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.

Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

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ARTS

MUSIQUE
ENHANCEMENT
QUALITY

A
S
Society for Artistic Research
R

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

2. What is RAPP Lab about?

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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?

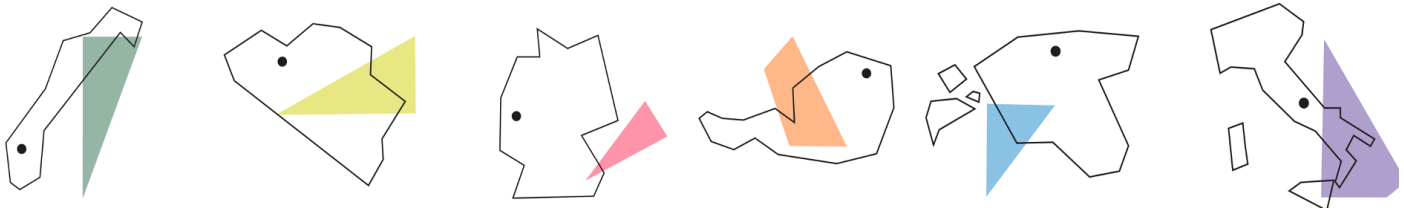
6 experimental fields

try out – identify methods – transform into material

side effect: institutional and epistemological knowledge

3. What did we do?

1	2	3	4	5	6
NMH Oslo	Orpheus Institute	HfMT Köln	Mdw Vienna	EAMT Tallin	SC Rome
Critical Reflection	Cognitive Skills	Embodied Reflection	Trans-culturality	Auto-ethnography	Improvisation



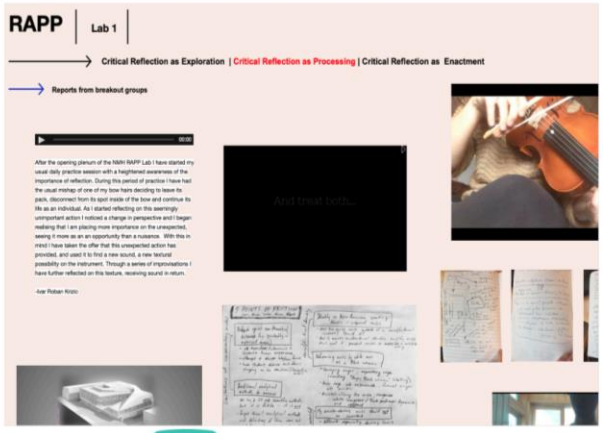
3. What did we do?

1. How can we enhance musical practice through identifiying, developing and enacting a structured model of critical reflection?
2. How can we empower and encourage our reflective potential through developing cognitive skills and conceptual models outside our own main expertise?
3. 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?
4. 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?
5. How can we broaden our knowledge of self and muscial identity through developing skills in autoethnography in writing, self interviews and self observations?
6. 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 cattedra' teaching figure?

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



A Five-month Reflective Process

February - March 2021			Week of March 22-26			April – June 2021		
Critical Reflection as Exploration			*Critical Reflection as Processing*			*Critical Reflection as Enactment*		
Observation	Collection (data)	Interrogation	Deliberation	Clarification	Confirmation	Modification	Re-imagination	Communication
Accessing and viewing the four RC expositions from KU PhD Fellows: • Ellen U • Jen T • Ivar G • Morten Q	Looking closely at the types of resource they identify, e.g. • Toolkits • Collaborative models • Encyclopaedia • Poetic lexicons • Other	Asking oneself how any or all of these tools might be useful in one's own projects	Hearing and holding debates about critical reflection, the resources and the extended and iterative nature of artistic research in music and reflective work	Resolving any issues or confusions; voicing any creative disagreements; working on a project or part of project using one or more of the resources	Making short preliminary 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 exposition; considering future development work

