

The European Platform for Artistic Research in Music

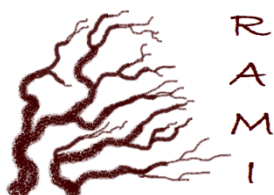
AEC EPARM Forum 2016



Conservatorio di Musica “A. Pedrollo”

Vicenza 20-22 April 2016

In collaboration with RAMI



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Thanks to the sponsor:



<http://www.leisilvia.it/>

Please comment on social media:



AEC - European Association of Conservatoires



@AEConservatoire #EPARM2016

The AEC would like to express deep gratitude to the Conservatorio di Musica di Vicenza and RAMI for hosting and co-organizing the EPARM Meeting 2016. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their support in organizing the platform programme.



@AEConservatoire #EPARM2016



AEC - European Association of Conservatoires

Contents

Introduction	4
Programme EPARM Forum 2016	6
Music Performances	9
Abstracts and Biographies	11
Wednesday, 20th April	11
Luigi Berlinguer - Keynote Speaker	11
Thursday, 21st April	12
SESSION I - Methodology	12
SESSION II - Sources and Archives	14
SESSION III - Criteria	16
SESSION IV - Impact	18
Friday, 22nd April	20
Round Table with RAMI	20
The AEC Council White Paper on Artistic Research	27
Update on the European Agenda for Music	33
Practical Information	34
Addresses	34
Hotels	34
Travel Indications	35
Taxi Number Vicenza	37
List of Restaurants	38
Information on Fee Payment	39
EPARM Preparatory Working Group	40
Conference Team	41



Introduction

The AEC is glad to announce the next gathering of European Platform for Artistic Research in Music (EPARM), which will take place at the Conservatorio di Musica "A. Pedrollo", Vicenza (Italy), on 20-22 April 2016.

The structure of the EPARM Forum 2016

This year the EPARM event takes the shape of Forum model, as already experienced in Stockholm in 2014 and will focus on major themes proposed in the EPARM Conference in Graz last year. After the opening evening, which will feature the **keynote speech of the former Member of the European Parliament and Italian Minister On. Luigi Berlinguer**, on the second day there will be plenty of occasions for discussions and exchanges on topics strictly related to artistic research, while last day will be dedicated to a **Round Table session with RAMI (the Association for the Artistic Research in Music in Italy)**, where inter-institutional and interdisciplinary partnership and collaboration models, crucial for the development of artistic research, will be discussed.

In-depth discussion

On Thursday, the sessions will feature brief introductory presentations which will prepare the floor to in-depth discussions on four hot topics in the agenda for the development of Artistic Research (AR):

- **Methodology:** which methodological paradigms have been generated within AR? Which are the related issues raising from practical experiences, some of which already in place since a decade?
- **Sources and Archives:** an informed access to sources by musician-researchers and an efficient service delivered by libraries are necessary requirements for the development of AR. How to deal with problems related to the conservation of the heritage and the digital dematerialization of the sources within a new relationship between users and historical documents?
- **Criteria:** development and implementation of a body of reference criteria for AR in music - exchange of experiences and good practices
- **Impact** as a prominent element in the valorisation of AR: impact on the higher music education environment, on the artistic developments in the field, on new modes of knowledge transmission

Round table discussion - with RAMI

On Friday, an international panel of experts will debate on the theme *"From networking activities to inter-institutional cooperation: the evolution of the higher music education system towards the creation of a "research environment" able to shape a European musician looking to the future. Best practice examples, international models, strategies and shared foresight on goals to developing infrastructures for AR."*

Considering the institutional character of the topics which will be addressed by the keynote speaker and the round table discussion, **institutional leaders, managers and directors are encouraged to join the forum** in order to engage in a fruitful debate on these strategic topics together with delegates representing research departments and research activities in higher music education institutions.

Enjoy the Forum! *The AEC EPARM Preparatory working group*



Con grande piacere AEC annuncia il secondo EPARM Forum, che si terrà in Italia presso il Conservatorio di Vicenza dal 20 al 22 aprile 2016.

Struttura dell'EPARM Forum 2016

Quest'anno la piattaforma AEC sulla ricerca artistica in musica EPARM si svolgerà in forma di Forum, come già sperimentato nell'edizione di Stoccolma 2014 e tratterà i temi più rilevanti proposti durante la Conferenza EPARM svoltasi a Graz lo scorso anno. Dopo una prima giornata dedicata all'apertura dei lavori che vedrà come **relatore principale l'ex deputato europeo e Ministro On. Luigi Berlinguer**, nel secondo giorno si concentreranno i momenti di discussione e confronto, mentre nell'ultima giornata si svolgerà una **Tavola Rotonda in collaborazione con RAMI (Associazione per la Ricerca Artistica Musicale in Italia)** dedicata ad un approfondimento sui modelli di partnership e collaborazioni interdisciplinari ed interistituzionali, legate in particolare allo sviluppo della ricerca artistica.

Discussione di importanti temi riguardanti la ricerca artistica in musica (in lingua inglese)

La giornata di Giovedì sarà dedicata alla discussione e al dibattito aperto sui temi individuati durante le precedenti edizioni di EPARM come punti più emergenti dell'agenda per lo sviluppo della ricerca artistica. La formula dell'EPARM Forum prevede una breve presentazione per ogni tema individuato che faccia da introduzione alle discussioni di gruppo. I quattro temi identificati sono i seguenti:

- **Metodologia:** quali paradigmi metodologici si stanno generando nell'ambito della ricerca artistica? Quali sono le problematiche che maggiormente si legano a questo aspetto e che vanno più chiaramente delineandosi nelle esperienze pratiche, alcune avviate ormai da una decina di anni?
- **Risorse e Archivi:** un accesso informato alle fonti da parte dei musicisti ricercatori e un servizio efficiente da parte delle biblioteche sono requisiti indispensabili per lo sviluppo della ricerca artistica. Come affrontare i problemi legati alla conservazione del patrimonio, alla dematerializzazione digitale delle fonti, all'interno di un nuovo senso di relazione tra fruitori e documenti storici?
- **Criteri:** sviluppo e messa a punto di un corpus di criteri di riferimento per la ricerca artistica in musica - scambio di esperienze e buone pratiche.
- **Impatto:** l'impatto come elemento di fondamentale importanza nella valorizzazione della ricerca artistica: impatto sull'ambiente dell'Alta formazione musicale, sullo sviluppo artistico in tale ambito, su nuovi modi di trasmissione della conoscenza.

Tavola Rotonda - con RAMI (con traduzione simultanea in italiano)

Nella mattinata di Venerdì un panel internazionale di esperti del settore affronterà il tema "Dalle attività di network alla cooperazione interistituzionale: come evolve il sistema dell'Alta formazione artistica musicale verso la creazione di un 'ambiente di ricerca' capace di dare forma ad una figura di musicista europeo volto al futuro. Esempi di buone pratiche, modelli internazionali, strategie e previsioni condivise sugli sviluppi delle infrastrutture per la ricerca artistica". Considerato il taglio istituzionale degli argomenti trattati dal relatore principale e dalla Tavola Rotonda, l'AEC invita in particolare i Direttori dei Conservatori e le figure di spicco istituzionale a partecipare all'evento, al fine di alimentare il dibattito su questo tema strategico attraverso il confronto con i responsabili internazionali delle attività di ricerca nel campo dell'Alta formazione musicale.

