

FULL SCORE Project
Students Working Group Report of the EPARM
Conference
23-25 April 2015, Graz (Austria)



1. General Remarks on the platform/session.

The platform was generally very interesting and it was a cherished experience for us. It was a different experience than the congress in Budapest, as here the actions of the AEC itself were not discussed so much. This time the AEC served its members by organizing the event. A large part of the presentations was interesting, well-structured, inspiring and allowing various perspectives. The range of topics was very wide. We appreciated the fact that the presentations were kept short so that there was a lot of time for discussion and informal conversation with the authors of the presentations.

That said, we also observed that some of the presentations were too sophisticated for a typical student, or presented in a discouraging, not easily comprehensible way. The discussion about the Green Paper gave an interesting insight into the proceedings of the AEC. (There is an opinion among us that it might be a good idea to precede this kind of platform with a 'boot camp', similar to the one in The Hague).

2. Could this event be interesting for students? Or not at all? Could the participants benefit from hearing the students perspectives?

Students in fields such as theory, pedagogy and composition would certainly feel at home at the EPARM, not only because of its content, but also because of the opportunity to meet and discuss with their more experienced fellows. It is important to recognize the differences between various backgrounds from which the students might come to the EPARM. It is rather important to come prepared. For those coming from conservatoires, where artistic research is introduced at bachelor level to everyone (including instrumentalists and singers), EPARM could certainly be beneficial. For others, it might prove too difficult. This is due to the fact that the form of some presentations tended to be too rhetorically decorative, and not well-structured enough to be followed by someone unaccustomed to scientific jargon. However, well-presented presentations involving performance practice could certainly appeal to a wider audience of conservatory students.

EPARM could also be really enriched by students. They would bring fresh ideas and viewpoints, challenge the ones of the previous generations (as students have always done in history, to some extent) which would certainly be beneficial to the community of professional musicians and academics present at the EPARM. For students, on the other hand, the chance to hear answers to questions that interest them directly from experts would be a great opportunity. An idea worth considering would be to dedicate a certain segment of the EPARM to outstanding student presentations. An open call for papers in a form of a competition would certainly work well to promote artistic research among European students. It is certainly advisable to ensure more accessibility to students, as they might benefit greatly from participating in the EPARM. A general reflection is that artistic research should to some extent be integrated in study programmes where this has not happened yet. It would be especially beneficial if, at the earliest stages of education, students were shown the most hands-on, practical aspects of research, closely related to performance or other disciplines that they are studying.



3. How to integrate yourself into the planning and delivery of AEC events.

Students' involvement in the organization of AEC events could provide some new interesting viewpoints. It could also help to make the events more focused on student audience (at least in some parts). Another advantage would be that students would feel more identified with the AEC and more eager to participate in its effort for a better higher music education in Europe. There are different ways in which students could contribute. For example during the next event (i.e. the IRCs meeting in September 2015) it would be useful to see how every country or conservatoire uses student associations, how they function, what their structure is and how they are included in the policy of conservatoires (and respective countries). As far as EPARM is concerned, in most cases research is new to students, so they don't really know what to expect, but in some cases they have really great ideas or different points of view. It's good if students are encouraged to reflect on what they do as performers, or to perform research if they study in theoretical music programmes or as composers. In general, students participating in the organization of AEC events should be those having knowledge of a specific field addressed by the event. A way to include students could be sending abstracts, lists of participants, topics, etc., to the students in question and letting them comment on those.

Was there any place for students' voice during the conference?

As students, we felt very welcome at the conference. All discussions were open to us, although most of the time we didn't have enough knowledge to participate. We were also invited to the discussion groups on the Green Paper on artistic research. Here again most of us felt that we lacked experience and knowledge, thus it was difficult to make any comments from a student perspective. However, the opportunity to express our views was there for us and some of us used it. There were also PhD students presenting their research and KUG students attending the sessions. There is certainly lots of room for future student involvement.

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