

# Artistic Research (AR)

## update on new developments

with

- *Evelyn Buyken* (RAPP Lab)
- *Johan Haarberg* (SAR/Frascati Manual Task Force)
- *Matthias Herrmann* (EPARM)
- *Jørn Mortensen* (ELIA)
- *Stefan Östersjö* (REACT)
- *Eva-Hess Thaysen* (EPARM, RDAM)

Chaired by *Stefan Gies* (AEC)



The Measurement of Scientific, Technological  
and Innovation Activities



## Frascati Manual 2015

GUIDELINES FOR COLLECTING AND REPORTING  
DATA ON RESEARCH AND EXPERIMENTAL  
DEVELOPMENT



*'The Proposed Standard Practice for Surveys  
of Research and Experimental Development'*

*For an activity to be an R&D activity, the activity must be:*

- ▶ *novel*
- ▶ *creative*
- ▶ *uncertain*
- ▶ *systematic*
- ▶ *transferable and/or reproducible.*

*The term R&D covers three types of activity: basic research, applied research and experimental development. (art. 1.35)*

- ▶ *„Research for the arts‘*
- ▶ *„Research on the arts‘*
- ▶ *„Artistic expression‘*

*„Artistic **expression** versus Research‘:*

*Artistic **performance** is normally excluded from Research & Development (R&D). Artistic performances fail the novelty test of R&D as they are looking for a new expression, rather than for new knowledge. Also, the reproducibility criterion (how to **transfer** the additional knowledge potentially produced) is not met.*



## Frascati Manual Proposed Changes

This international consortium proposes

- In addition to a number of concrete reformulations in the text.
- To change the name of the category six of the manual from *Humanities and the Arts* to *Humanities*.

## Frascati Manual Proposed Changes

- To change the subcategory 6.4 from *Arts (arts, history of arts, performing arts, music)* to *Studies on the arts* and
- To create a category seven *Arts*, with a number of subcategories covering the multiple disciplines within this knowledge domain.



*“I realize that this is undoubtedly a disappointing outcome, but we do feel that the coverage of **artistic research** included in the 2015 Frascati Manual is currently adequate, and indeed exceeds the amount of detailed coverage included on many other important issues referenced/acknowledged in the Manual.”*

The current version of the manual has made an unfortunate parity between

- artistic expressions,
- artistic performances,
- knowledge in the arts and
- artistic research.

As a consequence, the *Knowledge Domain of the Arts* is still not recognised.



# Artistic Research - new developments



# RAPP Lab

## RAPP Lab

1. How can artistic research offer a pathway to develop (new) learning and teaching models for artistic study programmes?
2. How can study programmes acknowledge the importance of preparing and unfolding the student's ability to critically react on and create own cultural roles, structures and employment conditions in a fast-changing global world?
3. How to develop concrete examples and hand-on-tools for HME to implement learning and teaching modules, which are influenced by 1 and 2?

# 1. What is RAPP Lab?



Reflection-Based  
Artistic Professional Practice

# 1. What is RAPP Lab?

(Erasmus+ Strategic Partnership 2020-2023)

Association Européenne des Conservatoires – AEC **Bruxelles, Belgium**

Conservatorio di Musica Santa Cecilia **Rome, Italy**

Eesti Muusika-ja Teatriakadeemia **Tallinn, Estonia**

Hochschule für Musik und Tanz **Cologne, Germany (as Coordinator)**

mdw – Universität für Musik und Darstellende Kunst **Vienna, Austria**

Norges musikhøgskole, NMH **Oslo, Norway**

Orpheus Instituut **Ghent, Belgium**



## Reflection-Based Artistic Professional Practice

## 2. What is RAPP Lab about?



artistic study programmes



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artistic study programmes

It is a research project which explores how methods of artistic research can inform and enhance learning and teaching settings in artistic study programmes.

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It is a research project which explores how methods of artistic research can inform and enhance learning and teaching settings in artistic study programmes.

- promote 'research' in a wide sense
- learning as research (forschendes Lernen)
- focussing on processes (knowing-in-the-making)

## 2. What is RAPP Lab about?

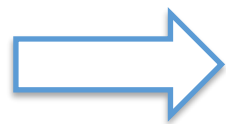


## 2. What is RAPP Lab about?

How can methods and findings of AR develop a learning and teaching culture, through which the student's ability to critically reflect on and in their artistic doing can be fostered?

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need to give **concrete examples** and **research-based hand-on-tools** to implement learning and teaching settings in which this self-reflective, experimental learning atmosphere can emerge.