Vi auguriamo buon lavoro all'EPARM Forum 2016! *Il Gruppo Preparatorio AEC EPARM*

Programme EPARM Forum 2016

Wednesday, 20 th April		
Time	Activity	Location
15:00	REGISTRATION FOR EPARM OPENS Networking with Refreshments	Conservatoire Cloister
16:00	Tour of the Conservatorio with music performances	
17:00 - 18:00	<p>EPARM Opening Event</p> <p>Performance of students from the <i>Conservatorio</i></p> <p>Welcome words by</p> <ul style="list-style-type: none"> • Enrico Pisa and Giacomo Rodighiero, Director and President of the Conservatorio di Vicenza • Jacopo Bulgarini d'Elci, City Councillor for Culture • Maria Letizia Melina, Directorate General for the student, development and internationalization of Higher Education, Italian Ministry of Education, University and Research MIUR • Georg Schulz, AEC Vice President • Stefan Gies, Chief Executive AEC • Peter Dejans, EPARM Chair 	Conservatoire Concert Hall
18:00 - 18:30	<p>Keynote Speech</p> <p>Luigi Berlinguer, former Ministry of Education and former member of the European Parliament</p>	
18:30 - 19:30	Cocktail Reception	Choir Hall and Cloister
19:30	Walk to the Olimpico Theatre	
20:00 - 21:00	Concert "Metamorfosi Musicali"	Olimpico Theatre
<i>Free evening (list of recommended restaurants provided)</i>		



Thursday, 21 st April		
Time	Activity	Location/Remarks
09:30 - 11:00	<p><i>Music Introduction by the students of the Conservatorio</i></p> <p>Session I - Methodology</p> <p><i>by Henrik Frisk, Royal College of Music, Stockholm</i></p> <p>Plenary presentation followed by breakout group discussion (please see the letter on your badge)</p>	Conservatoire Concert Hall and Rooms TBA
11:00 - 11:30	<i>Networking with Refreshments</i>	Choir Hall and Cloister
11:30 - 13:00	<p>Session II - Sources and Archive</p> <p><i>by Leonella Grasso Caprioli, Conservatorio di Musica "A. Pedrollo", Vicenza, and Massimo Privitera, University of Palermo (on behalf of Federica Riva, IAML - International Association of Music Libraries, Archives and Documentation)</i></p> <p>Plenary presentation followed by floor discussion</p>	Conservatoire Concert Hall
13:00 - 15:00	Lunch	Choir Hall and Cloister
15:00 - 16:30	<p>Session III - Criteria</p> <p><i>by Stefan Gies, AEC Chief Executive, Karin Johansson, Malmoe Academy of Music, and Jef Cox, MusiQuE Music Quality Enhancement</i></p> <p>Plenary presentation followed by breakout group discussion (please see the letter on your badge)</p>	Conservatoire Concert Hall and Rooms TBA
16:30 - 17:00	<i>Networking with Refreshments</i>	Choir Hall and Cloister
17:00 - 18:30	<p>Session IV - Impact</p> <p><i>By Kevin Voets, Royal Conservatoire, Antwerp</i></p> <p>Plenary presentation of cases followed by floor discussion</p> <p><i>Music Farewell by the students of the Conservatorio</i></p>	Conservatoire Concert Hall
20:00	Dinner	Choir Hall and Cloister



Friday, 22 nd April		
Time	Activity	Location/Remarks
9:30	Networking with Refreshments	Choir Hall and Cloister
10:00 - 12:00	<p>Round Table with RAMI (with simultaneous translation EN/IT, please take the headsets) <i>From networking activities to inter-institutional cooperation: the evolution of the higher music education system towards the creation of a "research environment" able to shape a European musician looking to the future. Best practice examples, international models, strategies.</i></p> <p>Moderator: Federico Cinquepalmi, Head of Unit for Internationalization of the Higher Education, Italian Ministry for Higher Education and Research</p> <ul style="list-style-type: none"> • Barbara Turquier, Paris Conservatoire Doctoral programme SACRe(Science, Art, Creation, Research) within Paris Sciences Lettres Research University Consortium • Martin Neukom from the Institute for Computer Music and Sound Technology , Zurich University of the Arts • Richard Wistreich, Director of Research, Royal College of Music, London • Paolo Troncon, President of the Conference of Italian Conservatoires Directors • Dinko Fabris, President IMS International Musicological Society • Leonella Grasso Caprioli, Conservatorio di Vicenza and President of RAMI (Associazione Italiana per la Ricerca in Musica) 	Conservatoire Concert hall
12:00 - 12:30	Coffee and networking	Choir Hall and Cloister
12:30 - 13:00	<p>Closing Session</p> <ul style="list-style-type: none"> • Thoughts about the discussions by Peter Dejans and Georg Schulz • News from the AEC by Sara Primiterra • Closing Remarks by Stefan Gies 	Conservatoire Concert Hall

Music Performances

Wednesday 20th April 2016

16.00-17.00 Tour of the Conservatoire and performances of the students in the cloister (students of the Indian music department - see detailed programme on site) and in the chapel (students of the electronic music department)

17.00-17.05 - Music Introduction

Percussion class, prof. Saverio Tasca

"Take a Stand" by Ian Smith

Students: Ambra Ceroni Agostinelli, Benedetta Colasanto, Rossano Muzzupapa, Caterina Ponzio

20.00-21.00 Concert at Olimpico Theatre: *Metamorfosi Musicali*

Early Music Department:

- Ensemble of viola da gamba (prof. Bettina Hoffmann)
- Historic clarinet duo (prof. Rocco Carbonara) performing Mozart and Berio

Strings, Ensemble, Singing Departments:

- Strings and Voice ensemble (professors Giancarlo Andretta, Stefano Antonello, Umberto Chiummo, Maurizio Comencini, Maurizio Scarfeo)

Jazz Department:

- Improvisation Masterclass Ensemble (prof. Roberto Dani)

Detailed programme:

Lutheran Chorales from Walter to Bach

Ensemble of 10 violas da gamba: Patrizia Belluzzo, Riccardo Ceron, Luca Cescotti, Daniela Colangelo, Sofia Crescioli, Federica Furlanetto, Sofia Gonzato, Sofia Lora, Caterina Rigobello, Giovanni Tonello (Bettina Hoffmann, concertazione)

Georg Neumark, Wer nur den lieben Gott läßt walten
Johann Crüger, Allein Gott in der Höh sei Ehr
Johann Sebastian Bach, Allein Gott in der Höh sei Ehr
Johann Crüger, Durch Adams Fall ist ganz verderbt
Johann Sebastian Bach, Durch Adams Fall ist ganz verderbt
Gotthard Erythraeus, Erschienen ist der herrliche Tag
Johann Sebastian Bach, Erschienen ist der herrliche Tag
Johann Sebastian Bach, Wer nur den lieben Gott läßt walten

Duo clarinetti storici

Silvia Dell'Agnolo (1), Diego Benetti (2)

- (1) corno di bassetto Lotz (Vienna 1780 ca.), copy of A. Guerolt (Parigi)** , corno di bassetto moderno***
- (2) clarinetto Grenser (Dresda 1810 ca.), copy of R. Tutz (Innsbruck)* **, clarinetto moderno***
Luciano Berio*(1925-2003), Lied per clarinetto solo (esecuzione con clarinetto storico, permesso autografo dell'autore)
W.A. Mozart** (1756-1791), Sonata K292 per clarinetto e corno di bassetto dalla Sonata per fagotto e violoncello (Allegro, Andante, Rondò***)

Orfeo pastiche*Singers*

Anna Medea (soprano), Wang Zequn (basso), Lin Chen Yang (baritono)

Strings Ensemble

VIOLINS: Louise Antonello , Daniela Dalle Carbonare, Antonio Gioia, Matilde Schiavon, Giulio Zanovello, Valeria Zanovello

VIOLAS: Zoe Canestrelli, Adrian Gustavo Dvoracek

VIOLONCELLOS: Riccardo Bertolaso, Guido Formichi

DOUBLE BASS: Giovanni Genovese

CONDUCTOR: Jacopo Cacco

TRANSCRIPTIONS BY: Enzo Marcuzzo, Alberto Piazza

Toccata - Monteverdi

La femme dont le coeur rêve - Offenbach

La mort d'Eurydice - Offenbach

Chiamo il mio ben così - Gluck

Vieni, appaga il tuo consorte - Gluck

Hymne a Bacchus - Offenbach

Can-can - Offenbach

Der Doppelgänger - Schubert

Intersezioni

"Forme Sonore" - Final Concert of Maestro Robert Dani's masterclass

Students: Federico Zaltron (violin), Gloria Foresti (viola), Riccardo Bortolaso (violoncello), Marco Centasso (double bass), Sara Bardino (voice), Lorenzo Vignato (bassoon), Giovanni Fochesato (sax tenor and soprano), Paolo peruzzi (percussions), Filippo Mampreso (drums), Gabriele Palmarin (guitar), Thomas Sinigaglia (fisarmonica)

Thursday 21st April 2016**9.30-9.35 - Music Introduction**

Students: Giovanni Lucero, Davide Pianegonda, Federico Bindella, professors Roberto Bracchi

F. Poulenc: Sonata for Trumpet, Horn and Trombone, 1st Movement

18.30-18.35 - Farewell by the Students

Wanderer Guitars duo, Giacomo Copiello and Michele Tedesco, prof. Stefano Grondona

F. Mendelssohn, Lieder Ohne Worte:

op. 53 no. 2 Allegro non troppo

op. 67 no. 4 Presto

op. 67 no. 2 Allegro leggiero

Abstracts and Biographies

Wednesday, 20th April

Luigi Berlinguer - Keynote Speaker



Graduated at the Law Faculty at the University of Sassari, among other prominent roles in the *academia* Luigi Berlinguer became President of the same Faculty, Rector of the University in Siena, and Secretary General of the Permanent Conference of Italian Rectors. Between 1996 and 2000 he has been Minister of Education as well as interim Ministry of University and Technological and Scientific Research. He has been Member of the European Parliament and member of the Culture and Education Commission. He is currently President of the Committee for the development of scientific and technological culture as well as President of the National Committee for the practical learning of music in schools.

