

***European Platform for Artistic
Research in Music (EPARM)
Forum 2014
Royal College of Music Stockholm
6-8 March***

REPORT

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PROGRAMME

Thursday, 6 th March		
Time	Activity	Location/Remarks
16:00	REGISTRATION FOR EPARM OPENS	KMH Royal College of Music - Lidingövägen 12
17:00 – 18:00	<p>EPARM Opening Event</p> <p>Performance of students from the <i>Folk Music Department</i> at KMH</p> <p>Speeches by</p> <ul style="list-style-type: none"> • Cecilia Rydinger Alin, Vice Chancellor KMH • Georg Schulz, AEC Council Member • Peter Dejans, EPARM Chair • Jeremy Cox, Chief Executive AEC 	KMH, The Great Hall (Stora)
18:00 – 19:30	<p>Agenda-setting session for discussion groups (4 parallel groups)</p> <p>A. <i>Methodologies for artistic research in music</i></p> <p>B. <i>New knowledge and understanding in standard musical repertoire</i></p> <p>C. <i>Research questions and answers</i></p> <p>D. <i>The outputs of artistic research in music</i></p>	<p>KMH, rooms:</p> <p>389 (group A)</p> <p>433 (group B)</p> <p>234 (group C)</p> <p>235 (group D)</p>
19:30 – 20:00	Reception with drinks and canapés	KMH, The Atrium
20:00 – 21:00	Concert	KMH, room 399
<i>Free evening (list of recommended restaurants provided)</i>		

Friday, 7 th March		
Time	Activity	Location/Remarks
09:30 – 11:00	<p>Discussion groups session 1a</p> <p>A. <i>Methodologies for artistic research in music</i></p> <p>B. <i>New knowledge and understanding in standard musical repertoire</i></p> <p>C. <i>Research questions and answers</i></p> <p>D. <i>The outputs of artistic research in music</i></p>	<p>KMH, rooms:</p> <p>389 (group A)</p> <p>433 (group B)</p> <p>234 (group C)</p> <p>235 (group D)</p>

11:00 – 11:30	Coffee and networking	KMH, room 399
11:30 – 13:00	<p style="text-align: center;">Discussion groups session 1b</p> <p><i>A. Methodologies for artistic research in music</i></p> <p><i>B. New knowledge and understanding in standard musical repertoire</i></p> <p><i>C. Research questions and answers</i></p> <p><i>D. The outputs of artistic research in music</i></p>	<p>KMH, rooms:</p> <p>389 (group A)</p> <p>433 (group B)</p> <p>234 (group C)</p> <p>235 (group D)</p>
13:00 – 14:30	Lunch	Restaurant L 21, address: Löjtnatsgatan 21
14:30 – 16:00	<p style="text-align: center;">Discussion groups session 2a</p> <p><i>A. Methodologies for artistic research in music</i></p> <p><i>B. New knowledge and understanding in standard musical repertoire</i></p> <p><i>C. Research questions and answers</i></p> <p><i>D. The outputs of artistic research in music</i></p>	<p>KMH, rooms:</p> <p>389 (group A)</p> <p>433 (group B)</p> <p>234 (group C)</p> <p>235 (group D)</p>
16:00 – 16:30	<i>Re-locate to University of the Arts</i>	
16:30 – 17:00	Joint Coffee and networking EPARM + SAR	University of Arts Linnegatan 87 F
17:00 – 19:00	<p style="text-align: center;">Joint Roundtable EPARM + SAR</p> <p style="text-align: center;">Islands and Bridges</p> <ul style="list-style-type: none"> • Gerhard Eckel, University of Music and Performing Arts, Graz • Johanna Garpe, University College of Opera / Stockholm University of the Arts • Julie Harboe, Lucerne University of Applied Sciences and Arts • Lina Navikaite-Martinelli, Lithuanian Academy of Music & Theatre, Vilnius • Kevin Voets, Royal Conservatoire of Antwerp, Artesis Plantijn University College Antwerp <p>Moderator: Jeremy Cox, Chief Executive of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).</p>	University of Arts Linnegatan 87 F
19:15 – 20:15	Performance event: Cosmopolitan Chicken Project	University of Arts Linnegatan 87 F
20:30	Joint Buffet Dinner with SAR	University of Arts Linnegatan 87 F