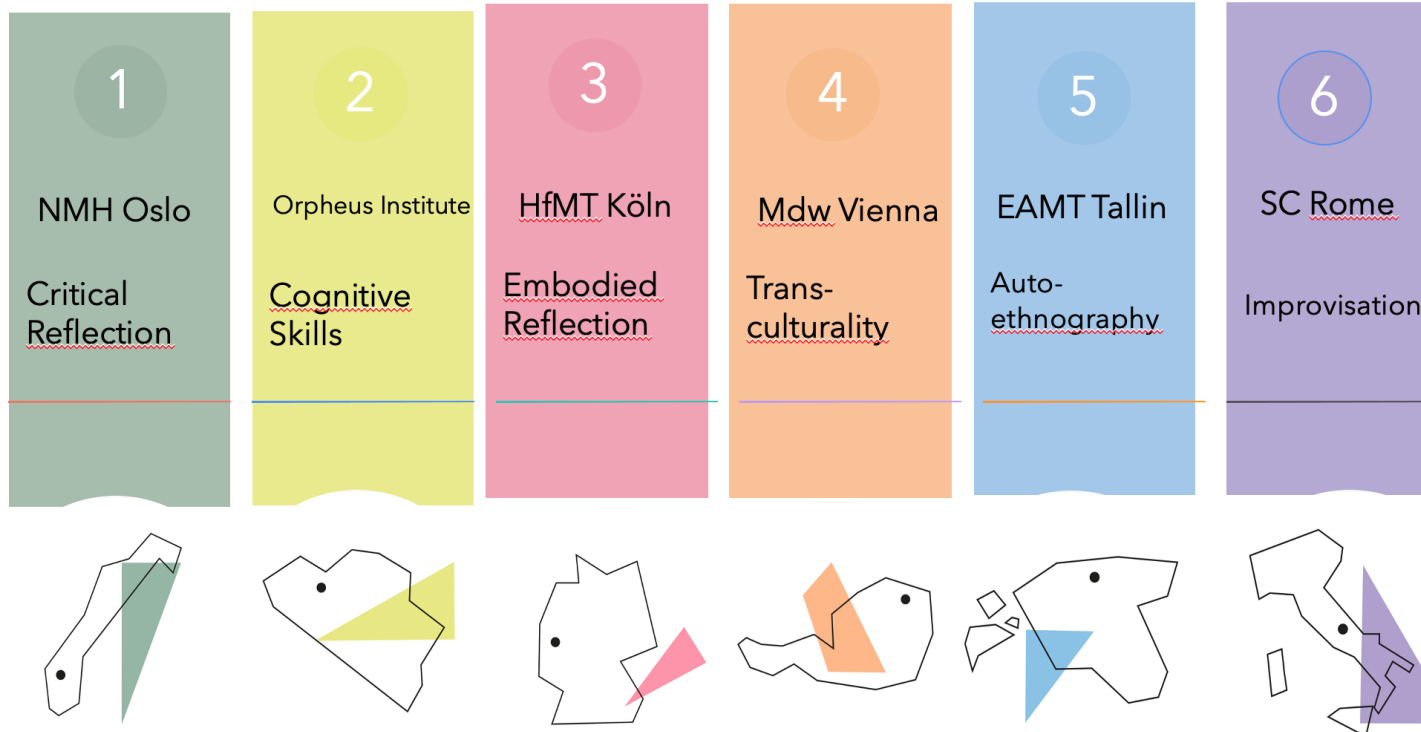
### 3. What did we do?

## 6 experimental fields

try out - identify methods - transform into material

side effect: institutional and epistemological knowledge

### 3. What did we do?



### 3. What did we do?

How can we enhance musical practice through identifying, developing and enacting a structured model of critical reflection?

1

How can we empower and encourage our reflective potential through developing cognitive skills and conceptual models outside our own main expertise?

2

How can we explore reflexivity in artistic doing from perspectives of embodied and silent knowledge, from states of moving, hearing, sensing and mobilizing the known as well as the unknown?

3

How can we enhance our ability to reflect our artistic practice and art-based scientific methods, through experiencing them in different social, cultural and artistic contexts?

4

How can we broaden our knowledge of self and musical identity through developing skills in autoethnography in writing, self interviews and self observations?

5

How can we allow individuals to reflect on their own artistic practice through 'conscious improvisation' and learning to take risks, do choices, and stay in intimate situations without following a so-called 'ex cathedra' teaching figure?

6

side effect: institutional and epistemological knowledge



## Lab 1: NMH Oslo

Outcome: a structure of critical reflection with several phases divided by different research questions and attitudes



**RAPP** Lab 1

→ Critical Reflection as Exploration | Critical Reflection as Processing | Critical Reflection as Enactment

→ Reports from breakout groups

After the opening plenum of the NMH RAPP Lab I have started my usual daily practice routine with its habitual awareness of the requirements of reflection. During this period of practice I have had the usual mix of one of my two main devices to leave to talk. However from its quiet music of the bow and strings to be as an individual. As I started reflecting on the assembly, completed action I noticed a change in perspective and began realizing that I am playing more reflexively on the unexpected, seeing it more as an opportunity than a nuisance. With this in mind I have been able to offer that this unexpected action has provided, and used it to find a new sound, a new textual possibility in the resources. Through various of improvisation I have further reflected on this texture, meaning sound in return.