Monday 22nd	Tuesday 23rd		Wednesday 24th		Thursday 25th		Friday 26th
14:00 – 17:00	09:30 – 12:30	14:00 – 17:00	09:30 – 12:30	14:00 – 17:00	09:30 – 12:30	14:00 – 17:00	09:30 – 12:30
14:00-14:45 Welcome by NMH Rector and Vice-Rector for Research and introduction of 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 plan for the week	09:30-09:50 Presentation 2: 'Performing Precarity' (film) [EU & JT] 10:00-10:20 Plenary discussion	14:00-15:30 Responses and ideas from participants: issues, confusions, questions, affirmations, reinforcements	09:30-09:50 Presentation 3: 'From PhDs to Goodbye Intuition' [IG & MQ] 10:00-10:20 Plenary discussion	14:00-15:50 Workshop 1: Ellen	09:30-11:20 Workshop 2: Ivar	14:00-14:50 Workshop 3b (2nd half) Jen	Résumé of week; some initial synthesising questions and remarks; feedback; run-through of follow-up processes Concluding remarks from NMH Vice Rector
	10:30-12:30 Breakout groups: Ellen, Jen, Darla	15:30 – 17:00 Break-out into institutions/individuals; preliminary thoughts as to mini-project that might be worked upon using one or more of the resources	10:30-12:30 Breakout groups: Ellen, Jen, Darla, Morten	16:00 – 17:00 Meeting of NMH Team – personal reflection time for participants	11:30-12:30 Workshop 3a (1st half) Jen	15:00-17:00 Workshop 4: Morten	

Hochschule für Musik und Tanz Köln

Reflection-Based Artistic Professional Practice

Hochschule für Musik und Tanz Köln

Reflection-Based Artistic Professional Practice

Artistic Research - new developments

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 Practise 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

