* – en mashup av stråkkvartett *Vykort Från Sandby Borg* Frances Gill 2018 / *Multi-postcard I: 3'15"* – a mashup of the string quartet *Postcards From Sandby Borg* Frances Gill 2018.

2020 | *Soundmound Sandby borg I: 13'30"* – en digital prestation av ljudinstallationen *SOUNDmound På Sandby Borg* Frances Gill 2018 / a digital performance of the sound installation *SOUNDmound At Sandby Borg* Frances Gill 2018.

<https://experimentalheritageexhibition.com/francesgill.htm>

2015 - ongoing | In collaboration with Helle Kvamme –

2019 | Projektrum Pukeberg – performance *In The Dark Room*, February 2019, plus performance and installation collaboration together with Maria Kerin's residence, and Experimental Heritage–Öland Group, April 4<sup>th</sup> 2019.

2016 | Experimental sound performance – for Kvamme's performance piece *Kropp–Ekonomi–Ekologi*, Galleri Tinnert, Näsby, Öland, Sweden, 9<sup>th</sup> July 2016.

2015 | *A Door At Sandby Borg* – <https://experimentelltkulturarv.se/>

2015 | Experimental sound performance for Kvamme's performance piece *Place And Non-place* in connection with a Seminarium at Yellow Box, Sattre, Öland, Sweden, arranged by Linnaeus University, September 2015.

2010 - ongoing | In collaboration with Annika Grünwaldt Svensson –

Forthcoming | *Lekfullt* – sound illustration over five loud speakers for a three-year exhibition about ‘playfulness’ at Kulturparken Småland/Småland museum. Opening postponed due to COVID-19.

2019 | *Wunderbaum* – sound illustration for an exhibition about the spruce tree, at Kulturparken Småland/Smålands museum. Open from 26<sup>th</sup> June 2019 till the 10<sup>th</sup> November, 2019.

2019 | *Deep Water For Bäckahästen* – short electroacoustic piece commissioned by Svensson for her interactive-instrumental sculpture *Bäckahästen* currently installed at Gärdslösa on Öland, Sweden.

2016 | *Playing The Bäckahäst* – sound-bed for Svensson’s illustrations of her Bäckahäst bell-harp as a soundtrack for the visual presentation *Oland’s Water From The Stars*. <https://www.youtube.com/watch?v=FSYpVewUodM>

2016 | Sound-bed flute improvisation: for Svensson’s photograph presentation of Öland, including photographs of swans by Jörgen Ludwigsson. <https://www.youtube.com/watch?v=p2XLebPBjaQ>

2012 | Sound illustration: for Svensson’s sculpture exhibition called *Te Hos Hattmakaren*, Tingsryd Konst & Hembygdsrunda 2012.

1988 - ongoing | In collaboration with Steve Edwards –

2019 | *Blue Fields* – arrangement for youth choir and piano from *Tractor In The Sky* Gill/Edwards 2010. Commissioned by Svenska Kyrkan for a performance in Väckelsång church 2<sup>nd</sup> February 2020 in honour of Anki Lindeqvist.

2014 | Piano performances in *Orange Night* and *Hiding* – two songs by Edwards. <https://soundcloud.com/brian-pie>

2008 - 2011 | *Tractor In The Sky; The Willow Tree; Waterfall At The End Of The World; The Carpenter* – songs by Gill/music & Edwards/text.

2000 | *Hold On Me* – song by Gill/music & Edwards/text.

1997 | Flute and piano arrangements for *Club* – a play with music, by Edwards.

1989 | Flute arrangements for street busking tour with Edwards – June - August 1989, Cornwall, UK.

2018 | Samples provided for *Flight 771* – digital track by Maloney, Schofield & ‘In The Mix’ Contributors 2018. <https://inthemix2018.bandcamp.com/releases>

2018 | *Smound* – site-specific sound installation of the *SOUNDmound At Sandby Borg* for the Parkgate Road Campus, University of Chester, UK. Launched December 2018.

<https://www.soundmound.org/>

2018 | *SOUNDmound At Sandby Borg* – site-specific sound installation at Sandby borg, Öland, Sweden. Launched 16<sup>th</sup> July 2018, for Experimental Heritage–Öland Group.