Saturday, 8 th March		
Time	Activity	Location/Remarks
10:00 – 11:30	<p style="text-align: center;">Discussion groups session 2b</p> <p><i>A. Methodologies for artistic research in music</i></p> <p><i>B. New knowledge and understanding in standard musical repertoire</i></p> <p><i>C. Research questions and answers</i></p> <p><i>D. The outputs of artistic research in music</i></p>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
11:30 – 12:00	Coffee and networking	KMH, the Atrium
12:00 – 13:00	<p style="text-align: center;">Closing Session</p> <p style="text-align: center;">Music Introduction by KMH Students</p> <ul style="list-style-type: none"> • Thoughts about the discussions • Please fill in your participant questionnaire • News from the AEC and the 'Polifonia' Project • Closing Remarks 	KMH, Little Hall (Lilla)
15:00	Optional Networking Trip at the Museum of Modern Art	Meeting Point at the Museum of Modern Art

THURSDAY 6th MARCH

Opening Event

The opening event started with a performance of students from the *Folk Music Department* at KMH. The event followed with the welcoming words of **Cecilia Rydinger Alin**, Vice Chancellor KMH, **Georg Schulz**, AEC Council Member, **Jeremy Cox**, Chief Executive AEC and **Peter Dejans**, EPARM Chair.

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Agenda-setting session for discussion groups (4 parallel groups)

After the opening event, participants selected the first discussion group in which they wanted to participate and dispersed to the corresponding one of the four rooms allocated for these discussions, joining others who had made the same choice for an agenda-setting session. At this session, together with the moderators, each group selected six sub-topics for further structuring of their discussion the following day. The list of the moderators and selected sub-topics for each group is given below:

Group A - Methodologies for artistic research in music

Moderators:

Kevin Voets - Royal Conservatoire Antwerp (AP University College)
 Lina Navickaite-Martinelli – Lithuanian Academy of Music and Theatre
 Philippe Brandeis – Conservatoire National Supérieur de Musique et de Danse de Paris

SELECTED SUB-TOPICS:

Problems and solutions in developing methodologies for artistic research in music – sharing practical experiences

1. What may/should be the differences at methodological and competences level between the 2nd and the 3rd cycle research and, in the latter, between PhD and DMA? How to teach methodology in artistic research? Focus

2. Which methodologies from other domains are of relevance for artistic research? A possible impact of humanities/social sciences/natural sciences to AR? How is research in music, especially performance, different from and/or equivalent to research in humanities?
3. The role of music analysis from the musicological and artistic (composer/performer) point of view: possible differences.
4. Are musicians making research in their common practice? And how this artistic practice can be transferred into research?
5. Layering the artistic research: different methodologies required by various disciplines within music.
6. The issue of relevance: what does the acquired knowledge give to society? The „so what“ question and the role of subjectivity.

Group B - *New knowledge and understanding in standard musical repertoire*

Moderators:

Jeremy Cox – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)
 Xavier Barbeta – Escola Superior de Música de Catalunya
 Georg Schulz – Universität für Musik und darstellende Kunst Graz

SELECTED SUB-TOPICS:

Finding **new knowledge and understanding in standard musical repertoire** – which strategies for artistic research in music will strengthen its contribution to repertoire beyond the sub-fields of contemporary and historically-informed performance?

S E S S I O N A	INTERPRETATION Reaching beyond the ‘Standard Interpretation’: Techniques and Strategies	P R O D U C T I O N
	PROGRAMMING Using creative programming to show familiar works in new lights	
	AUDIENCES Making one interpretation out of many possibilities in the work; one interpretation being received in many ways by audience members	
S E S S I O N	LEARNING & TEACHING Using students’ own intuition, initiative and knowledge to empower them as co-learners and co-researchers: Freedom ↔ Directedness	D I S S E M I N
	PERFORMING Exploring new concert formats as a means of showing repertoire in new lights	

B	RESEARCH TRANSMISSION How the accumulated experience of the artist may be passed on: <i>Older media</i> – ‘Performing’ Editions; books on ‘The Art of Playing’, etc. <i>New media</i> – Video recordings, reflective diaries, etc.	A T I O N
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Group C - Research questions and answers