Hochschule für Musik und Tanz Köln

Reflection-Based Artistic Professional Practice 20

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?*

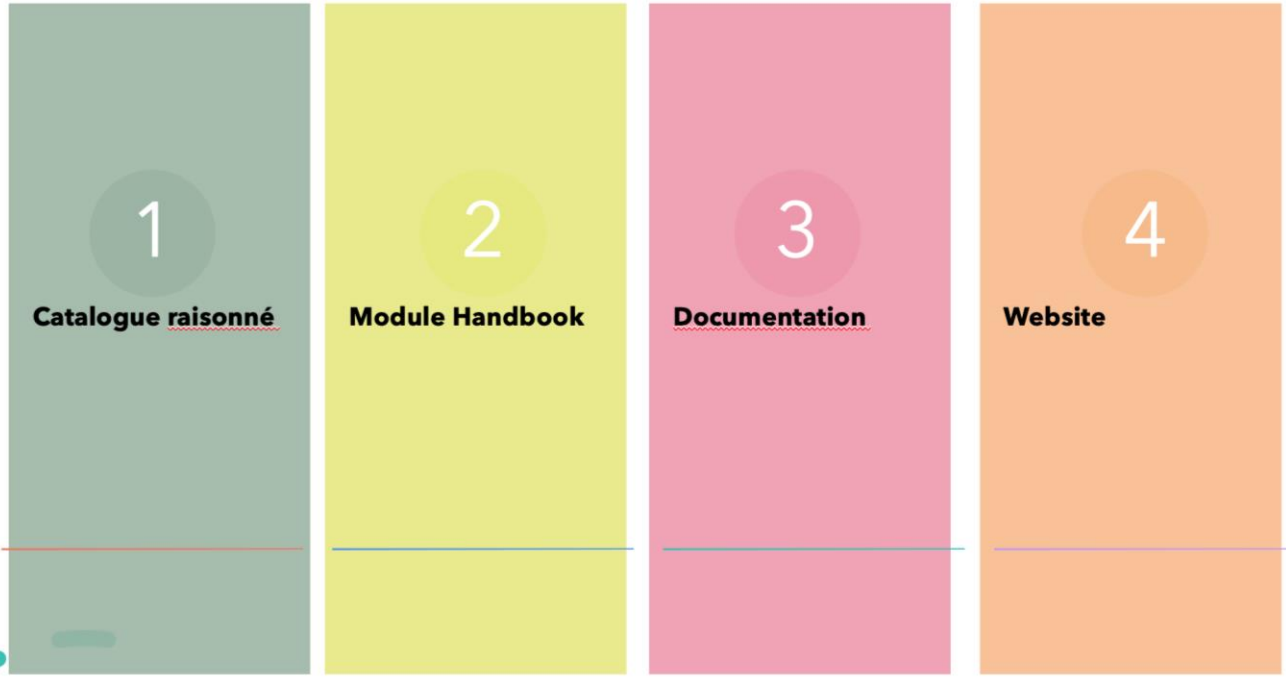
Artistic Research - new developments

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?