<https://www.soundmound.org/>

2018 | *Vykort Från Sandby Borg* – scored string quartet first performed at the Long Island String Quartet Festival: - Daniel Bard – violin; Claudia Ajmone – violin; Pål Solbakk – viola; Per Nyström – cello; at Resmo church, Öland, Sweden, 13th June 2018. For Experimental Heritage–Öland Group.

2017 | *Green Källa* (composed with Susan Beatty) – scored piece for swan-radius bone flute labelled ‘Geissenklösterle 1 - Frances Gill 2’ (GK1-FG3) which is a reconstruction of the Upper-Palaeolithic artefact ‘GK1’ recovered from Geissenklösterle Cave, Germany. First performed by Frances Gill for a film by Ylva Magnusson, on location at Galleri Tinnert, Öland, Sweden. Screened at the two week exhibition called *Skissande rum* in Hedvigs hus, Ölands Museum Himmelsberga, Sweden, organised by Experimental Heritage during the Kamprad project, throughout August 2017.

[https://www.youtube.com/watch?v=-zoN\\_RhYM5g](https://www.youtube.com/watch?v=-zoN_RhYM5g)

2016 | *Hör stenåldersflöjten från Karin Bojs program igen!* – short collaborative piece with Jan Bengtson for the swan-radius flute (GK1-FG2) for a podcast, Sommar i P1/Karin Bojs, Sveriges radio, produced by John Swartling. First broadcast 19<sup>th</sup> August 2016.

<https://sverigesradio.se/avsnitt/768837>

2016 | Exhibition collaboration: A joint installation by all members (and under the title) of *Experimentellt kulturarv Öland* at the exhibition called *Flätwork* centred around a wooden



bureau – to include the screening of *A Door At Sandby Borg*, (and physical exhibiting of this door), at Galleri Tinnert in Näsby, Öland, Sweden, organised by Kulturell tankesmedja, 9<sup>th</sup> July 2016 – 14<sup>th</sup> August.

2015 | *A Door At Sandby Borg* – improvisation piece for piano to accompany photographs documenting a performance by Helle Kvamme and Ludvig Pappmehl-Dufay at Sandby borg, Öland, Sweden, in September 2015, published on the Experimental Heritage (Öland) website with slide-show images. <https://experimentelltkulturarv.se/>

2015 | *Dance For Cajsa* – scored piece for ulna and radius from a swan wing (both 14 cm long), including an electroacoustic section mixed by John Swartling. Performed in concert with Gjermund Kolltveit (jew's harp) and Birgitta Ridderstedt (voice and body) at a concert within the Symposium, The Archaeology of Sound, Acoustics and Music at Linnaeus University (Växjö campus), Sweden, February 2016. // *Dance For Cajsa* performed in the 'From Cave to Rave' line-up at Festival Ljubljana on 25<sup>th</sup> August 2017, in association with the ICTM Study Group on Music Archaeology XV Symposium and Workshop of the European Music Archaeology Project (EMAP) – Music in the Stone Age – Ljubljana, Slovenia, 24<sup>th</sup> - 26<sup>th</sup> August 2017.

2015 | *14 cm* – scored experimental piece for swan ulna and metal tubes. First performed at Sandby borg, Öland, Sweden, by individuals from Kulturell Tankesmedja in April 2015.

2005 | *Ramdala* – scored piece for Ghanaian drums and Brass Band; A commission for a recording collaboration project between the Ghanaian drumming group Aklowa, and Meltham and Meltham Mills Brass Band. Performed and recorded at Aklowa, the African Heritage Village in Takeley, UK, in the summer of 2005. Recordings produced by Chris Bullen at High Barn Records, and released as *Come Let Us Unite Kpoo Keke*.

2005 | *The Battle Of Stamford Bridge: The Musical* – scored piece for children's choir and pit ensemble. First performed by the school choir of Stamford Bridge Primary School, Stamford Bridge, UK, 9<sup>th</sup>, 11<sup>th</sup>, 14<sup>th</sup> and 16<sup>th</sup> March 2005, and directed by Michael Wiles and Mary Donnan. Recorded at the Music Research Centre of York University, UK, by Matthew Paradis in the same year.