Ann-Rose Witt

A Five-month Reflective Process						
February - March 2021		Week of March 23-26		April - June 2021		
Critical Reflection as Exploration		Critical Reflection as Processing		Critical Reflection as Enactment		
Observation	Reflection	Deliberation	Classification	Modification	Communication	
Assessing and viewing the four RC positions from EU PhD Fellows:	Looking closely at the types of resource they identify, e.g. <ul style="list-style-type: none"> <li>• Toolkits</li> <li>• Collaborative models</li> <li>• Encyclopaedia</li> <li>• Poetic lexicons</li> <li>• Nur G</li> <li>• Morten Q</li> </ul>	Asking oneself how any or all of these tools might be useful in one's own projects	Having and leading debates about critical reflection, the resources and the extended and iterative nature of artistic research in music and reflective work	Reviewing any short presentations on the results of the work carried out during the week, receiving preliminary reactions; agreeing follow-up	Revisiting the work of the week at greater leisure and refining and modifying the material presented as appropriate	Considering how the insights from the confined exercise might re-shape one's approach to larger projects and/or one's entire conception of critical reflection in artistic research
Creating materials for one's own RC exposition, to be hosted initially by NMH on its RC RAPP Lab expositions, considering future development work						

Monday 22 <sup>nd</sup>	Tuesday 23 <sup>rd</sup>	Wednesday 24 <sup>th</sup>	Thursday 25 <sup>th</sup>	Friday 26 <sup>th</sup>
14:00 - 17:00 14:00-14:45 Welcome by NMH Rector and Vice-Rector for Research and NMH Lab Team 14:45-15:15 Presentation 1: explaining the theory behind the NMH RAPP Lab 15:30-17:00 Participant questions Wrap-up with sites for the week	09:30-12:30 09:30-09:50 Presentation 2: "Performing Precarity" (film) (EU & IT) 10:00-10:20 Plenary discussion 10:45-11:15 10:50-12:30 Breakout groups: Ellen, Jan, Darla	14:00 - 17:00 14:00-15:30 Responses and ideas from participants, issues, confusions, questions, affirmations, reinforcements 10:00-10:30 Plenary discussion 10:30-12:30 Breakout groups: Ellen, Jan, Darla, Morten	14:00 - 17:00 14:00-15:50 Presentation 3: Workshop 1: Ellen 09:30-11:20 Workshop 2: Ivar 14:00-14:50 Workshop 3: (2 <sup>nd</sup> half) Jan 15:00-17:00 Workshop 4: Morten	09:30 - 12:30 Resume of week, some initial synthesizing questions and remarks, feedback: run-through of follow-up processes 14:00-14:50 Workshop 3a (1 <sup>st</sup> half) Jan Concluding remarks from NMH Vice Rector

## Lab 2: Orpheus Institute

Outcome: a method to increase cognitive skills by focused learning in order to enhance reflectiveness



Reflection-Based  
Artistic Professional Practice

LABS   EVENTS   TEAM   RESEARCH   LAB3 INTERACTIVE

### Courses

#### Critical Reasoning

Marianne Talbot (Oxford University)

The empirical evidence is mounting for the view that we are nowhere near as rational as we think we are. Could it be that we are not actually rational at all? During the sessions we will reflect on what it is to be rational, consider what being rational enables us to do, particularly in our pursuit of musical excellence, and finally we'll look at how, if we are rational, we might get better at reasoning. More details.

#### Sixteenth Century Counterpoint

Markus Roth (Folkwang University of the Arts, Essen)

The training of contrapuntal thinking in contexts of Sixteenth-Century Music is a perfect school of combinatory skills and therefore for composition and 'creative thinking'. The engagement with both musical Practice and Theory can also offer fascinating impulses for our own today's musical experience and thinking. More details.

#### Programming in the Arts: Practice and reflection

Magno Caliman (Orpheus Institute, Ghent)

While programming experimental instruments capable of sound generation and manipulation, the fundamentals concepts of computer science – such as functions, variables and control structures – will be presented, discussed, and experimented with. More details.

## 4. Lab 3: Embodied Reflection

### Lab 3: HfMT Cologne May 2-6, 2022

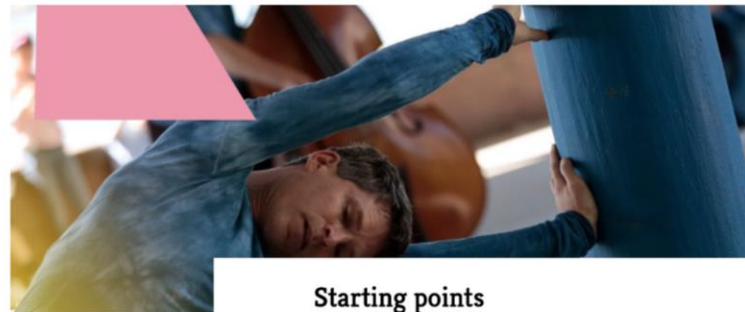
Outcome: a model for an interdisciplinarity approach to reflexivity in artistic doing

With teachers and artists from music and dance department of the HfMT Cologne and

guest teachers

Nina Sun Eidsheim (USA)

Lars Frers (Sociology of Space, Norway)



#### Starting points

- Reflection as a holistic phenomenon of movement, sound and words
- Reflection as sensing sound, space and movement
- Reflection as multisensory inquiry



Reflection-Based  
Artistic Professional Practice

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## 4. Lab 3: Embodied Reflection

Methodological framework:

- to discover reflection as embedded in corporeal processes and as something the “mindful body” does and not as something which arises solely from intellectual brain work,
- to become more aware of the diversity of bodily choices and perceptions,
- to think of the body as a source of impulses and a venue for reflection,
- and from this, to create ideas and pedagogical set-ups that allow this potential to be applied in teaching and learning spaces at Higher Education Institutions in the Arts.