Moderators:

Tuire Kuusi, Sibelius Academy, Finland,
 Mirjam Boggasch, Hochschule für Musik Karlsruhe, Germany
 Leonella Grasso Caprioli, Conservatorio di musica „A. Pedrollo“, Vicenza, Italy

- what do these mean for artist-researchers in music
- what kinds of questions can be made
- what kinds of answers may be expected

Topics / agendas:

- 1) How best to formulate a precise question from an initial idea - A question that fits for what the artist is doing?
(How to help student to formulate a research question)
- 2) Do we agree to accept a variety of different forms of answers / outputs?
 - In what forms can you generate answers?
 - (should the performance alone be an answer that can be criticized and questioned)
- 3) What are the influence of interdisciplinarity on artistic research and the result of collaborating with other sciences and methods?
- (are there more than two main fields of research questions?)
- 4) Do traditional research questions differ from the questions an artist-researcher would make? Should they differ?
- 5) Are artistic processes research? If not, what should be added?
- 6) How should the sharing of research questions and answers be enhanced?
- (it is important to share the result in order to evaluate it and make it a starting point for other research)

Group D - *The outputs of artistic research in music*

Moderators:

Stephen Broad, Royal Conservatoire of Scotland
Henrik Frisk, Royal College of Music in Stockholm KMH
Peter Dejans, Orpheus Instituut, Belgium

1. What should be the goals and priorities for artistic research outputs?

What is the goal of the research: 'For' the research (development of knowledge and understanding) or 'for' the student's artistic development?

Must the artistic process always take second place to the development of the research? Is it just incidental to the research process? Should practice not be guiding instead of following? (Depends where you are?)

Is it possible to conceive of artistic research without artistic development?

2. Does the quality of the artistic material affect the validity of the artistic research argument, and how should we assess this artistic quality?

Could bad art produce good research? (Are we producing 'research-art'?)

Assessment of the artistic value/validity of the output: how does the artistic validity influence the research validity?

The quality of the art and the quality of the research – what's the connection?

The relationship between artistic criteria and research criteria?

What's the connection with the 'real world' – how do we connect with those outside academia?

How do we avoid the 'marble staircase to the shack'? How does this factor into evaluation of PhD, especially with respect to artistic outcomes in other contexts? And why is it difficult to discuss this?

How do we prevent an artistic research project becoming a scientific project? (a slide into musicology)

Do we need to define quality for artistic research (our criteria, as compared with a viewpoint from other paradigms). What is the relationship between artistic development criteria and research criteria?

Should we have different criteria for 'creators' as opposed to 'reproducers'?

3. How should we approach the review, peer review and assessment of artistic research outputs?

What to do with an output that doesn't fit our models of evaluation? (What is quality? And where does this stand in relationship with the market?)

Who are the peers for artistic research? (And how do we move from colleagues (individuals) to 'peers' [suggesting a more structured community of understanding/practice]?) Implication of peer review in established research disciplines.

When should peer review enter the research process? (Not just duplicating science – and not dependent on quantity, but on quality)

Does artistic research refer only to scientific models of evaluation (i.e. corresponding to fixed models)? Do we need to imagine a different set of models?

How can we create a climate in which artistic experimentation can be discussed (Are words not essential?)?

4. Making a difference in the world: the relevance and impact of artistic research outputs

Is the evaluation of the project dependent on the contribution it can make to ideas of what art can do (relation to our students' development)?

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Spin-offs from research outputs (e.g. from the thesis comes the book) – how can we be creative in reshaping research outputs in new ways that have an impact outside the research (KE, impact)?

Challenge vs. confirmation? The avant-garde function, especially within typical conservatoire education. How to keep a balance?

5. How may we develop discursivity in artistic research?

What is the relationship between words and music? How does it function?

How can we use words to strengthen and reinforce the artistic output?

Do we need to set words to our results? Is a commentary necessary?

How can we raise questions without words? How can we reflect without words?

What can you say in words? What can you not say in words?

What is the difference between a performance (an artwork) and an output of artistic research?

6. 'The medium is the message': what forms should the outputs of artistic research take?