2004 | *Mediaeval Melodies For Flute* – score arrangement for flute, harp and drums from Venetian motets, first performed at Kristianopel Mediaeval Festival, Sweden, August 2004.

Frances Gill CV

1998 | *Cocktail Nights* – song.

1982 - 1989 | Early songs and short pieces –

1988 | *Pains of Pendance* – piece for piano

1988 | *Brenhollat Circus* – piece for piano

1983 | *Sometimes* – song

## **Performance**

1982 - current | Freelance flute and some voice and piano: TV, theatre, festivals, and church performances in UK and Sweden.

2020 | Bone-flute: performance at Gröna salen in Kalmar slot. In memory of Monica Backström, March 5<sup>th</sup> 2020.

2019 | Flute: guest performance with Anki Lindeqvist (piano) – *Siciliano* in G minor by J.S. Bach, and *Dance Of The Blessed Spirits* by Gluck, Väckelsång kyrka, November 2<sup>nd</sup> 2019.

2019 | Movement and mime: for the film *Moving The Ship* at Noahs ark, Karum, Öland, Sweden, with Karum-Creevagh, the Swedish-Irish Experimental Heritage Explorations group, 2<sup>nd</sup> April 2019, for Experimental Heritage–Öland Group.

2017 & 2018 | Movement and music (and later, interview contributions): for the film *Konstattack* by Ylva Magnusson (screened at Ölands Museum Himmelsberga, Öland, Sweden, in 2018), for Experimental Heritage–Öland Group.

2017 | Voice and bone-flute: solo and collaboration performance in the ‘From Cave to Rave’ line-up at Festival Ljubljana on 25<sup>th</sup> August 2017, in association with the ICTM Study Group on Music Archaeology XV Symposium and Workshop of the European Music Archaeology Project (EMAP) – Music in the Stone Age – Ljubljana, Slovenia, 24<sup>th</sup> - 26<sup>th</sup> August 2017.

2017 | Flute (Stone Age flute reconstruction): *Green Källa* (Gill/Beatty) at Galleri Tinnert in Näsby, Sweden, during the exhibition *Källa* organised by Kulturell tankesmedja during July and August 2017, for Experimental Heritage–Öland Group.

2016 | Bone flute: in concert with Gjermund Kolltveit (jew's harp) and Birgitta Ridderstedt (voice and body) at a concert within the Symposium, The Archaeology of Sound, Acoustics and Music at Linnaeus University (Växjö campus), Sweden, February 2016.

1996 - 2001 | as principle flautist: 'The Carollers' folk trio, York, UK.

1995 - 99 | as principle flautist: 'Rosa Alba Wind Ensemble' wind quintet, York, UK.

1994 - 98 | as flautist: 'Fluterie' flute quintet, York, UK.

1994 - 96 | as guest flautist: Matt Hind ensemble at Louis' restaurant, Wakefield, UK.

1997 | Flute and piano theatre: *Club* by Steve Edwards, Kings Head theatre, Islington, UK.

1998 - 99 | Piano and singing: Thursday nights on the grand piano at the Assembly Rooms, York, UK, employed by Ask restaurants.

### **Flute teaching and concerts for pupils**

2017 - 2020 | Flute teacher: at the Academy of Music and Business, Tingsryd, Sweden.

1998 - 2002 | Founder and conductor: of York Flute Band, York, UK.

1996 - 2002 | Flute teacher: at The Mount School, York, UK.

1995 - 2002 | Flute teacher: at Stamford Bridge Primary School, Stamford Bridge, UK.

1994 - 2002 | Founder and teacher: of Fluters' flute school, established with a business start-up grant from the Prince's Trust and government business allowance and training, York, UK.

30<sup>th</sup> June 2001 | York Flute Band general concert, St. Oswald's Church York, UK.

1<sup>st</sup> July 2000 | York Flute Band debut concert, Friends Meeting House, York, UK.