## 4. Lab 3: Embodied Reflection

Three Workshop Parts:

1. Space as creator and medium of embodied reflection: *How do I perceive myself as intertwined with spatial relations and how does this effect my artistic practice?*
2. Embodied Reflection as Multisensory Inquiry: *How can I develop an awareness of the different senses, besides the central parameters we automatically rely on?*
3. Explorative Interconnections between moving, hearing, sounding: *How does the deep intertwining of movement and sound change me in coming into flow? How does the entanglement of sound as movement, movement as sound enables me to find new ideas, to take risks, to show myself vulnerable?*

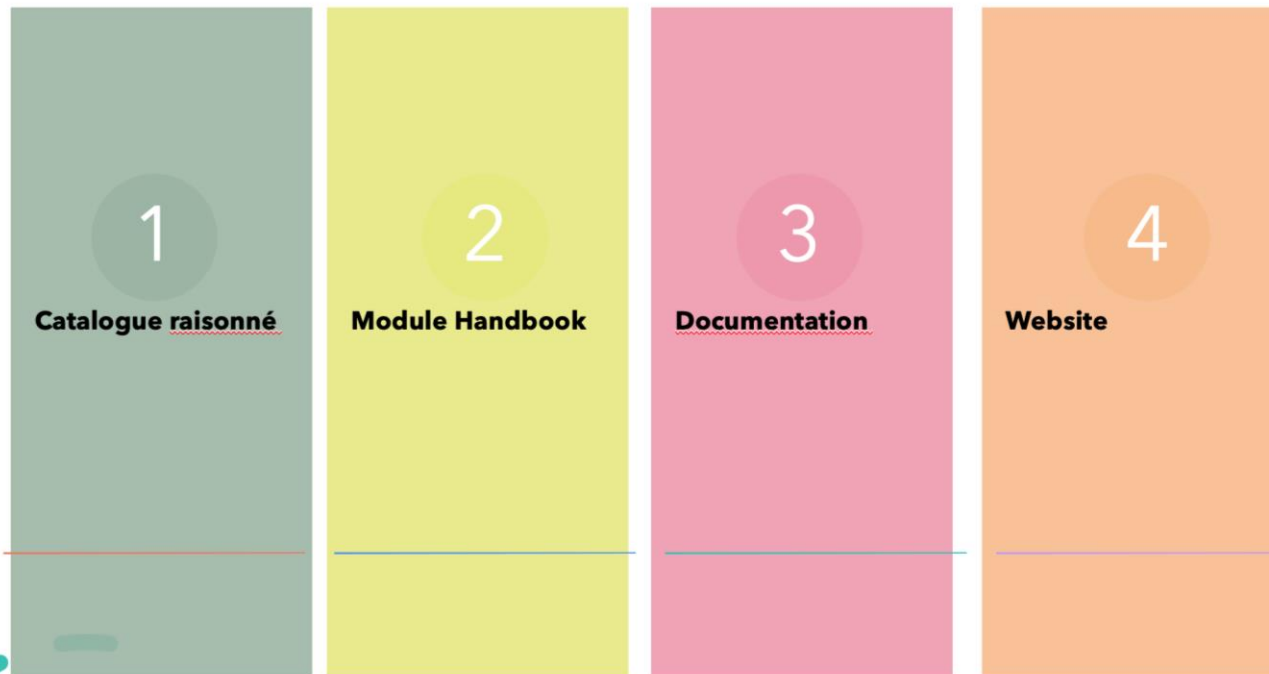


## 4. Lab 3: Embodied Reflection

### Outcome

- detailed workshop descriptions
- experiences written by participants after workshop
- full video-documentation
- teaching material, f.e. Interview-format “1000 ways home”, Walk&Talk session for a classroom situation

## 5. What are the results?





## Lab handbook

The Lab handbook is a teachers' guide informed by the experience of each Lab, a practical output of the Labs. Each Lab leads into one chapter of the handbook.

The Lab handbook provides an immediate hand-on-tool for teachers and senior managers at Music HEI.

The handbook is aimed at informing and inspiring persons involved in the designing of curricula of BA/MA and PhD programmes at the partner institutions and beyond and is directly linked to the HEI's administration.





## 5. What is next?



### Save the date: Online Event

The RAPP Lab-Project presents the Online-Event:

*Make the (Un)Familiar (Un)Familiar.* A Kaleidoscope of Reflection in Artistic Practices

**17th November 2022, 17:30-19:30 ONLINE (via ZOOM)**

In artistic research the word “reflection” is booming, and its meanings range widely: from spoken and discursive analysis before or after an artistic performance to improvisation as sonic reflection in the artistic activity itself. The RAPP Lab project playfully investigates the qualities, and often slippery properties of “reflection” as being vague, concrete, unvoiced or embodied and creates six experimental settings (Labs) in which students can expand and specify their reflective skills. We invite the artistic research community to switch the perspective from “What is reflection?” to “In which learning and teaching parameters and conditions can reflection and critical thinking in artistic research emerge?”