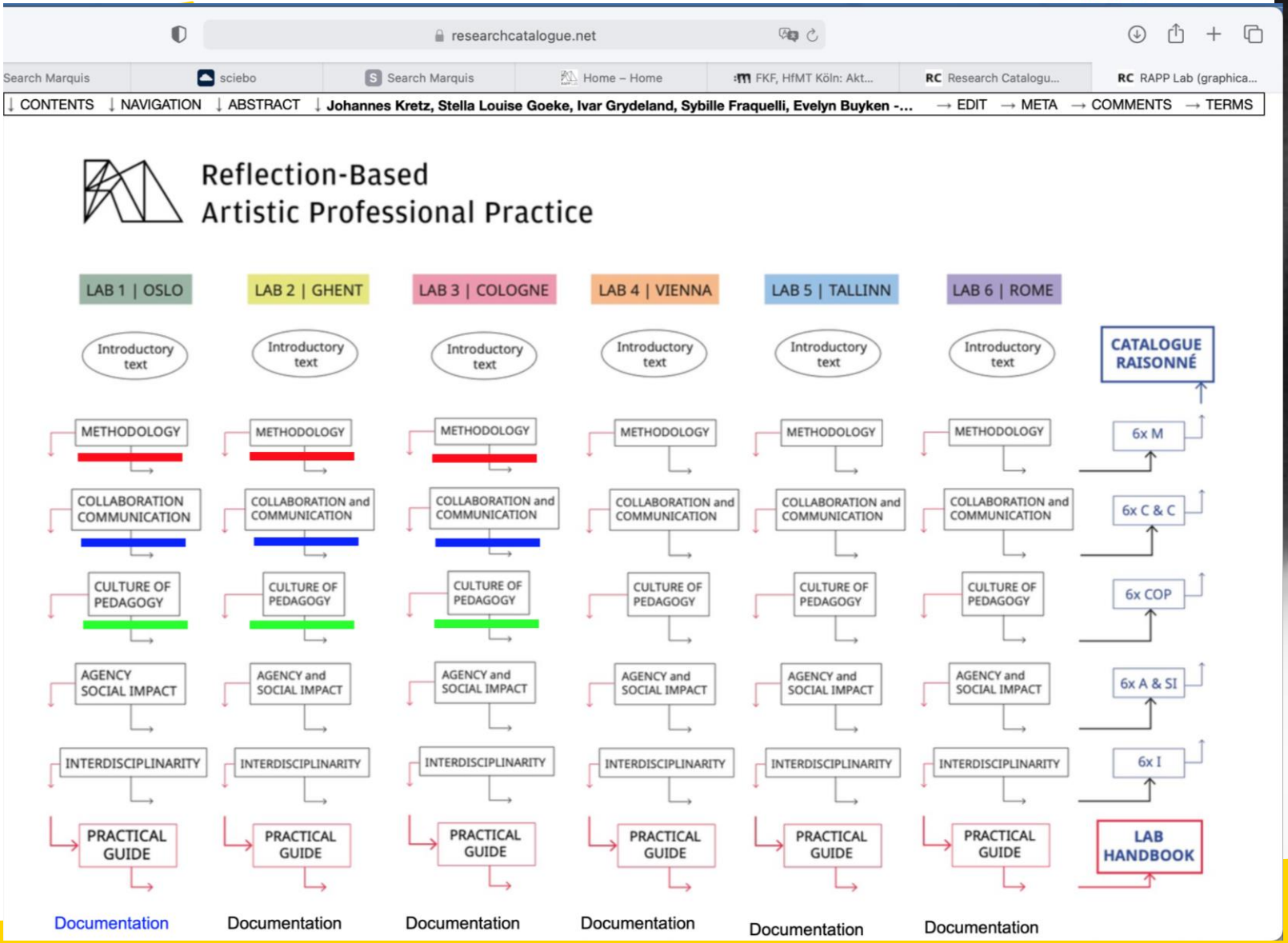
Lab handbook

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.

Artistic Research - new developments



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

Project
Presentation

REACT: Rethinking music performance in European Higher Education Music Institutions

11th November 2022, AEC Congress

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