Seventeen years after the beginning of the Bologna Reform of the Higher Education sector, Luigi Berlinguer, former Italian Minister of Education and one of the main protagonists of the Bologna Process, opens the EPARM Forum with a reflection on the current developments in the Higher Education and Research system in a European perspective, assessing the balance between the founding principles of the reform and their implementation within the renovation process of the artistic and music sector

Thursday, 21st April

SESSION I - Methodology

Presentation and introduction to the breakout group discussion by Henrik Frisk, Royal College of Music in Stockholm

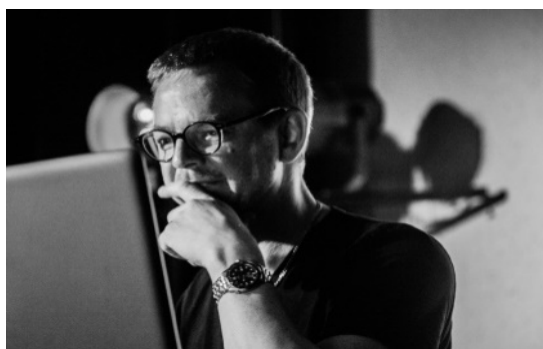
Method and theory are concepts that carry a heavy burden. When I started as a PhD candidate in 2002, it took me a long time to even understand what method meant. Trying to find out became even more complicated by the general idea put forward in our research seminars that method should be disposed of altogether. In the then relatively newly written general syllabus for the artistic PhD programme at Lund University, artistic research was defined as an activity where the artistic practice was both object and method. I believe this was a beautiful and efficient wording of a complex topic. At the time it allowed us to disregard theoretical methods and methodology, and one of the recurring references in the discussions we had was that the field of artistic research should avoid a long and obtrusive debate on methodology. However, the fact that we can find ways to circumvent the discussion on method is not the same as there not being any need for method. What the relationship between theory and the artistic practice was, or should be, was left to us to find out ourselves. And in that context the syllabus was not a great help.

The discussion today, I believe, has become more nuanced, but the question of the role and function of method - and also theory - in artistic research is still largely unresolved. In this presentation I propose how method can be developed while avoiding the risk of situating the practice in the frame of a method. The hypothesis is that if the practice is allowed to depict the methodological needs of the project there is a greater chance that the method will be useful. This may of course seem self-evident, but in my experience it is not and method development is an aspect of artistic research that should be explored more deeply.

Common principles of scientific methods such as objectivity, generality, variability and credibility do not have the same impetus in artistic research. In artistic research the method may be embedded within the artistic practice or it may be brought in from the outside. The main purpose of the method is to encourage the transfer of information between the different aspects of the practice, and between the practice and the theories developed in, and through, the research. Method in artistic research may be seen as the means with which the sensibility to the artistic process may be organised in the research activity. In a broad sense we may be referring to the 'artistic method' or to the 'artistic research method', or both at the same time, if they coincide. Obviously, the method should support the analysis, but it should also support the researcher to transgress the bounds between the different modes of the artistic practice, and to discern the concepts hidden in them.

Breakout Group Discussion Questions on Methodology

1. How can qualitative methods commonly used in related fields, such as musicology, be of use in artistic research?
2. If one of the objects of artistic research is to reflect upon the artistic (performance) practice, what methods could one imagine be useful in that particular context?
3. Is it important that artistic research develop its own methods?
4. What is the role of documentation in artistic research methodology?
5. Can artistic research benefit from the plethora of qualitative methods in humanities? If so, could it enrich the possibilities for interdisciplinary work?



Henrik Frisk
Royal Academy of Music
henrik.frisk@kmh

Henrik Frisk (artistic PhD and docent in music) is an active performer (saxophones and laptop) of improvised and contemporary music and a composer of acoustic and computer music. With a special interest in interactivity, most of the projects he engages in explores interactivity in one way or

another, as does his artistic research. Frisk is assistant professor at the Royal Academy of Music and assistant professor and head of the music department at University of Skövde.

SESSION II - Sources and Archives

Presentation and Introduction to the floor discussion by Leonella Grasso Caprioli and Massimo Privitera on behalf of Federica Riva

An informed access to sources and reference literature by musician-researchers and efficient services delivered by libraries are necessary requirements for the development of artistic research. The session deals with two topics: the role of bibliographic research in the training of musicians-researchers taking into account recent experiments developed in Italian conservatoires; the impact of digitization on the development of libraries and their services, with specific reference to libraries preserving historic heritage.

Bibliographic research and documentation underpin research in all fields of science and humanities, therefore also artistic research in music. Through bibliographic research all musicians may learn a traditional qualitative research method, which differs from artistic research, intended as an activity where “the artistic practice is both object and method” (see session on methods). Competencies in music bibliography take into account different methods, whether they are applied to paper or on-line repertoires and publications. Different approaches contribute to train researcher in gaining an independent view on methodologies and on their own research topic not only in the area of source studies and musicology. Since a decade Italian Conservatoires deliver courses in Music bibliography at undergraduate level, which proved to support students in developing a research attitude, and in using the library. Courses also facilitate interdisciplinary cooperation between faculty and librarians.

In the context of written music, digitization is often praised for its impact on the preservation of paper sources as music manuscripts, prints and librettos. Digitization may be actually seen as an essential and also expensive process that aims to facilitate the worldwide dissemination of the content of sources (text), reducing the need to access originals. A reduced need to access may have a negative impact on on-site library services, especially in those countries where music libraries are rich in historic heritage but lack a strong tradition in delivering services and in updating their collections. The attitude of faculty members is decisive in the allocation of available resources to libraries, who can then ensure students access.

Floor Discussion Questions on Sources and Archives

1. Bibliographic research methods generally underpin an attitude to research. Is this valid also in any area of artistic research?
2. Should competencies on bibliographic research methods be delivered at I and II cycle to reinforce research attitudes in students, also in perspective of Doctorates?
3. Which impact have research collections and personal archives preserved in Conservatory libraries on artistic research questions and related projects? How can we measure this specific impact in the institutional accreditation process?
4. How faculty may support the development of library services in view to guarantee access to the sources they preserve as well as to on-site and on-line information?
5. As worldwide research benefits greatly from digitized sources, does the research community share with libraries the commitment of preserving originals and how?



Federica Riva

IAML - International Association of Music Libraries, Archives and Documentation

posta@federicariva.it

Federica Riva is music librarian and teacher of Music bibliography and music librarianship at the Conservatorio di musica 'L. Cherubini', Florence. She is active in the International Association of Music Libraries, Archives and Documentation centers (IAML) at international and national level. After her degree in Musicology (1997) she joined the MA/Msc International Information Studies delivered jointly by the University in Parma and the University in Newcastle (GB).

Her scientific interest include the development of documentation in music through online music catalogues; the development of the R-projects (RISM, RILM, RIdIM, RIPM) and music cataloguing in Italy.



Massimo Privitera

University of Palermo

massimoprivitera@alice.it

Massimo Privitera (Catania, 1956) is Professor in musicology at the Department of Human Sciences of the University in Palermo. Previously, he taught at the University of Calabria and in various Italian Conservatoires (where he has been librarian as well). He has published essays on the works of Monteverdi, Marenzio, Vecchi, Gesualdo, Celano, Valentini, Tonelli as well as on Erik Satie's production and in 2000 has published a monography on Arcangelo Corelli. He edited the modern editions of Frescobaldi's Madrigali (with Lorenzo Bianconi) of the Canzonette a sei voci by Vecchi (with

Rossana Dalmonte), and of the Madriagals of Achille Falcone. He edited the first italian translation of Edward Lowinsky's works. Massimo currently works on the topic of "Eros and music in the Reinessance" et on the canzone of the nineteenth and twentyth centuries (he has published some essays on the songs of the brothers Gershwin, on the Macchietta, on Napolitan songs and on the Barcarolas). Next to his professional activity as musicologist, Massimo Privitera is active as well as choir conductor, arranger and vocalist.