This digital event will focus on the three Labs which have taken place during the year 2022: Lab 3 (May 2022) at the HfMT Cologne on Embodied Reflection, Lab 4 (June 2022) contributed by mdw Vienna on Transculturality, and Lab 5 (September 2022) by the Estonian Academy of Music and Theatre in Tallinn on Autoethnography. It will present a kaleidoscope of methodological perspectives of artistic research between these three learning environments.

Want to join? Click [here](#).



# Artistic Research - new developments



**REACT**

The word "REACT" is rendered in a bold, white, sans-serif font. The letter "E" is replaced by five parallel, slanted yellow dashes. The entire graphic is centered on a solid black background.

Project  
Presentation

# REACT: Rethinking music performance in European Higher Education Music Institutions

11<sup>th</sup> November 2022, AEC Congress



Erasmus+  
Enriching lives, opening minds.



# Synopsis

REACT\_ Rethinking Music Performance in European Higher Education Institutions is a strategic partnership funded by ERASMUS+ that mobilises a knowledge-creating international cooperative network to develop new pedagogical models for

HEIs. The main objective is to offer alternatives that will link artistic research, artistic training, personal development, and career management, hereby promoting student autonomy and life-long learning.



# Consortium

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## UNIVERSIDADE DE AVEIRO (PORTUGAL)

### LEADING ORGANIZATION

Jorge Salgado Correia, Gilvano Dalagna, Clarissa Gomes Foletto, Paulo Maria Rodrigues and Helder Caixinha



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## EDEX – EDUCATIONAL EXCELLENCE CORPORATION LIMITED (CYPRUS)

Ioulia Pappageorgi, Natassa Economidou-Stavrou and Nicolas Constantinou



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## LULEA TEKNISKA UNIVERSITET (SWEDEN)

Stefan Östersjö, Åsa Unander-Scharin, Carl Holmgren, Helen Julia Minors and Åsa Unander-Scharin and Federico Visi



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## TAIDEYLIOPISTO (FINLAND)

Mieko Kanno, Heidi Westerlund and Guadalupe Lopez-Iniguez



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## UNIVERSITETET I AGDER (NORWAY)

Randi Eidsaa, Tanja Orning, Jørn Eivind Schau and Rolf Lislevand





# Expected results in three strands

## Intellectual outputs

Stakeholder's requirements report

Virtual academy of music performance

Toolkit

Edited book

## Teaching and learning activities

REACT training school 1 (Norway)

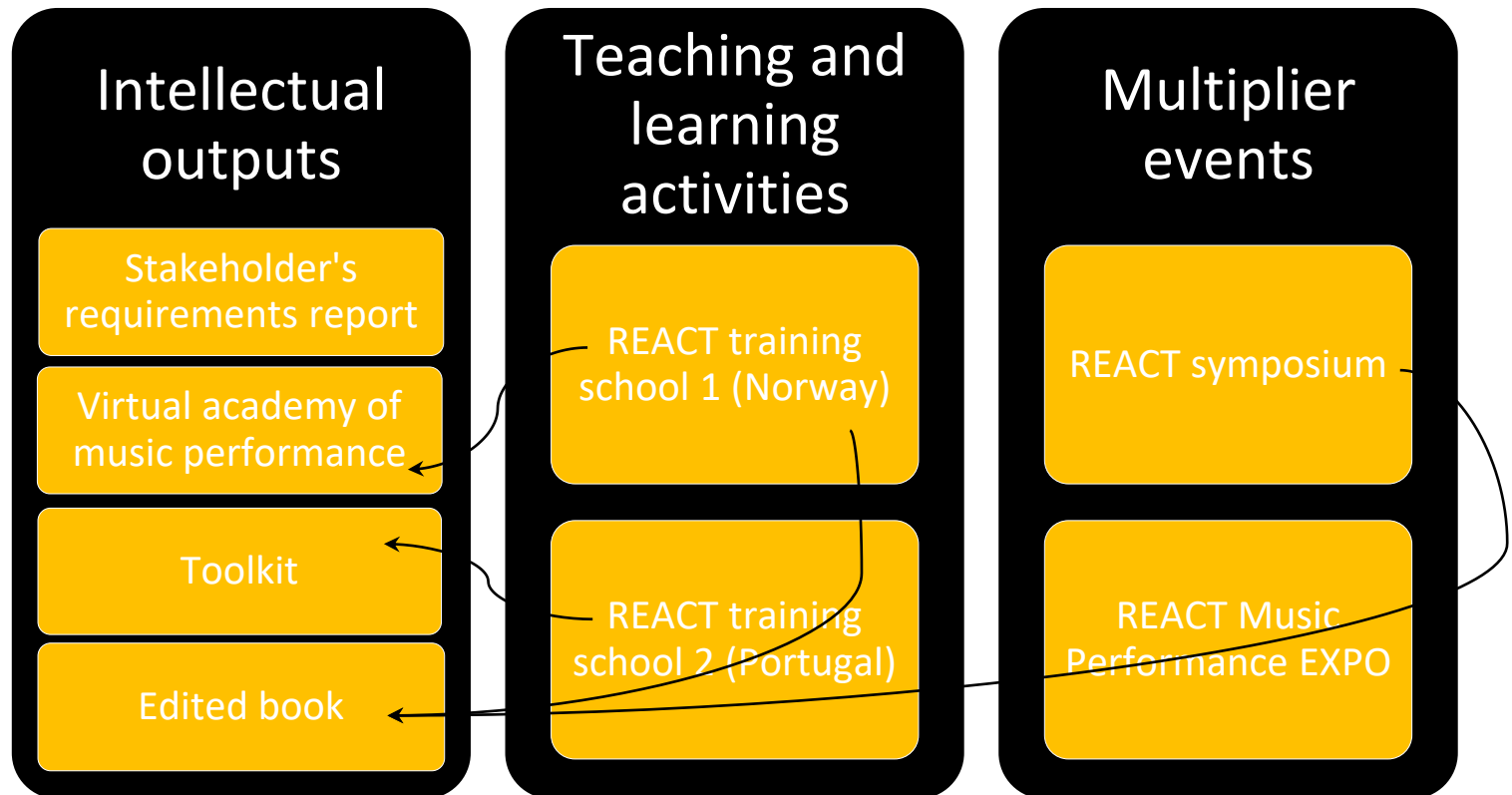
REACT training school 2 (Portugal)