17<sup>th</sup> May 1998 | Fluters' concert with the flute pupils of Fluters: *Family of Flute* – performances from the Flute Band repertoire (including performers playing on piccolos, alto and bass flutes), Friends Meeting House, York, UK.

17<sup>th</sup> May 1997 | Fluters' concert with the flute pupils of Fluters: *Op-Baroque* – performances of Baroque flute music, with Edwina Smith, John Bryan and Sue Perutz, Friends Meeting House, York, UK.

18<sup>th</sup> May 1996 | Fluters' concert with the flute pupils of Fluters: *Operation Jazz* – performances of Latin and Jazz music, with the Andy Cholerton Jazz Trio, Friends Meeting House, York, UK.

17<sup>th</sup> May 1995 | Fluters' concert with the flute pupils of Fluters – debut concert, Friends Meeting House, York, UK.

### **Posters, presentations and workshops**

2019 | Departmental lecture: *Songs from a swan*. Presentation of doctoral research at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Germany, 10<sup>th</sup> January 2019. // *Songs from a swan*. III Workshop on Palaeolithic wind instrument finds of the Swabian Jura – 3<sup>rd</sup> meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany, 11<sup>th</sup> - 12<sup>th</sup> January 2019.

2018 | Presentation: *SOUNDmound dot org: Experimental Music as Archaeological Theory and Practice*. TAG Deva – 40th Theoretical Archaeology Group Conference, Chester, UK, 17<sup>th</sup> - 19<sup>th</sup> December 2018.

2018 | Sound Workshop: *Ljud–Dag–Barn at Utställningen Experimentellt kulturarv – avslut en ny början*, Kamerala villan Mörbylånga, Sweden, organised by Kulturell Tankesmedja, 31<sup>st</sup> October 2018, for Experimental Heritage–Öland Group.

2017 | Presentation: *There's no place like home: Divje babe*. Going Home – Seminar in honour of Mats Larsson, Linnaeus University, Kalmar, Sweden, September 26<sup>th</sup> - 27<sup>th</sup> 2017.

2017 | Presentation: *Sketching a Sound Mound for Sandby borg*. Building Bridges – 23rd Annual Meeting of the European Association of Archaeologists (EAA), Maastricht, the Netherlands, 30<sup>th</sup> August - 3<sup>rd</sup> September 2017.

2017 | Organised Session: *Future Melodies: Considering the Significance and Application of the Earliest Melodic Wind Instruments in the Contemporary World*. Music in the Stone Age –

International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24<sup>th</sup> - 26<sup>th</sup> August 2017.

2017 | Presentation: *The Ethical Swan: Experimenting with the Heritage of an Upper-Palaeolithic 'Flute' and an Archaeological Site of Violence*. Music in the Stone Age – International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24<sup>th</sup> - 26<sup>th</sup> August 2017.

2017 | Practical presentation: *Dance for Cajsa and Duet for Anna: An Overview and Practical Demonstration of Two Pieces of Music*. Music in the Stone Age – International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24<sup>th</sup> - 26<sup>th</sup> August 2017.

2017 | Exhibition workshop: *Soundmounding* – hosting a one day event in the two week exhibition called *Skissande rum* at Ölands Museum Himmelsberga, Sweden, organised by Experimental Heritage–Öland Group, during the Kamprad project, August 16th 2017.

2017 | Society lecture: *Musikarkeologi här och nu*. Kronobergs Arkeologiska Förening, Pilbäckskolan, Växjö, Sweden, 15<sup>th</sup> March 2017.

2016 | Presentation: *Sound Mounding. Let's Do it! Social Cohesion through Applied Heritage and the Time Travel method* – 2016 Bridging Ages conference, Kalmar, Sweden, 13<sup>th</sup> - 16<sup>th</sup> September 2016.

2016 | Sound Workshop: *Vatten, Ljud, Källor, Musik* – workshop in the field at Sandby borg, Öland, Sweden, as part of the seminars and workshops conference, *Experimentellt kulturarvet – Ölands källor och vatten*, organised by Linnéuniversitetet, 12<sup>th</sup> - 13<sup>th</sup> May, 2016.