SESSION III - Criteria

Presentation and Introduction to the breakout group discussion by Stefan Gies, Karin Johansson and Jef Cox

This panel attempts to identify what is distinctive about Artistic Research (AR) in relation to other research sectors. Firstly, this means to ask the question which parameters and criteria are being used in other research sectors in order to give evidence about what "good research" is as opposed to less successful research. Secondly, it is also about asking whether and how AR can be defined as a research sector that has its own autonomy. Karin Johansson describes AR as a field where individual projects are connected to various musical practices and reports how AR is integrated in Malmö in teaching and research at a Higher Music Education Institution. Moreover, she is involved together with Stefan and four other researchers in the research project DAPHME (Discourses of Academization and the Music Profession in Higher Music Education), investigating how the community of musicians is talking and negotiating on quality, innovation and further developing the arts. Jef Cox is making a brief presentation about the draft framework for the evaluation of AR, developed by MusiQuE (Music Quality Enhancement) and will introduce the questions to be addressed in the breakout groups. The aim of the group work is to explore and to discuss with the participants how quality criteria for the evaluation of AR activities, its outcomes, as well as the related institutional frameworks can be applied within the scope of both formal and informal quality enhancement and accreditation processes

Breakout Group Discussion Questions on Criteria

1. The objective of research in general is to improve. What means "to improve" in that sense within the field of artistic practice? (STEFAN)
2. What characterizes a good and interesting artistic research project? (KARIN)
3. Identifying core elements in the evaluation of artistic research:
 - What are relevant questions for the evaluation of artistic research?
 - Which questions are missing in the draft MusiQuE framework for the evaluation of artistic research?
 - What makes the evaluation of artistic research different from other types of research? (JEF)



Stefan Gies
AEC Chief Executive - moderator
stefangies@aec-music.eu

Stefan Gies, Professor of Music education at Hochschule für Musik Dresden and former Rector of this institution (2003-2010) became AEC Chief Executive in September 2015. Born in 1954 in Landau, Stefan Gies is trained as a viola player (he performed e.g. in professional orchestras and as a member of an ensemble for contemporary music), as a composer, and in the fields of rock and jazz music. He worked as a classroom and instrumental teacher and got his doctorate degree in music pedagogy. Looking back to 30 years of teaching in higher music education institutions, Stefan has also written and edited educational materials and scientific publications, namely within the fields of cultural studies and philosophy of music education. Stefan is actively involved in AEC since 2007: he took part in the 'Polifonia' working group on accreditation in higher music education (2007-2010), in the AEC Quality Enhancement Committee (2011-2014) and is currently chairing the working group "Evaluation for Enhancement" within the FULL SCORE project.



Karin Johansson
Malmö Academy of Music
karin.johansson@mhmlu.se

Karin Johansson is a performing organist, professor and the director of artistic research in Music at Malmö Academy of Music, Lund University, Sweden. After her PhD thesis Organ improvisation - activity, action and rhetorical practice (2008) she has worked with the projects (Re)thinking improvisation, funded by the Swedish Research Council, Students' Ownership of Learning based at the Royal Academy of Music, Stockholm, with the international research network Choir in Focus, funded by Riksbankens Jubileumsfond and is currently part of the DAPHME project (Discourses of Academization and the music Profession in Higher Music Education). She has a special interest in the performance practices of early and contemporary music.



Jef Cox
AEC Office
MusiQuE - Music Quality Enhancement
info@musique-qe.eu

Jef joined the AEC team in January 2015. Jef is involved in the AEC's FULL SCORE project, and is a staff member of MusiQuE - Music Quality Enhancement. MusiQuE is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond, and to assisting higher music education institutions in their own enhancement of quality. MusiQuE offers a range of review and accreditation services for institutions and programmes, and it is currently developing an evaluation framework for artistic research. Jef obtained his Master's degree in European studies at the University of Leuven, Belgium, where he also completed the Master's programme in history. As a bassoonist and pianist, he has been closely involved in several orchestras and ensembles.

SESSION IV - Impact

Presentation and Introduction to the floor discussion by Kevin Voets

The way research and the results of research projects and processes influences society is an important and very often controversial topic. "Impact" is often understood and discussed in a narrow sense as means to measure the merits of research, and furthermore as tools to quantify the significance of research endeavors.

The relatively young discipline of artistic research in music has yet to determine a position on the notion of impact. Given the variety of projects and perspectives and the complexity of the research field this is not an easy debate.

This session invites participants to take a close look at four very different artistic research projects and to contemplate on the varying ways artistic research interacts with society. If you are not there, where are you? is a project carried out in the border zone of music and medical therapy in Utrecht (Hogeschool voor de Kunsten Utrecht, The Netherlands). The Voce Faringea is an artistic scientific doctoral project from the University of Music and performing Arts in Graz (Austria), reconstructing a forgotten art. Ensemble & Ensemble of Me - what I think about when I think about improvisation is a project, or rather an artistic laboratory, based in the Norwegian Academy of Music of Oslo, focusing on musical improvisation. Finally, The Deleuzabelli-Variations is a strand of the ERC funded artistic research project MusicExperiment21 investigating new modes of performing musical works of the classical repertoire. The project is based in the Orpheus Instituut Ghent, the Deleuzabelli strand has been carried out in collaboration with the Royal Antwerp Conservatoire (Belgium).

Floor Discussion Questions on Impact

Session participants are invited to discuss several questions that could be raised in connection to the impact of research in the arts and artistic research in music:

1. What is the potential impact of artistic research on other research, on education, and on society at large?
2. What is the importance of partners in establishing research impact?
3. How to describe the relation between output and impact?
4. Is impact of artistic research quantifiable and/or measurable?



Kevin Voets
Royal Conservatoire, Antwerp
kevin.voets@ap.be

Kevin Voets is a historian and manager in the arts. He performed research on social and economic history of the modern times, and on various topics regarding the history of music and the arts. He has been a guest lecturer and writer for the International Arts Center de Singel in Antwerp for over ten years. Since 2001 he has been involved up close in the most recent developments in contemporary music as managing director of HERMES ensemble, a professional ensemble devoted to new music. He is the research coordinator of the Royal Antwerp Conservatoire (AP

University College), advising the Music, Drama and Dance departments on all educational issues involving research and research competences, and organizing the various research projects and doctorates in the arts of the conservatoire. As research coordinator he is a member of the board and the staff of the Royal Conservatoire, and the representative in the research board of the University of Antwerp. He also represents the conservatoire in the advisory council of docARTES. Concerning artistic research policy issues he has been involved in several preliminary enquiries regarding the evaluation of artistic research in Flanders. In 2007-2009 he participated to a project in the conservatoire investigating a possible evaluation system of artistic research output, and edited the research report. Since then he has been a member of several advisory groups and councils, both at home and abroad, discussing research in performing arts. Representing the Royal Antwerp Conservatoire, he participates in the organizing committee of the European Platform for Artistic Research in Music (EPARM).

Friday, 22nd April

Round Table with RAMI

From networking activities to inter-institutional cooperation: the evolution of the higher music education system towards the creation of a "research environment" able to shape a European musician looking to the future. Best practice examples, international models, strategies and shared foresight on goals to developing infrastructures for AR

NB The speakers of this session will speak Italian or English. Simultaneous translation is provided.
Please take the headset if you need EN/IT translation



Federico Cinquepalmi - Moderator

**Head of Unit for Internationalization of the Higher Education,
Italian Ministry for Higher Education and Research**
federico.cinquepalmi@miur.it

Prof. Federico Cinquepalmi (PhD) holds a degree in Architecture and Planning from the IUAV University of Venice - Italy (1994) and a PhD in Science and Technology for Industrial innovation from the Sapienza University of Rome - Italy (October 2005 - March 2008); from April 2009 he is a permanent researcher of the Italian National Agency for new Technologies, Energy and Economical Sustainable Development (ENEA) in Rome (Italy).

Since 2009 he works at the Italian Ministry for Education University and Research (MIUR). From 2010 to 2015 he was in the position of Director of the office for the Promotion, Programming and Coordination of International Research and since April 2015 he has been appointed Director of the Office for Internationalization of higher education, a new position created for joining international activities of universities and art and music institutions.