## Multiplier events

REACT symposium

REACT Music Performance EXPO

# Expected results in three strands



# Stakeholder's Requirements Report

Qualitative Interviews and Literature Review



Perspectives concerning the requirements for an artistic career in music performance

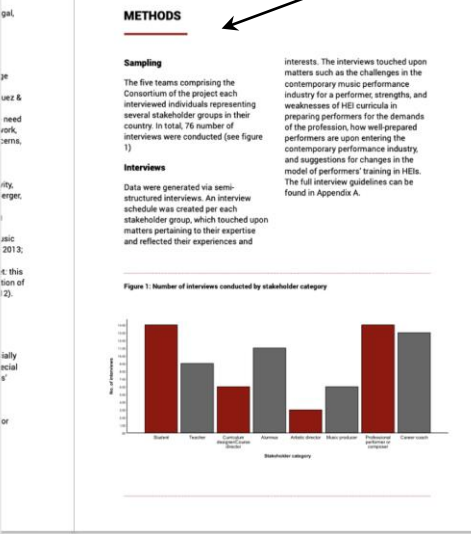
**INTRODUCTION**

The teaching of western art music performance still relies on 19th-century values and standards, which promote the replication of the score by concentrating on realising the composer's intentions, while often ignoring the performer's innovativeness and potential for interprofessional collaboration (Dabagov, Carvalho & Welch, 2021; Ford & Sloboda, 2013; Westerlund & Gaunt, 2021). They also ignore the audience and importance of the performance context (Sloboda has refs on this) but continue to inform most music performance guides, critical editions of scores and, crucially, the allied practices in higher music education (HME). Therefore, they neither prepare today's musicians for fast changing societies, nor support students' development of agency to cross boundaries of traditions and create their own careers (López-Irigoyen & Bennett, 2020). Such crossings of artistic boundaries take place on an individual level in HEIs (Stępnik & Sirotni, 2020), but rarely on the collective level of these institutions (see Carey & Casella, 2021). Currently there is substantial research evidence that the career imagined by students is vastly different to the career realised as emerging professionals in music industries (López-Irigoyen & Bennett, 2020; 2021; Bennett & Bridgstock, 2016). Since careers in music are unpredictable (Weller, 2012), very few music students are employed in a full-time performance role (Beeching, 2004; Bennett, 2008; Perkins, 2012).

In this stakeholders' requirement report we present a transnational (i.e., pan-European) perspective concerning the requirements for an artistic career in music

<sup>1</sup> A career in music has been conceptualised here as "something that people use to organize their behaviour over the long term and that offers a form of meaning-making in individual lives" (Perkins, 2012, p. 10). The author defines career as a way of life that allows people to account for effort, plans, goals and consequences and to have internal cognitions and emotions. Perkin (2012) presents two dimensions in a musical career: objective and subjective. Objective dimension includes: (a) the time spent in different activities, and (b) the proportion of income generated from these activities (recognising that these may well be different). Subjective dimension includes: (c) how a person identifies themselves, how they see themselves, and (d) their hopes for the future. According to the author, musicians can only align the subjective and objective factors of their career as those who are potentially successful (Perkins, 2012).

<sup>2</sup> A Music industries have been recognized as a set of companies and individuals that generate revenues by creating and selling music (Dunne & Indurkhya, 2016). Indurkhya et al., (2007) have difficulty to conceptualise it as a single industry, some authors have assessed the expression "the music-industries" as the plural (Wentworth & Chikara, 2007). The author is based on a relation related to having the term "the music industry" has been used as synonym for the recording industry, which has been facing a considerable decline in recent years; specifically in the emergence of the music industry after emerging countries, especially in the lack of participation of small companies and lesser known artists in the debate about a single music industry, specifically, there are conflicts concerning this sector due to the inequality of the countries, plurality (i.e., the variety of countries concerning music industries suggests that, in substantial terms, the sector is not being approached as a homogeneous entity and perhaps (i.e., the existing notion of a one single industry constrains the development of policies due to the lack of understanding and recognition of this plural sector).