Does it (always) need to be a performance and a thesis? Other formats such as DVD? (link to stakeholders, clients)

Should we try to find forms of output that illustrate the fertility of the process rather than summarising the results?

Should our outputs model the experimental process by avoiding standard forms?



After the agenda-setting session, there was a performance by a student trio from the
KMH Jazz department

Selen Özan - Vocals/composition

Jonas Jurström - Guitar

Samuel Löfdahl – Bass

FRIDAY 7th March**Parallel Sessions - discussion group A: *Methodologies for artistic research in music***

The session starts with reflections about the **1st sub-topic: *What may/should be the differences at methodological and competences level between the 2nd and the 3rd cycle research and, in the latter, between PhD and DMA? How to teach methodology in artistic research?***

The first point made was the relevance of teaching students at early stages how to research, even on the Bachelor level. Students should be encouraged to ask WHY things are done (example from Lithuania).

The question arises: should students take time from instrument practice to learn theoretical subjects? The moderator points out that this question is dangerous (*Pavarotti effect*).

Malmö (Sweden) remarks that more musicians are educated than the job positions available. This results in musicians quitting the profession.

How get all teachers to agree on making research a relevant part of the education? Remarks from Serbia that every student should learn how to reflect on research matters at the earliest stages (Bachelor level).

Mentor, teacher and student vs. researching, studying, reflecting.

Discussion continues on the **2nd sub-topic: *Which methodologies from other domains are of relevance for artistic research? A possible impact of humanities/social sciences/natural sciences to AR? How is research in music, especially performance, different from and/or equivalent to research in humanities?***

Description from Jerusalem is given on the dynamic of this process. At 2nd cycle (Master) there is recital, plus written description and reflections. In this way, by the 3rd cycle (Doctoral) students should be well aware and familiarized with research work. Moderator points out that in the Netherlands, process is similar. But the point is not to be restrictive, in the sense of the number of students.

In Rotterdam, the research process is self-referential; the starting point is the student him- or herself. However, there are different methods and approaches because there are so many different questions. Musicology may be combined in a research project with practical aspects. Students have the chance to put into practice what they have learned. This sheds light on the things that students don't know and ignore. Experience from the Netherlands is that the final presentation combines performance and discussion. The relevance of the concrete conclusions, however, is always to be discussed.

Students who are on the 3rd cycle should spend some time on the 'real work', where they stumble upon the issues that will make the core of the new research. That way, Malmö shapes their academic work in ways which resemble the universality of the academic work. Participant from Serbia points out that scientific methods could be improved using arbitrary methods and computer analysis. Pictures example was given about the musician who started research studying the work of another pianist, but no documentation was done and, although he

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was not aware of it, he also did the artistic research, in the real sense, only it was not properly documented.

This was convenient moment in discussion to set a **3rd question: *The role of music analysis from the musicological and the artistic (composer/performer) point of view: possible differences.***

The moderator asked this question and participant from Serbia said that at his institution performers are careful not to 'step into' the musicological field. The opinion from Israel (Jerusalem) was that if anything is research than it is the philosophical, aesthetical pondering of art for the purpose of deciding how to convey a performance. This is the difference between a researching performer and an artisan who receives training from a mentor. That is the relevance of an advanced education, concludes the participant from Jerusalem.

The 4th sub-topic: *Are musicians making research in their common practice? And how this artistic practice can be transferred into research?* There arose the question of what are, and what are not, research questions, and can this difference even be made?

The participant from Malmö said that it is important to contextualize the questions through previous research results, as well as making the documentation during the research process. The different dichotomy arises than between *PRACTICAL MUSICIAN* (i.e. preparing for a concert next week) vs. *RESEARCH MUSICIAN* (taking the time necessary). Participants from Belgium, Lithuania and Sweden agreed that the point of research is **escaping the pragmatic dynamic of practice**. Reflecting should be done using another media (writing, recording, listening, comparing, consulting others, gathering feedback) which also makes it an integral part of the process. In Sweden, however, the point of research is **to create the new knowledge** (especially at the Doctoral level).