UNIVERSIDADE DE AVEIRO (PORTUGAL)

LEADING ORGANIZATION

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

EDEX – EDUCATIONAL EXCELLENCE CORPORATION LIMITED (CYPRUS)

Ioulia Pappageorgi, Natassa Economidou-Stavrou and Nicolas Constantinou

LULEA TEKNISKA UNIVERSITET (SWEDEN)

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

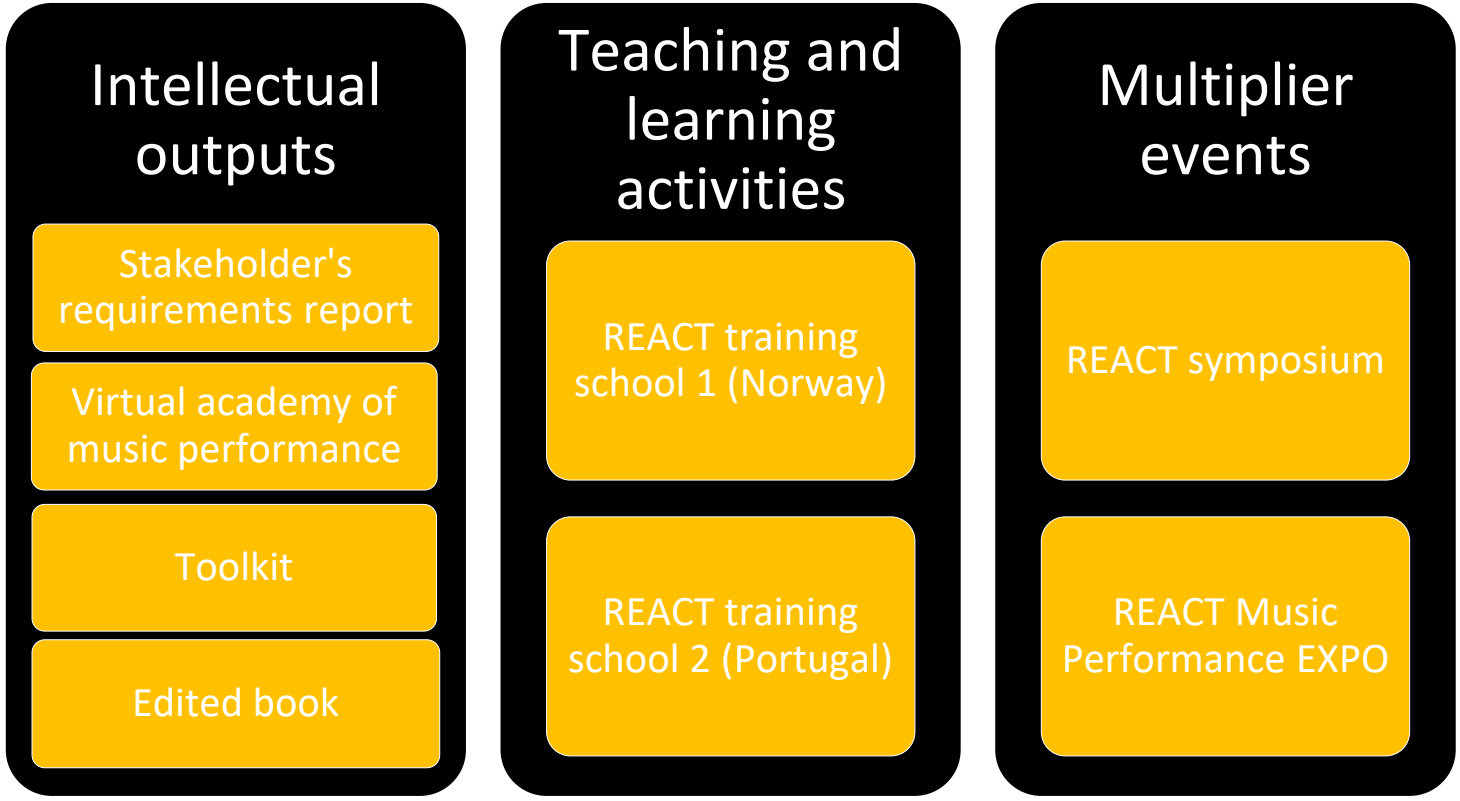
TAIDEYLIOPISTO (FINLAND)