**ETHICS**

Professional and personal contacts (i.e., conducted mostly online and each interview no cases, prior to the interview, nine questionnaire requesting age, qualifications, professional role/volunteers, participants were informed about its such as their right to withdraw at any right to refuse to answer specific issues were respected. Pseudonyms were used the anonymity of each participant.

ved the national protocol in obtaining the national policy in Norway and in the basis of protocols approved by other national approval was required.

**Cyprus**

Approval for conducting the research was obtained by the Cyprus National Bioethics Committee (Approval No. EEB/01/2021/01/09). Participants provided consent for participating in the study through an online demographic form that was completed prior to conducting the interview. Participants responded to the statement "I have read and have been informed about the research. The researcher has offered to answer any questions I may have concerning the study. I hereby consent to participate in the study."

**Finland**

The sub-study in Finland was reviewed by the Research Ethics Committee at the University of the Arts Helsinki. The participants provided their written informed consent to participate in this study that followed the guidelines of the Finnish

**Advisory Board on Research Integrity (TINE)**. The sub-study attended to the voluntary nature of participation of all participants, including their right to discontinue participation. The participants were not compensated for their time. The ethical documents can be requested from the University team.

**Sweden**

According to Swedish legislation (SFS 2003:460), the study was not found to demand ethical approval. Participants were invited to take part in this research voluntarily. The participants provided written informed consent to participate in the study. Moreover, they were promised confidentiality and that the created data was to be stored on servers at LTU and handled in collaboration with the work for Archive and Registry at LTU.

**Data analysis**

Each interview was transcribed verbatim in a Word document. Each country team conducted thematic analysis of the transcripts obtained from the interviews they conducted, through a process of reading, re-reading, and coding the information provided by the interviewees and organizing them into themes and thematic categories. The analysis followed an iterative process of categorisation into themes according to a seven-stage process (Cooper & McIntyre, 1993):

1. Reading a representative selection of interview transcripts.
2. Identifying points of similarity and difference among these transcripts in relation to the research questions.
3. Generating conceptual bases from step 2, describing emergent preliminary, hypothetical interpretations for the research questions.
4. Theoretical reading analysis (Jackson & Mazzei, 2012) of interview transcripts.

# REACT

PROGRAM - PRECENCIAL ACTIVITIES

## TRAINING SCHOOL 1

2ND VIDE CO2

VENUE: UNIVERSITY OF GABROVICA  
Faculty of Fine Arts, Department of Cultural and Music Education

**FOCUS**  
Oliver Dalgas  
(University of Aveiro)  
Jorge Salgado Correia  
(University of Aveiro)  
Rafaela  
(University of Agder)  
Stefan Osterhoff  
(Luleå University of Technology)  
Tanja Ortig  
(University of Agder)

MONDAY - 29 NOV	
10:00 - 11:00	<b>MEET AND GREET</b> - Welcome by Research Group Anna H. Holmen and piano solo by Adrian-Lionel Nae. Introduction to REACT by Jorge Correia and Oliver Dalgas
11:15 - 12:15	<b>1st Part: Artistic research: Bridging practices and theory</b> - Lecture/workshop/lab (public)
12:15 - 13:00	<b>LUNCH</b> and welcome by Faculty Dean Maria Wergeland
13:00 - 15:00	<b>2nd Part: Artistic research: Challenging stereotypes</b> - Lecture/workshop/lab (public)
15:00 - 16:00	Students work on their own
TUESDAY - 30 NOV	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	<b>3rd Part: Artistic research: Creativity</b> - Lecture/workshop/lab (public)
12:15 - 13:00	Lunch and music: UJA Flute Quintet 2021 (15 min)
13:00 - 15:00	<b>4th Part: Artistic Research: Improvising</b> - Music Performance Lecture/workshop/lab
15:00 - 16:00	Students work on their own
WEDNESDAY - 1 DEC	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	<b>1st Part: Artistic research and the Laboratory</b> - Lecture/workshop/lab
12:15 - 13:00	Lunch and music by Adrian McCollister
13:00 - 15:00	<b>2nd Part: Artistic research and the Laboratory</b> - Lecture/workshop/lab
15:00 - 16:00	Students work on their own
THURSDAY - 2 DEC	
10:00 - 11:00	Check in. Reflections from yesterday?
11:15 - 12:15	<b>3rd Part: Artistic research - Documentation</b> - Laboratory Lecture/workshop/lab
12:15 - 13:00	Lunch and music by Tanja & students
13:00 - 15:00	<b>4th Part: Artistic research and writing</b> - Lecture/workshop/lab
15:00 - 16:00	Students work on their own
FRIDAY - 3 DEC NOV	
10:00 - 10:15	Check in. Reflections from yesterday?
10:15 - 12:15	<b>1st Part: Musician as citizen, music in society</b> (audience, relevance, outreach) - Lecture/workshop/lab
12:15 - 13:00	Lunch. Mini-presentation: Artistic research and Armenian music examples. By Marjan Kharatyan
13:00 - 14:30	Evaluation review: Roundtable discussions with students and interviews
14:30 - 14:45	Closing session