In the last 20 years of research activities he focused his scientific attention in the sector of sustainable development and policies for energy and environment, with special regard to Technological support to Integrated Coastal Management, Biodiversity Conservation and impact assessment of human activities in urban areas, energy and water management, establishment and management of Protected Areas, safeguard of Landscape and Seascape in Coastal zones, Bio-cultural diversity conservation with particular attention to the Mediterranean Basin.

Abstract

In my role as director of the office for the internationalization of Higher education within the Italian Ministry of education, universities and research, role that I have accepted in 2015 after five years as director for international research, I am also delegate for the Artistic Higher Education sector. It is with sincere pleasure and interest that I accepted to chair the Round Table today. The quality of the entire initiative of the Forum EPARM, and this final Panel that I have the honor of moderating, represent a very clear sign of the strong potentialities, the intellectual and artistic vitality, and exceptional international vocation, that the disciplines of music and arts are able to express in the general context of the Higher Education Area.



Barbara Turquier

**SACRe Doctoral Programme (Science, Art, Creation, Research)
within Paris Sciences Lettres Research University Consortium**
b.turquier@femis.fr

Barbara Turquier has been Head of Research at La Fémis, the French national film school, since 2014. She is in charge of developing research activities and partnerships, and overseeing La Fémis participation to SACRe doctoral program. After studying English literature at Ecole normale supérieure de Lyon and UC Berkeley, she obtained a PhD in 2012 with a dissertation on the American avant-garde cinema of the 1960s and 1970s. She has taught at Paris Diderot University and Paris Est Creteil University. She has directed documentaries for radio channel France Culture and is the author of several publications on experimental cinema and on the relationship between architecture and film.

Abstract

The SACRe PhD program brings together five leading art schools in France, among which the Conservatoire national de musique et de danse de Paris, as well as the humanities-based Ecole normale supérieure. The institutional structure and modes of organization of the program will be presented. Created in 2012 as part of PSL Research University, this experimental program comprises about 40 students today, who practice various arts - musical composition, filmmaking, stage direction, design, the visual arts - as well as more "academic" students at ENS whose dissertations deal with the arts. The object of the PhD comprises both a corpus of artistic works - which is presented at least partially at the defense - and a written memoir.



Martin Neukom

**Institute for Computer Music and Sound Technology, Zurich
University of the Arts**
martin.neukom@zhdk.ch

Martin Neukom studied musicology, mathematics and psychology at the University of Zurich and music theory at the Musikhochschule Zurich. He works as a lecturer for music theory, mathematics, applied informatics and sound synthesis and as a research associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts.

Abstract

In his presentation Martin Neukom will overview the structure of the Zurich University of the Arts ZHdK: the campus, the departments, the research institutes, the research projects and the PhD-cooperation of the department of music with the Kunstuniversität Graz KUG. He will present some research projects of the department of music which benefit from the campus, the other departments and interdisciplinary cooperation.



Richard Wistreich
Royal College of Music, London
richard.wistreich@rcm.ac.uk

Professor Richard Wistreich is Director of Research at the Royal College of Music, London. He has overall responsibility for Research and all the Degree Programmes at the Royal College, including the Doctoral Programme. Richard is also a scholar, teacher and singer, with wide-ranging research interests, in particular, vocal performance in Europe between 1500 and 1800. He has published widely on many aspects of the cultural history of singing, and travels widely to talk about his work to both music specialists and at interdisciplinary conferences. He is currently the co-editor of the Cambridge History of Sixteenth Century Music. Richard is also an internationally renowned performer of both early and contemporary music. He has made concert, radio and television appearances worldwide, and recorded more than 100 CDs. In 1989 he co-founded the ensemble Red Byrd, dedicated to performing both old and new music, often side-by-side in the same concerts.

Abstract

There is a long history of doctoral awards in music in Britain, going back to the Middle Ages, when the University of Oxford, and a little later, the University of Cambridge, awarded the degree of Doctor of Music on the basis of exemplary composition. However, the modern PhD in music has been offered by British Universities for more than one hundred years. In much more recent times, nearly all of the nine UK conservatoires award either Doctor of Philosophy (PhD) or Doctor of Music (DMus), either directly, or through a validating University. Some institutions restrict their doctoral programmes to composition and performance-based subjects, while others, such as the Royal College of Music (RCM), are far wider ranging. This reflects the overall research profile of the institution, which has hugely expanded in its importance within the RCM in recent years. The interests and work of its staff ranges from artistic research including composition and performance, through source studies, historical and cultural musicology, to performance science and music pedagogy and there are currently doctoral students working in all of these areas. My talk will give a brief view of how doctoral programmes in UK conservatoires are a critical part of their overall research culture, and how undertaking doctoral music research in the arena of a conservatoire presents particular advantages, but also challenges.



Paolo Troncon
President of the Conference of Italian Conservatoires Directors
presidente@direcons.it

Paolo Troncon, pianist and composer, is a teacher of Theory, Harmony and Analysis at Vicenza Conservatory. He collaborated with the most important Italian Societies of Music Analysis (SIDAM, GATM). He founded and is the editor of the magazine "Diastema" (since 1991). The publishing house "Diastema" has edited about 50 books. His compositions are recorded in CDs by Bongiovanni, Music&Arts, Lineadombra, Festival Organistico di Treviso, Opusavantra Studium. He was the Director of Vicenza Conservatory from 2004 to 2010, and since 2010 he has been the Director of Castelfranco Veneto Conservatory. From 2010 to 2013 he was the President of the Consortium of the seven Conservatories in Veneto region. Since 2013 he has been the President of the Italian National Conference of the Directors of the Conservatories.

Abstract EN:

Italy is late in the implementation of the Bologna Reform within the Higher Music Education sector. The Reform was initiated 16 years ago and it included also the establishment of the Doctorates (under the title of Research Training Degree). The launch of third cycle studies within Conservatoires is therefore still difficult, even though some institutions would be ready to implement and support these studies. The Italian Conservatoires Rectors Conference is engaged in the support and valorization of research activities in the Artistic Higher Education Sector (AFAM) also in collaboration with external bodies.

Abstract IT:

L'Italia è in grave ritardo nella realizzazione della riforma dei Conservatori avviata 16 anni fa, riforma che prevedeva (regolamento del 2005) anche i diplomi accademici di formazione alla ricerca. L'avvio di corsi del terzo ciclo nei Conservatori risulta quindi oggi ancora problematico, nonostante alcune istituzioni siano in grado di realizzare e sostenere questi corsi. La Conferenza dei direttori dei Conservatori di Musica è impegnata a favorire e valorizzare le attività di ricerca nelle istituzioni AFAM, anche in collaborazione con enti esterni.



Dinko Fabris

International Musicological Society IMS

dinkofabris@gmail.com

Dinko Fabris is an Italian musicologist (PhD University of London), with the double experience to be Full Professor of the History of Music at the Conservatorio San Pietro a Majella (Naples) and in the same time also Lecturer at the University of Basilicata (Potenza-Matera). He is also Honorary Principal Fellow at the University of Melbourne and external teacher in the

universities of Ljubjana and Leiden (DocArtes Doctoral program), music advisor in the Pontifical Council of Culture and member of the Academia Europaea. Since 2009 he takes part in the "Commision Mixte" of the Repertoire International des Sources Musicales (RISM) and in several scientific boards of Journals and Musicological Projects. Co-chair of the Cavalli Study Group and member of the Editorial Board of Cavalli's Operas and of the New Gesualdo Edition (Bärenreiter) he has published widely on Naples and the European music between 1500-1800, including the book *Music in Seventeenth-century Naples* (Ashgate 2007). He is the first Italian elected President of the International Musicological Society (2012-2017), the oldest and most important Association of all Professional Musicologists.

Abstract EN

"The artistic research and the musicologists: the role of the International Musicological Society"
Until very recent times, the historical musicology has been considered as an academic discipline less or simply not connected with the practical music, not only in the universities but also in the conservatoires. The growth of interest of historical musicologists for the Artistic Research has started quite recently but it is now evident in the global perspective. As a consequence, the International Musicological Society (IMS), the oldest and most important association of professional historical musicologists, has inserted this topic among the objects of discussion in several occasions, including the activity of IMS Study Groups, Regional Associations and the Web interactions. For the first time a Conference will be devoted to the topic "Music as Art and Artifact", organized by IMS

in Stavanger, Norway, on 1-6 July 2016. Not by chance, the subtitle of the Conference indicates: "Music Research in the 21st Century". The three categories considered (art, artifact and fact) are of course of strong relevance to music research in all of its forms and we hope this will also facilitate the dialogue in progress between universities and other academies and conservatoires.