Mieko Kanno, Heidi Westerlund and Guadalupe Lopez-Iniguez

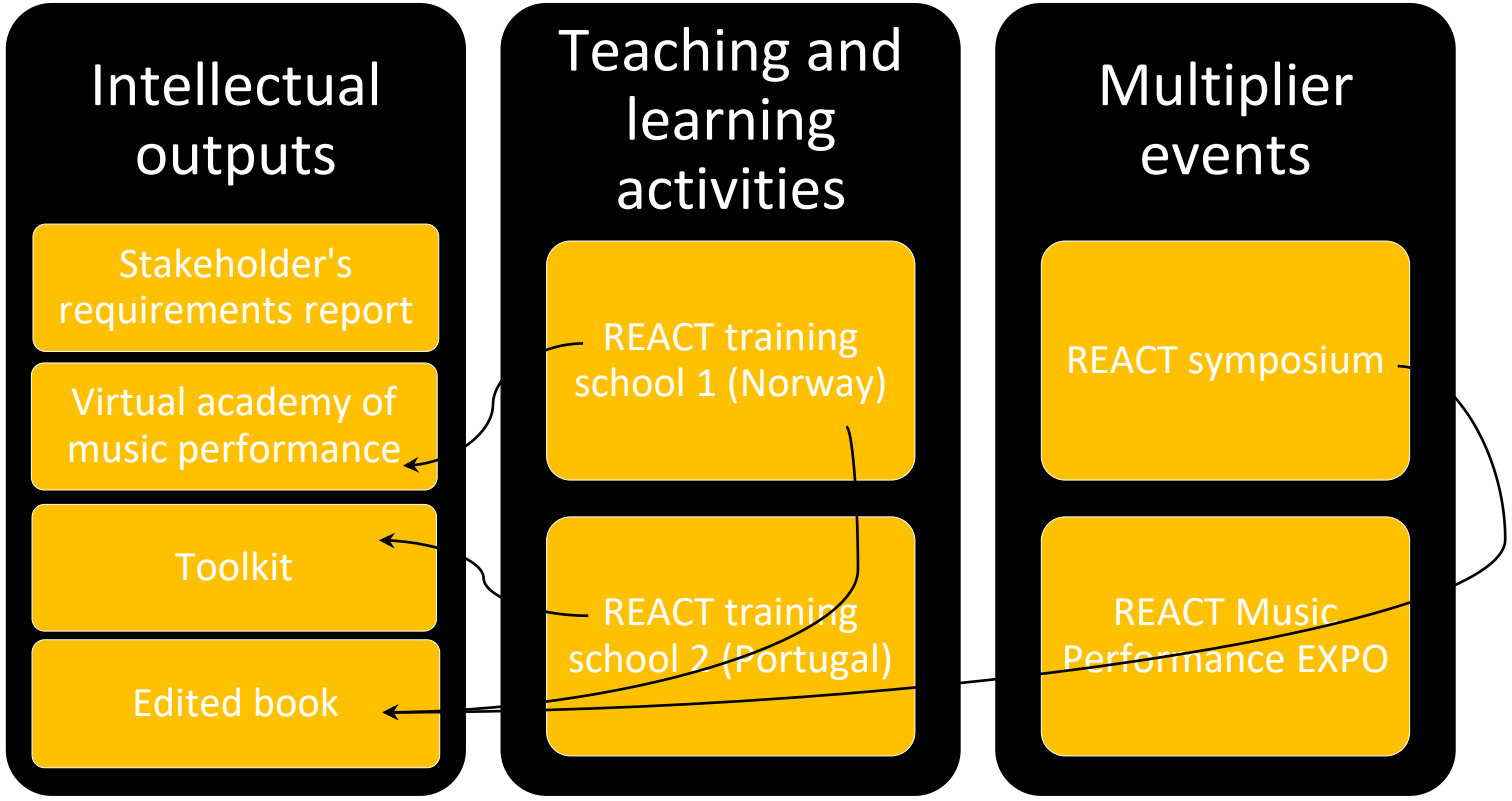
UNIVERSITETET I AGDER (NORWAY)