2016 | Presentation: *In the Slipstream of Cajsa Lund's Legacy: Reflections about Music Archaeology*. The Archaeology of Sound, Acoustics and Music – Symposium in honour of Cajsa S. Lund, Linnaeus University (Växjö campus), Sweden, February 2016.

2015 | Presentation: *A door at Sandby borg*. Experimentellt kulturarv i världsarvet – Seminars and Workshops in Experimental Heritage, Öland's Folkhögskola, Skogsby, Sweden, 3<sup>rd</sup> - 4<sup>th</sup> December 2013.

2015 | Presentation: *Ivory Notebooks: Doing Experimental Heritage in Music?* Experimentellt kulturarv – kulturarvsforskning och konstnärlig utövning i samverkan – Seminars and Workshops in Experimental Heritage, Öland's Folkhögskola, Skogsby, Sweden, 23<sup>rd</sup> - 24<sup>th</sup> April 2015.

2014 | Poster: *The Living Musikarkeologi: Anachronisms and The Body in Experiment*. 9<sup>th</sup> Sound – Object – Culture – History – Symposium of the International Study Group on Music Archaeology (ISGMA), Ethnologisches Museum, Berlin, 9<sup>th</sup> - 12<sup>th</sup> September 2014.

2013 | Presentation: *Bringing the past into the present through music; music experiences as archaeological experiments*. II Flöten Workshop – 2<sup>nd</sup> meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany 28<sup>th</sup> - 29<sup>th</sup> April 2013.

2011 | Presentation: *Replicas*. I – Flöten Workshop – 1<sup>st</sup> meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany, 6<sup>th</sup> July 2011.

### **Membership, affiliations and other professional work**

2015 - current | Experimental Heritage–Öland Group, Öland, Sweden. Affiliation began in spring 2015 with seminars and workshops. In 2016, a working group headed by Bodil Petersson was awarded a grant from the Kamprad family charity (Familjen Kamprads stiftelse) for a two year project called *Experimentellt kulturarv och entreprenörskap: utveckling av kulturarv och konstnärlig utövning*. My project within the Kamprad project was to work with sound and music in relation to Sandby borg Iron Age ringfort (Sweden), which resulted in collaborations with local community groups in Sweden (plus one in the UK), and an international group of postgraduate archaeology students. <https://www.soundmound.org/>

2012 - current | Gesellschaft für Urgeschichte (GFU/ Society of Pre-history), Blaubeuren, Germany.

2011 - current | Palaeolithic Music Group, Blaubeuren, Germany.

2011 - current | Träklång Recorder Ensemble, Urshult, Sweden.

2011 & 2012 | Member of the Board of *Tingsryd's Art society (Tingsryds Konstförening styrelsen)*.

2004 - current | Director (styrelsesuppleant) of the Board, Stuck in the Wood AB, in Sweden. My current role as director of Stuck in the Wood AB, is to develop my artistic practice in music, which includes music performance, composition, and production. From 2010 onwards this has also incorporated music-archaeology and archaeology research through Linnaeus and Tübingen universities resulting in various publications and a forthcoming book about Stone Age flutes. From 2015 it has also included ongoing collaboration with Experimental Heritage–Öland Group.

My secondary role on the board from 2004 is with the Bee Tree Encaustic Art Centre (where I still offer ongoing support). I have organised several art exhibitions at local venues in Kronoberg (including exhibiting my own encaustic art paintings), have delivered courses and provided demonstrations in encaustic art techniques both at the Bee Tree encaustic art studio (till 2016), and for events and arrangements throughout Sweden, e.g., in connection with adult education (such as *Inspiration 10* at Uppsala Konsert & Kongress, Sweden, November 2010), and ongoing 'kul med konst' conference-group workshops at Stufvenas Gastgifveri, outside Kalmar. The premises for the business were, till 2017, in Väckelsång at the old Philadelphia House. During this period the building was marketed as a conference centre with English tea room. The work has been diverse, e.g., I arranged and hosted a community music society (Shepley Band) from Yorkshire (UK) visit to Småland (Sweden) organising three music events under "Väckelsång dagarna" in August 2008, creating a link between the villages of Shepley and Väckelsång.

<https://stuckinthewood.com/>

\*\*\*\*\*