Abstract IT

"L'artista ricercatore e i musicologi: il ruolo della Società Musicologica Internazionale"

Fino a tempi recenti la musicologia storica è stata considerata come una disciplina accademica meno o semplicemente non collegata alla pratica musicale, non solo nelle università ma anche nei Conservatori. La crescita di interesse dei musicologi storici per la Ricerca Artistica è un fenomeno relativamente recente ma ormai evidente nella sua prospettiva globale. Conseguentemente, la Società Musicologica Internazionale (IMS), la più antica e importante associazione di musicologi storici professionisti, ha inserito questo argomento tra i temi di discussione in diverse occasioni, inclusa l'attività dei Gruppi Studio IMS, delle associazioni regionali e nelle interazioni web. Per la prima volta un'intera conferenza sarà dedicata al tema "Musica come Arte e Artefatto", organizzata da IMS a Stavanger, Norvegia, i prossimi 1-6 Luglio 2016. Non a caso, il sottotitolo della conferenza recita "Ricerca Musicale nel 21esimo secolo". Le tre categorie considerate (arte, artefatto e fatto) sono naturalmente di forte rilevanza nella ricerca musicale in tutte le sue forme, pertanto speriamo che questo faciliti anche il dialogo ora in atto tra le università e le accademie e Conservatori.



Leonella Grasso Caprioli
Conservatorio di Vicenza and RAMI
leonella.grassocaprioli@consvi.it

Leonella Grasso Caprioli, graduated in Musicology, is Professor of Theory and Practice of Music Theatre at the Conservatoire of Vicenza, where she is also Head of Research and Director of the Department of Singing and Music Theatre. Caprioli is, at the same time, Assistant Professor (by contract) of Fundamentals of Music Communication at the University of Padua, where she has been for a decade Research Fellow, specializing in the field of musical lexicography applied to the historical Italian vocal didactics. As scholar, Caprioli devoted particularly to the development of the database ILS -Italian Lexicon of Singing (Liguori ed. 2014): a long term project highly advanced in terms of methodological innovation and application of new technologies to the humanities area. In the artistic field she has experienced as stage director assistant in many Opera Houses, co-author of the awarded doc-film "La Fenice, la rinascita", curator of musical dramaturgies (i.e. "Cut-out & Trees" Biennale 2010). She is the President of RAMI, Italian association for artistic research in music, Working Group Member of EPARM, and Editorial Board Member of JAR (Journal of Artistic Research).

Abstract EN

RAMI, the Association for Artistic Research in Music in Italy, has been founded in 2014 by 8 Conservatoires (Bologna, Florence, Genoa, Milan, Palermo, Pesaro, Pescara, Vicenza). Up today, 5 other institutional members are affiliated (the Conservatoires of Bari, Brescia, Padua, Salerno, Trapani), in addition to 40 individual members. RAMI is an independent body, and intends to contribute through its activities to the process of renewal of the Italian Higher Arts and Music education system. In particular, the association aims to encourage the creation and consolidation in Italy of an environment of artistic research in music, of its policy and, especially, of its culture, believing that these are the preconditions of a sector specific growth in the artistic education area. RAMI aims strategically to serve as a network, by promoting cooperation of excellence inside and outside the institutions, acting in a particularly segmented sector which, to develop, is encouraged to rethink itself in terms of capacity for cooperation, planning and flexibility. In order to reach this goal, RAMI works to stimulate the debate on the subject of research in a broad and shared meaning, bringing back the discussion to international standards, aiming to highlight and enhance the specificity and the ability of interaction of the musical artistic research with respect to scientific research and humanistic.

Abstract IT

Rami, associazione per la Ricerca Artistica Musicale in Italia, è nata nel 2014 per iniziativa di 8 Conservatori fondatori (Bologna, Firenze, Genova, Milano, Palermo, Pesaro, Pescara, Vicenza), cui si sono aggiunti ad oggi altri 5 Soci istituzionali (i Conservatori di Bari, Brescia, Padova, Salerno, Trapani), oltre ad una quarantina di soci individuali. RAMI si propone come soggetto indipendente, e intende contribuire attraverso la propria attività al processo di rinnovamento del sistema italiano dell'Alta formazione artistica e musicale. In particolare, l'associazione mira a incoraggiare la creazione ed il consolidamento in Italia di un 'ambiente' della ricerca artistica musicale, della sua politica e soprattutto della sua cultura, ritenendo questi i presupposti indispensabili per una crescita propositiva in chiave sector specific del sistema dell'educazione nelle arti. La Rami mira strategicamente a fungere da rete, promuovendo la cooperazione di eccellenza dentro e fuori le istituzioni di un comparto particolarmente segmentato che, per svilupparsi, è chiamato a ripensarsi in termini di capacità di cooperazione, progettualità e flessibilità. A questo fine, la RAMI si adopera

per stimolare il dibattito sul tema della ricerca in senso ampio e condiviso, riconducendo tale dibattito al confronto internazionale, mirando ad evidenziare e valorizzare le specificità e la capacità di interazione della ricerca artistica musicale rispetto alla ricerca scientifica ed umanistica.

The AEC Council White Paper on Artistic Research



Key Concepts for AEC Members

Artistic Research

An AEC Council ‘White Paper’, 2015

PART ONE: The Basic Concept

Rationale

AEC believes that *research has an important role to play in the life and work of conservatoires* as a means of promoting the understanding and development of the musical arts. At the same time, AEC recognises that *not every conservatoire will necessarily wish to participate in explicit research activities* and not all who do will wish to attach the title ‘artistic research’ to what they do. It also acknowledges that precise definitions are not only difficult to achieve but might prove limiting to the valid research ambitions of some member institutions.

In framing this concept document, *AEC specifically wishes to endorse the freedom of institutions* to decide for themselves what role, if any, research should play in their activities. Equally, though, AEC is acting at this point in recognition of the fact that *more and more of its member institutions are moving towards embracing research* in some shape or form as integral to their missions.

The AEC’s concept of Artistic Research begins from the belief that *it should be viewed inclusively* and not as tied to a particular orthodoxy. It is seen as a virtue that it should be multi-faceted and avail itself of any research discipline or method relevant to its purpose.

Definition

Keeping the above in mind, AEC proposes the following broad definition:

Artistic Research may be defined as *a form of research that possesses a solid basis embedded in artistic practice and which creates new knowledge and/or insight and perspectives within the arts, contributing both to artistry and to innovation.*

Artistic Research commonly displays all, or most, of the following features:

- It is usually conducted by the artist-researcher or through the collaboration of artists within a research team
- It promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains
- It is supported by critical reflection on the content and/or context of the research topic
- It articulates and reflects on methods and work processes
- It shares relevant professional knowledge with the wider artistic community and disseminates it in the public sphere to the enrichment of cultural understanding

PART TWO: Developing the Concept

The place of Artistic Research in the wider research context

Research is *a rigorous and formalised seeking after knowledge and understanding*; Artistic Research needs to fit inside this general frame whilst, at the same time, asserting its specific and distinctive character. In order to locate the preceding definition of Artistic Research within the wider picture of research types and traditions, a number of elaborations and qualifications need to be applied to it:

- Although the definition offered of Artistic Research is intended to refer to research *typically conducted in the context of artistic production* (e.g. conservatoires), this does not imply that every type of research conducted in a conservatoire is necessarily Artistic Research; there are types of research that may be well suited to a conservatoire's resources and strategy but which do not have as their main purpose the promotion of the development of the musical arts (e.g. studies on the health benefits of music-making)

- Artistic Research, although strongly application-oriented, does not preclude ***pure research***. In fact, in order to make progress, the field of Artistic Research is likely to support a wide range of component activities, some of which may count as pure research, others as applied, and still others as developmental or translational research
- Artistic Research should not be understood as something that is incompatible with ***more traditional forms of research***. Artistic Research should aspire to the same procedural standards that apply across the whole research spectrum - replicability (especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice
- Artistic Research shares with ***other research focussing its study on the arts*** the aim of promoting the understanding, and thereby the development, of artistic practice; however, it is distinctive in the emphasis it places upon the integral role of the artist in its research processes. Artistic practice is the source from which it draws its questions and also the target towards which it addresses its answers.