Interpretation and execution of music also were discussed as well as the relevance of sharing researches and results. The importance of the research catalogue is pointed out. It was noticed from the Netherlands participant that singers usually link psychology into their research. But how to act when interdisciplinary methodologies are proposed or implemented, given the lack of experts, or even resources? Some countries, like Belgium, do not allow students at the 2nd cycle to get engaged into such complex interdisciplinary studies, but the colleague from Rotterdam disagrees with this approach.

By the end of this session **sub-topic 6 was considered: *The issue of relevance: what does the acquired knowledge give to society? The 'so what' question and the role of subjectivity.***

The relevance of research is **to preserve complexity and diversity**. The cultural market has increased globally. But the complexity of music has decreased.

Discussion opened with a methodological question regarding the writing process itself. Many participants find that this is the most difficult thing for students. Different experiences were shared. In Italy, there is no the 3rd cycle of study and they are more traditionally oriented. In Switzerland, the 3rd cycle model is divided in to a theoretical and practical part and research projects can be collaborative, while, in Estonia, 2nd cycle study is only a "bridge" to a 3rd cycle with special accent on artistry development. It was also pointed out that choosing a topic can be

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very hard, given that the certain topics are not narrow enough, or they cross over to other subjects.

Discussion about the relevance of methodologies from other domains occupied the attention of the participants. They agreed upon the fact that it is indeed a challenge to assist and lead students properly to the right type of methodology. Are the methodologies in the sciences all the same? No, they are not - otherwise there wouldn't be the debate about an artistic research project not being as relevant as a scientific one. At this stage, the relevance of the interdisciplinary researches is discussed. Musicology shouldn't be regarded as a branch separated from music.

Analysis within artistic research in music was also discussed again during this session. It was pointed out that it is the necessary tool, and a way for getting a product, but not the end purpose of the research. It is, also, a very good way to raise questions.

Parallel Sessions - discussion group B: *New knowledge and understanding in standard musical repertoire*

Dealing with the **new knowledge and understanding in standard music repertoire** participants in group B had a lot to discuss. Since they defined their observations within the dichotomy PRODUCTION ↔ DISEMINATION, members of the discussion group B started this session with the following:

PRODUCTION

Interpretation / reaching beyond the "standard interpretation"; techniques and strategies.

Several "tips" were offered by the group members:

- Collaborative methods (having the aim of doing what you usually do not do. Using it to break out of the familiar).
- Analysis and comparison of recordings (going back to the author) but it is hard for a student to know what the good recordings are. This may help in developing habit of asking questions which is especially important during the studying process.
- Push yourself outside the "comfort zone".
- Artistic Research can buy the artist time for finding his/her interpretations.
- Artistic research ↔ Greater awareness of music in general.

Artistic research vs. competitions:

- Rachmaninov played one conception of Chopin's funeral march. Starts from pianissimo, going up to *ff*, then B section, than *ff* going down to *pp*. Symmetrical dynamic structure, dealing with musical components (tempo, freedom, speed, articulations and improvisation). The intention wasn't to make research, but it happened anyway

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- To succeed in a competition you have to achieve to meet expectations, not challenge them – or is this necessarily true?
 - Historical contextual understanding (Habit / Tradition / Intuition)
- Artistic Research and the practice-room which can be seen as a laboratory:
- Artistic Research using art as a method to explore things – the right to fail.
 - Artistic Research needs the critical creativity.
 - Insight from transcriptions. Using this in building a programme. Comparing same pieces (for voice, violin, piano, orchestra...)

Programming- using creative programming to show familiar works in new lights –
this is a didactic tool:

- Insight from transcriptions
- Using this in building a programme
- Comparing same pieces (for voice, violin, piano, orchestra...)
- Is imaginative programming in opposition to public taste?
- In programming, the audience should enjoy the result. Think of whom we programme for.
- Experimental failure. Could we bring the experiment to the venue of the performance?
- “Sneak preview” concerts. Exposition of “work in progress”. Good for certain type of audience.
- Developing a relationship between audience, performer, composer, etc.
- Alternatives to the chronological programming paradigm? This could be a matter of providing *new narratives*
- Mixing different composers to show works in new lights
- Restoring older works’ capacity to shock, or seem violent or ugly
- [We should keep in mind that one person’s cultural “ugliness” is another’s cultural “normality”]

Audiences - making one interpretation out of many possibilities in the work; one interpretation being received in many ways by audience.