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

Expected results in three strands

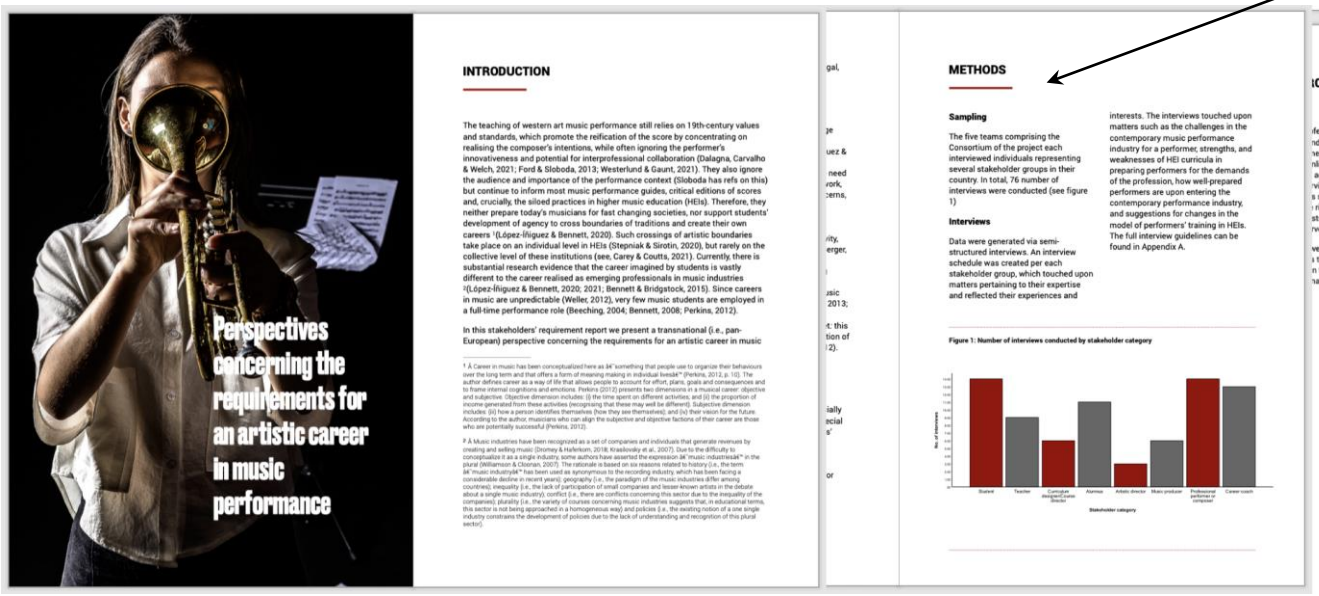


Expected results in three strands



Stakeholder's Requirements Report

Qualitative Interviews and Literature Review



REACT

REACT
PROGRAM - PRECENCIAL ACTIVITIES
TRAINING SCHOOL 1
29 NOV-1 DEC 2021
VENUE UNIVERSITY OF AGDER, NORWAY
Faculty of Fine Arts, Department of Classical Music and Music Education
FACULTADS
Gilvano Dalagna (University of Aveiro)
Jorge Salgado Correia (University of Aveiro)
Randi Eidsaa (University of Agder)
Stefan Östersjö (Luleå University of Technology)
Tanja Orning (University of Agder)
MONDAY - 29 NOV
10:00 - 11:00 MEET AND GREET. Welcome by Reseach Dean Anne H. Balsnes and piano solo by Adrian-Leander Nes. Introduction to REACT by Jorge Correia and Gilvano Dalagna
11:15 - 12.15 1st Part: Artistic research: Bridging practices and theory. Lecture/workshop/lab (public)
12:15 - 13:00 LUNCH and welcome by Faculty Dean Marit Wergeland
13:00 - 15:00 2nd Part: Artistic research:Challenging stereotypes 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 1st Part: Artistic research: Creativity Lecture/workshop/lab (public)
12:15 - 13:00 Lunch and Music: UiA Flute Quintet 2021 (15 min)
13:00 - 15:00 2nd Part Artistic Research: Improvising. 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 1st Part: Artistic research and the Laboratory. Lecture/workshop/lab
12:15 - 13:00 Lunch and music by Adrian McCallister
13:00 - 15:00 2nd Part Artistic research and the Laboratory 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 1st Part: Artistic research – Documentation Laboratory Lecture/workshop/lab
12:15 - 13:00 Lunch and music by Tanja & students
13:00 - 15:00 2nd Part Artistic research and writing 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 1st Part: Musicians as citizens, music in society (auditions, relevance, outreach) Lecture/workshop/lab
12:15 - 13:00 Lunch. Mini-presentation: Artistic research and Armenian music examples. By Mariam Kharatyan
13:00 - 14:30 Evaluation review. Roundtable discussions with students and interviews
14:30 - 14:45 Closing session
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www.reactweb.ua.pt
Erasmus+
European Commission
UNIVERSITY of NICOSIA
UiA
REACT
TRAINING SCHOOL 2
9-13 MAY 2022
VENUE UNIVERSITY OF AVEIRO, PORTUGAL
FACULTADS
Carl Holmgren (Luleå University of Technology)
Gilvano Dalagna (University of Aveiro)
Guadalupe López-Íñiguez (Uniarts Helsinki/Sibelius Academy)
Ioulia Papageorgi (University of Nicosia)
Jorge Salgado Correia (University of aveiro)
Mariam Kharatyan (University of Agder)
Nicola Constantinou (University of Nicosia)
Natassa Economidou Stavrou (University of Nicosia)
Paulo Maria Rodrigues (University of Aveiro)
Randi Eidsaa (University of Agder)
Stefan Östersjö (Luleå University of Technology)
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UiA