Characteristics of Artistic Research in the context of conservatoires

In a similar way, there are a number of further points that need to be made to explain more fully the characteristics that Artistic Research is likely to display in the conservatoire context:

- The Centrality of Artistic Processes and Products
Artistic processes and products - performances, compositions, etc. - are central to the working patterns of conservatoires. It therefore seems both logical and desirable that ***they should be similarly central to any research activity*** taking place in conservatoires, although how this centrality is reflected must remain something that ***individual institutions decide for themselves***.
The growing importance of ***technology*** should be seen as a field of opportunity for developing artistic and research practice in conjunction with one another
- Artistic Processes or Products in Relation to Other Elements
Although artistic processes or products are essential components of, and in, Artistic Research, there should be ***flexibility about how and when they are applied***: at any or all stage(s) of the research process; and either on their own or in conjunction with other research elements.
- Artistic Research as a Collaborative Process



It is possible that an Artistic Research project might be conducted by a single person who not only engages in the artistic processes under investigation but also possesses the necessary research competences. However, given the multi-disciplinary nature of Artistic Research it is expected that ***much research will be based on collaboration***. Very few single researchers will be expert in all the relevant areas. Consequently, Artistic Research will often be done by teams in which the competences and expertise required are differently distributed amongst team members.

- Students and Teachers

Research in conservatoires may cover both the work engaged in by ***students*** in their programmes of study and that of ***teachers*** as part of their on-going professional development. Students are likely to engage in, and with, research primarily in their 2nd- and, especially, ***3rd-Cycle studies***, but they will also benefit from being introduced to research principles and the ‘research attitude’ as part of their 1st-Cycle study.

Research in the 2nd Cycle may primarily be of benefit to the growth of the individual student; research in the 3rd Cycle and beyond should be capable of having an impact on ***the wider community***.

- Communication of Research Results

The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore ***new ways, more closely embedded in the artistic component***, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.

- Appropriate Dissemination of Research Results

Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public. Dissemination ***need not be confined to the written word***, although other forms of communication will almost invariably be complemented by, and complementary to, some written element.

It is not enough to perform a work and call this a ‘communication of research results’, but Artistic Research, as a discipline, should promote understanding and respect for the difference between simply ***implementing*** research results in artistic processes and



products and seeking to *communicate them directly through such processes and products*.

Features of Artistic Research that confirm it as a fully-established discipline

AEC supports the growing number of its member institutions who have embraced the concept of Artistic Research. It welcomes the progress being made towards the eventual achievement of the full range of institutional conditions typical of any established research discipline, such as:

- Its own national and international associations
- Its own journals
- Its own distinctive discourses (not just one discourse)
- Its own acknowledged leading experts in the field
- Its own regular conferences
- Full-time faculty positions in conservatoires
- Relevant Doctoral training and Post-Doctoral development
- Research funding programmes specific to it
- Funding for graduate students

PART THREE: Summary of AEC's overarching beliefs and policies on Artistic Research

AEC believes:

- that Artistic Research, as a means of promoting the understanding and development of the musical arts, has the potential to play an important role in the life and work of conservatoires
- that those of its member institutions who are, or who wish to be, engaged in Artistic Research should be encouraged in this, whilst respecting those who do not want to go down this route
- that where Artistic Research does take place in conservatoires, it is helpful if, wherever possible, it complements the artistic activity that is these institutions' main focus. This implies seeking out opportunities to explore research questions relating to the most-played repertoire, as well to little-known or newly-created musics

How AEC will support the development of Artistic Research

AEC intends to support its member institutions that engage in Artistic Research, or are considering doing so:

- by providing helpful indications of what it might entail (e.g. through publications such as the AEC Pocketbook “Researching Conservatoires” and the handbook on research in 2nd-Cycle programmes)
- by offering platforms for researchers to present their work and discuss it with their peers (e.g. European Platform for Artistic Research in Music EPARM)
- by the development of web-based resources relating to research (the ‘Polifonia’ database of student research projects and supervisors; a ‘living’ online bibliography; perhaps an online journal/published proceedings of EPARM)
- by continuously monitoring and supporting the growth of research and of a ‘research approach’ in conservatoires, not only in Doctoral and Post-Doctoral activity but also in the earlier cycles
- by encouraging institutions who are seeking to develop Doctoral programmes and engage in research activity to do so according to the following principles:
 - Careful and progressive development
 - Achievement of a critical mass of researchers and resources as a pre-requisite for launching a Doctoral programme
 - An outward-facing approach based on building networks and exchanges with other institutions pursuing similar research approaches
 - Support for students and staff needing to develop and maintain contacts with the wider research community in their specialist area
- by ensuring that the concept of Artistic Research be understood adequately and widely, and that Artistic Research should not be something introduced solely because of external pressures, such as the need to increase the number of staff with Doctoral qualifications working in conservatoires* or to score highly in evaluation processes or funding criteria

** In this respect, AEC is ready to support member institutions being pressured by their national ministries against their own wishes to move to an all-Doctorate faculty. This support does not extend to direct interference in national policy, but includes the writing of formal letters to explain the wider European position.*

Update on the European Agenda for Music



The European Music Council's proposal to create a European Agenda for Music has been widely welcomed and supported by EMC members, including AEC, EAS and EMU. The main goal of this initiative is to constitute a platform which brings together the whole music sector in order to allow stakeholders to participate more effectively and with one voice in European cultural policy-making. Working in close cooperation with the European Association for Music in Schools (EAS) and the European Music School Union (EMU) and under the framework of its project 'FULL SCORE', the AEC has offered to jointly coordinate work on that part of the Agenda which deals with music education. As part of this work, AEC, EAS and EMU have committed to consult their respective members about the priorities to be addressed in the European Agenda for Music: what should be in it and how it should be constructed and, eventually, used.

In the summer 2015, the three organizations sent a questionnaire to their member institutions requesting them to answer the following aspects:

- How a comprehensive European Agenda of Music could help you in your work to promote music (in your organization/ at personal level)
- Primary benefits of having a comprehensive European Agenda for Music
- Suggestions for changes as making the most positive contribution to music education in Europe
- Potential actions that could be taken by your organization for the contribution to positive change in European music education

The results of this questionnaire disclose both the common views and the different priorities of the three organizations representing the education sector. They can be found at the AEC website.

In addition, the AEC continues to gather feedback from its member institutions with a view to produce a position paper representing the voice of higher music education institutions. AEC encourage their members to speak up and contribute to the production of this paper by providing feedback in the participant questionnaire.

Practical Information

Addresses

Conference Venue

Conservatorio di Musica “A. Pedrollo”

Contrà San Domenico, 33, 36100 Vicenza VI, Italia

:+39 0444 507551

www.consvi.it

Concert on Wednesday

Teatro Olimpico

Piazza Matteotti, 11, Vicenza VI, Italia

Hotels

Hotel Cristina

Address: Corso Santi Felice e Fortunato, 32

Phone: +39 0444 323751

Email: info@hotelcristinavicenza.it

Website: www.hotelcristinavicenza.it

Relais Santa Corona

Address: Contrà Santa Corona, 19

Phone: +39 0444 324678

Fax: +39 0444 597435

Email: info@relaissantacorona.it

Website: www.relaissantacorona.it

Hotel 2 Mori

Address: Contrà Do Rode 26 - 36100 Vicenza

Phone: +39 0444 321886

Fax +39 0444 326127

Email: info@hotelduemori.com

website: www.albergoduemori.it

Hotel Palladio

Address: Contrà Oratorio dei Servi n. 25 - 36100 Vicenza

Phone: +39 0444 325347

Fax +39 0444 393632

Email: contact@hotel-palladio.it

website: www.hotel-palladio.it

Key Hotel

Address: Viale G.G. Trissino 89 - 36100 Vicenza

Phone: +39 0444 505476

Fax +39 0444 513319

Email: info@key-hotel.it

website: www.key-hotel.it

Travel Indications

- **By plane**

“ANTONIO CANOVA” AIRPORT - TREVISO **www.trevisoairport.it/**

Distance: 102 km from Vicenza (about an hour)

From Treviso Airport to Treviso Train Station:

- *taxi service (+39 0422 431515, SMS taxi +39 338 844 2000)*
- *bus service (line 6 ACTT 1,30 EUR)*

From Treviso train station it is possible to take a direct train (local train €5,40) or a train with connection in Venezia Mestre train station (local train €6,45) for info please visit www.trenitalia.it

There is also a direct bus service ACTT (€5,10) from Treviso train station to Vicenza train station (for more info go to www.mobilitadimarca.it or call +39 0422 234023).