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PROJECTS PERIODS



COOPERATION



INTELS



REACT



# REACT

## TRAINING SCHOOL 2

9-3 MAY 2022

UNIVERSITY OF GABROVICA

**FOCUS**  
Carl Holmgren (Luleå University of Technology)  
Oliver Dalgas (University of Aveiro)  
Gustaf Løve Ruge (Linnéa Högskola/Sibelius Academy)  
Ioulia Papadopoulou (University of Nicosia)  
Jorge Salgado Correia (University of Aveiro)  
Marjan Kharatyan (University of Agder)  
Nicola Constantinou (University of Nicosia)  
Natasia Economidou Stavrou (University of Nicosia)  
Paulo Maria Rodrigues (University of Aveiro)  
Rafaela Eidsaa (University of Agder)  
Stefan Osterhoff (Luleå University of Technology)

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PROJECTS PERIODS



COOPERATION



## REACT training school

- Introduction to artistic research, bridging theory and practice
- Dialogical teaching methods
- Provides feedback on the development of intellectual



**REACT**  
TRAINING  
SCHOOL 2  
9-3 MAY 2022  
VUJ UNIVERSITY GABROVO, BULGARIA

**FACULTIES**

- Carl Holmgren (Luleå University of Technology)
- Elvira Daligra (University of Aveiro)
- Guadalupe López-Ríguez (Universitat de València)
- Ioulia Pappageorgi (University of Nicosia)
- Jorge Salgado Cornejo (University of Aveiro)
- Mariam Kharstyan (University of Agder)
- Nicola Constantinou (University of Nicosia)
- Natassa Economidou Stavrou (University of Nicosia)
- Paulo Maria Rodrigues (University of Aveiro)
- Randi Eldasa (University of Agder)
- Stefan Osterjö (Luleå University of Technology)

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react@vjupt

**PROJECTS PER ADDRESS**

ERASMUS+ European Commission

UNIVERSITY OF AVEIRO UNIVERSITY OF NICOSIA UJA



# Third strand: Circulation

REACT Music Performance EXPO  
Helsinki, 7-9 June 2022

## REACT Symposium

- An opportunity to share the share the discussion beyond the scope of the Consortium
- Create a network of researchers interested in innovative teaching practices in higher music education music institutions



# REACT

SYMPOSIUM

23 SEP 2022

Rtá Stráid Músaíochtaí agus Léinn

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THE CIVIL ENGINEERING  
APPROACHES OF ARCHITECTURE  
AND ENGINEERING  
PERFORMANCE

THE CIVIL ENGINEERING

# Presentation Formats

## Instrumental teaching in an ensemble setting

Hagström, A. Hällis, B. & Svensson, R.

Instrumental teaching in Higher Music Education has typically been conceptualized as individual tuition. This performative workshop outlines the goals we, building on long-term experiences of instrumental teaching in HME, explored in a project seeking to develop novel approaches to instrumental teaching through group settings.



- Paper presentations
- Performative presentations: workshops; lecture recitals; video essays
- Panels





# Outcomes of the symposium

The symposium was dedicated to the development of reflective and critical approaches to the teaching and learning of music performance in Higher Music Education (HME).

It hosted presentations that advocate change with regard to diversity, equity and inclusivity, exploring new formats and concepts, such as the potential of artistic research to innovate in HME and dialogic teaching models.

Selected authors have been invited to develop their presentations into chapters in a peer-reviewed book publication, edited by Jorge Salgado Correia, Gilvano Dalagna, Helen Julia Minors and Stefan Östersjö.



# Challenges and possibilities

- We see artistic research as a game changer in HME, with a potential for enhancing student autonomy and life long learning
- Artistic research methods and practices are not implemented to the same degree in the curricula of our respective institutions. This became clear in the creation of the Stakeholder's report but has been further emphasized in the two training schools. This entails both a possibility of learning from each other, but also a constraint in how we can jointly develop methods for the teaching and learning of music performance.
- Bearing this in mind, our aim is to make the “Virtual Academy” mooc a venue for sharing best practice through the particular and specialised bits of knowledge that our respective institutions can contribute.

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PROJECT 2020-2023

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# Artistic Research - new developments



# Break out topic 1

## *Recognition & funding*

- How can we secure integration of the five Frascati criteria (*Research must be 1. novel, 2. creative, 3. uncertain, 4. systematic, 5. transferable and/or reproducible*) in our
  - teaching of AR?
  - execution/implementation of AR projects?
- How to distinguish AR from music/art related research?
- Strategies to advocate for access to funding

## Break out topic 2

### *Artistic Research as an attitude*

- How to make AR insights and knowledge available through and within artistic performance?
- How can AR based knowledge nurture learning&teaching, and how to promote a reflective mind-set among performance teachers?
- Learning from other disciplines, methods, good practices

## Break out topic 3

### ***AR Curricula & study programmes***

- What might be the usefulness of implementing AR practices in HME curricula?
- How to (systematically) prepare students to join a 3rd-cycle AR study programme?
- AR as mandatory element of a curriculum



# Artistic Research - new developments





# Artistic Research (AR)

## update on new developments

with

- *Evelyn Buyken* (RAPP Lab)
- *Johan Haarberg* (SAR/Frascati Manual Task Force)
- *Matthias Herrmann* (EPARM)
- *Jørn Mortensen* (ELIA)
- *Stefan Östersjö* (REACT)
- *Eva-Hess Thaysen* (EPARM, RDAM)

Chaired by *Stefan Gies* (AEC)