REACT training school

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

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

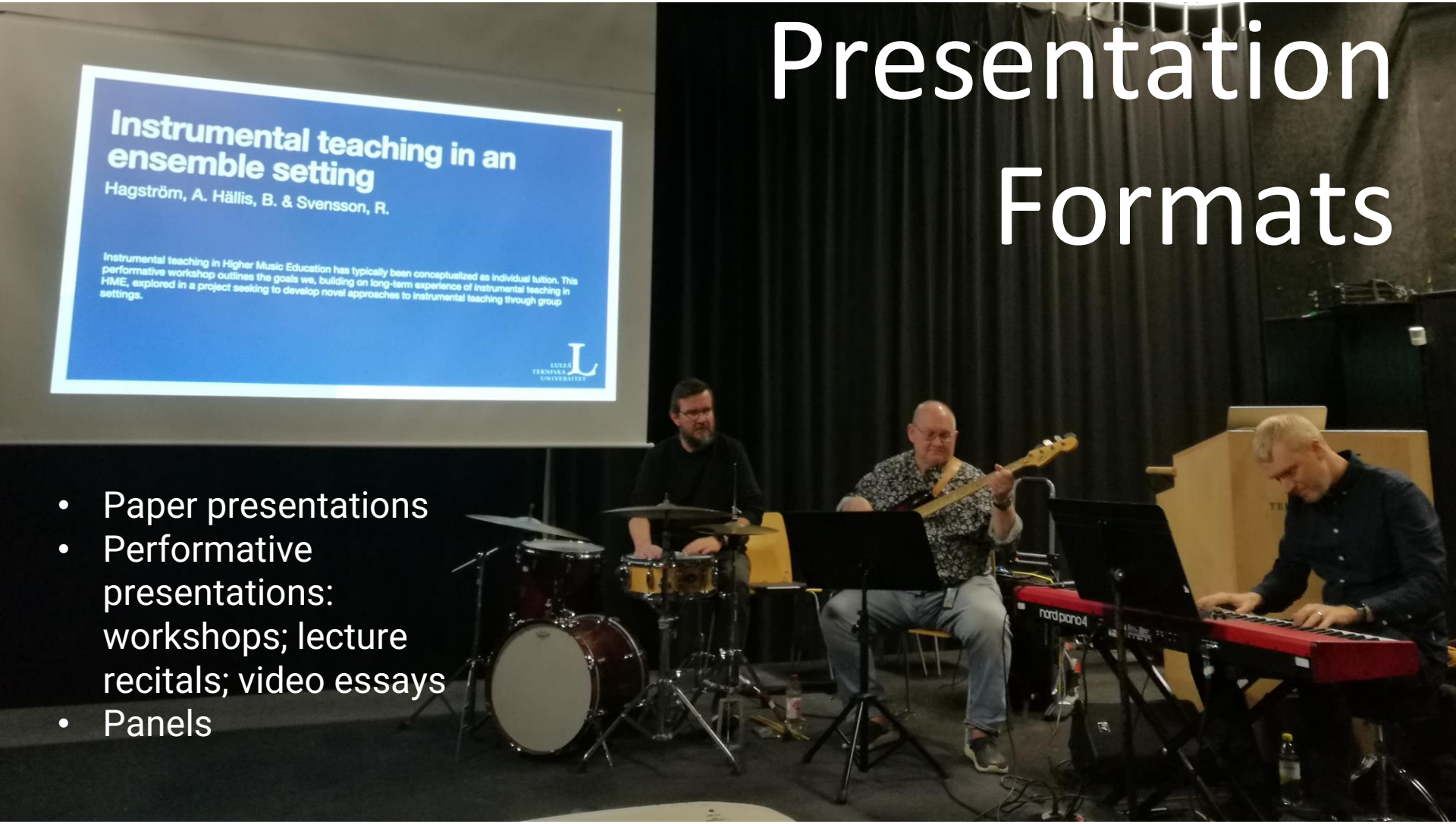
SYMPOSIUM

21–23 SEP 2022

Piteå School of Music, Luleå University of Technology

THE CREATIVE AND CRITICAL APPROACHES TO TEACHING AND LEARNING OF MUSIC FOR CHANGE

Presentation Formats



- 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.

REACT.WEB.UA.PT

PROJECT 2020-2023

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Enriching lives, opening minds.

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COORDINATOR

universidade de aveiro

PARTNERS

Luleå Tekniska Universitet

UNIARTS HELSINKI

UNIVERSITY of NICOSIA

UiA University of Agder

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

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