MARCO POLO AIRPORT - VENICE **www.veniceairport.it**

Distance: 80 km from Vicenza (about an hour and half)

Connections from Venice Marco Polo Airport to Venezia Mestre train station:

- *taxi service (+39 041 5964, 24 hour service)*
- *bus service “Venice Airport Shuttle” for Mestre railway station €8,00 (bus line 25 ATVO MESTRE EXPRESS)*

From Mestre railway station it is possible to take a direct train to Vicenza railway station (high speed train €16,00 or local train €5,40) for info go to www.trenitalia.it

VALERIO CATULLO AIRPORT - VERONA **www.aeroporto.verona.it**

Distance: 66 km from Vicenza (about an hour)

Connections to Verona Train Station:

- *taxi service (+39 045 2223525)*
- *bus service to the Verona Porta Nuova railway station by a shuttle service daily / Aerobus available every 20 minutes € 6,00*

From Verona train station it is possible to take a direct train to Vicenza (high speed train €16,00 or local train €5,40) for info please visit to www.trenitalia.it

MILANO LINATE AIRPORT

Distance: - 206 km from Vicenza (about two hours)

From the airport there is a *Taxi service: € 85,00 to Milano Central Train Station (fixed cost)*

Radiotaxi 6969 - Tel. +39 02 6969,
Radio Taxi Freccia - Tel. +39 02 4000,
Taxi Blu - Tel. +39 02 4040,
Radio Taxi La Martesana - Tel. +39 02 2181,
Radio 8585 Autoradiotassi - Tel. +39 02 8585;

Public bus service:

Urban line 73 Milano P.zza San Babila M1
Service available from: 05.35 to: 00.35 (last race)
Ticket price: € 1,50

LIN X73, direct line Milano Porta Vittoria FS
Service is available from: 07.00 from: 20.00 (last race)
Ticket price: € 1,50

Direct line to Milano Centrale
Races every 30 minutes
Ticket price: € 10,00

Private bus service:

Starfly Milano Centrale - Milano Lambrate
Every 30 minutes,
Ticket price: € 10,00

From Milano Centrale train station it is possible to take a direct train (high speed train 28,00 €) or a train with exchange in Verona Porta Nuova (local train 15,80 €) to reach Vicenza.
For more info please visit www.trenitalia.it

MILANO "MALPENSA" AIRPORT

Distance: 248 km from Vicenza (about two hours)

From the airport you can take:

A train to Milano Centrale Train station:

The line is called Malpensa Express and it is managed by Trenord (for info and costs go to www.malpensaexpress.it)

A taxi service: € 85,00 to Milano Centrale train station (fixed cost)

Radiotaxi 6969 - Tel. +39 02 6969,
Radio Taxi Freccia - Tel. +39 02 4000,
Taxi Blu - Tel. +39 02 4040,
Radio Taxi La Martesana - Tel. +39 02 2181,
Radio 8585 Autoradiotassi - Tel. +39 02 8585;

A private bus service:

Terravision - Milano Centrale
Races every 20 minutes,
Ticket price: € 8,00

STIE - Milano Centrale
Races every 20 minutes,
Ticket price: € 8,00

Air Pullman - Milano Centrale
Races every 50 minutes,
Ticket price: € 8,00

From Milano Centrale train station it is possible to take a direct train (high speed train 28,00 €) or a train with exchange in Verona Porta Nuova (local train 15,80 €) to reach Vicenza.
For more info go to www.trenitalia.it

- **By train**

You can reach Vicenza by train from all main cities in Italy.
Travel directly to Vicenza or Venice or other trains that change at Venice Mestre station or Padova Station: www.trenitalia.it

How to get to the Conservatorio from the Train Station

There are direct buses from the Central station (Piazzale Stazione) to the Conservatoire (Contrà San Domenico, 33) and it takes totally 10 minutes to get there. These Buses are: N: 1, 2, 7

The fastest and easiest routes:

Bus N1

Bus1 from **Piazzale Stazione** towards Via Altire Capolinea Lerino - 5 min (6 stops)

Destination Bus stop - **Contra' Porta Padova 120**

From Bus stop walk to Conservatorio (Contrà San Domenico, 33) About 3 min , 270 m

Bus N7 from **Piazzale Stazione** towards Via Palemone San Pio X - 6 min (6 stops)

Destination bus stop - **Via Gallieno 52**

From Bus stop walk to Conservatorio (Contrà San Domenico, 33) About 3 min , 300 m

Taxi Number Vicenza

Radio Taxi [+39 0444 920600](tel:+390444920600)

List of Restaurants

Osteria I Monelli

Contrà Paolo Lioy, 1, 36100 Vicenza, Italia - 0444 540400

Osteria Il Corsore

Stradella Pozzetto, 10, 36100 Vicenza, Italia - 0444 323504

Antica Osteria Al Bersagliere

Contra Pescaria 11, 36100 Vicenza, Italia - 0444 323507

Tre Visi

Corso A. Palladio, 25, 36100 Vicenza, Italia - 0444 324868

Cafe' Restaurant Dai Nodari S.R.L.

2/B Contra' Ponte Furo, 36100 Vicenza, Italia - 0444 330692

Antica Osteria Ca' d'Oro

Contra San Gaetano da Thiene, 8, 36100 Vicenza, Italia - 0444 323713

Al Pestello

Contra' S. Stefano, 3, Vicenza, Italia - 0444 323721

Il Molo

Contra Pedemuro San Biagio, 48, 36100, Vicenza, Italia - 3288087598

Al Paradiso

Contrada Pescherie Vecchie 11, 3610 Vicenza, Italia - 0444 322320

Vito Pizza e Fichi

Contra Pozzetto 13, 36100 Vicenza, Italia - 0444 327933

Antico Guelfo

Contra' Pemeduro San Biagio 92, 36100 Vicenza, Italia - 0444547897

Al Ritrovo

Piazzetta del Duomo, 4, 36100 Vicenza, Italia - 0444.546646

Information on Fee Payment

To receive an invoice please mail events@aec-music.eu

Amount of the Registration Fee (per person)

Category	For Registration and Payment made by 25 March	For Registration and Payment made after 25 March
Professor/staff member from an AEC member institution/RAMI	120 euro	150 euro
Professor/staff member of a non-AEC member institution	410 euro	450 euro
Student from an AEC member institution	90 euro	110 euro
Other students	120 euro	150 euro

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Reception on Wednesday 20th April
- One organized Lunch (Thursday 21st April)
- One organized Dinner (Thursday 21st April)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after 11 March.

Bank details for payments

Bank: BNP Paribas Fortis
Account Holder: AEC-Music
IBAN: BE47 0016 8894 2980
SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

Invoice number or

the code of the event (EPARM 2016) and the last name of the participant, and the name of your institution (if fitting)

Example:, EPARM2016, Smith, Gotham Conservatory

EPARM Preparatory Working Group

Peter Dejans - Chair
(*Orpheus Instituut, Gent*)

Leonella Grasso Caprioli
(*Conservatorio di Musica "A. Pedrollo", Vicenza*)

Kevin Voets
(*Artesis Plantijn Hogeschool Antwerpen*)

Henrik Frisk
(*Royal College of Music in Stockholm*)

Ulf Baestlein
(*University of Performing Arts, Graz*)

Mirjam Boggasch
(*Musikhochschule Karlsruhe*)

Conference Team

European Association of Conservatories (AEC)

Stefan Gies

Chief Executive

Sara Primiterra

Events Manager

Jef Cox

AEC and MusiQuE Staff Member

Rosanne van der Voet

Student Intern

Conservatorio di Musica “Arrigo Pedrollo” Vicenza

Gian Nico Rodighiero

President

Enrico Pisa

Director

Salvatorica Sabina Scanu

Administrative Director

Leonella Grasso Caprioli

Professor and Event Coordinator

Terrell Stone

Head of the International Relations and Head of Early Music

Cecilia Fabris

Production Officer

Barbara Favaro

Office Assistant

Angelo Mirabile

Purchase Officer