- What happens when the audience knows the work? Then they hear the performance in relation to what they expect. And precisely this difference, between they expect and what they hear is what makes the performances fresh and interesting each time
- Is it like telling a story to someone? (There are cases of special audiences: children, criminals, unusual audience, mentally disturbed or ill persons). But at concert venues, this is not the possible or desirable concept.

DISSEMINATION

Learning & teaching: Using students own intuition, initiative and knowledge to empower them as co-learners and co-researchers: Freedom <--> directions

- If given too much freedom too soon, you're thrown in the abyss. Students have to learn the practice of operating with freedom.

- It is good for teachers to do artistic research to learn to formulate artistic questions for themselves and their students
- But should teachers only become professors if they do the artistic doctorate?
- Artistic research helps teachers to verbalize their knowledge & understanding to students and it also helps students to be more open and to learn their own artistic language.
- Teachers mostly formulate their questions in the pre-cognitive state to artistic research. How do we take them through that threshold? And what changes when we do? Do we have to? Does formalizing it make it anything different? It helps verbalize things and thoughts about the topic or a subject we are dealing with.
- What the teachers has (skills, knowledge) still gets over to the student but is this paradigm of 'handing on' a tradition of skills & knowledge the right one, or the whole story?
- Most teachers are, in a sense, doing artistic research but WITHOUT the (DURABLE) documentation of knowledge and understanding. It is important to enable and encourage discourse between teachers.
- How should be the documentation following the artistic research? There is "the fear of words", like they are going to spoil the artistic spirit, or that they are inadequate.

Other possible ways of documentation:

- Non-scientific text: Like a CD booklet?
- Video recordings?
- Reflective diary?
- Performances as documentation? A recorded live performance? What about one that isn't recorded?
- Conferences? What is a high quality artistic research text?
- Should conservatoires publish all this and should it be a standard procedure to do the documentation without the fear of being mocked by musicologists?

Performing – Exploring new concert formats as a means of showing repertoire in new lights

- What's going on in the mind of the performer? Intuition primarily. But after the performance comes reflection, analysis, feedback. Then one can have reflection.
- "Forget everything you know, rely on your intuition. Switch off the cognitive side while performing, switch it back on afterwards.
- Collaborative ways of working: performers, authors, musicologists on the same project instead of one person doing everything.
- RESEARCH TEAMS. Is it a fruitful way to go? The goals for musicologists and performers are different. To make truly collaborative teams needs compromise. A common language between performers and musicologists has to be found. We think of these things as entities.
- Is chamber music a fertile area to explore Artistic Research (AR) collaboration?
- Format depends on the audience. Their age, musical background, nationality etc...can influence on their perception. Concert or performance space is also very important (size, acoustic).
- Building audiences<----> Raising the understanding and awareness of audiences.

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- We should think of transmitting theory with the students. Could mixing music styles etc. build the audience and build the understanding?
- Going to a concert was/is a RITUAL, should it be renewed? There are many aspects: repertoire, light, performers costumes, applause, breaks.
- Does RITUAL enhance awareness? Ritual can be alienating but also enhancing.
- The ritual itself exists in the past, present & future. Nothing can disappear, just change its function.
- Is the exploration of new formats a marketing thing to get more people to the door or are we doing it for the music/audience.
- It is difficult to separate the economic aspect from everything else.
- Are economic pressures a force for development of artistic research and arts in general?

Research transmission - How the accumulated experience of the artist may be passed on via:

- 1. Older media - 'Performing' Editions; books on 'The Art of Playing***, etc.
- 2. New media - Video recordings, reflective diaries, etc.***

- How can all this accumulated music and thoughts be preserved and communicated?
- Maybe instead of words, performances can be the way of communication.
- Performing editions on how to play; these are 'frowned upon' today. Are they due for a revival?
- Recordings let you hear the result of a researcher and editions can be useful because they:
 - Can form a complement to recordings.
 - Can allow the comparison between these!
- And what about the text - performing edition WITH commentary?
- There has to be the method as well as the conclusion. With context and accounts of the process it's possible to judge how the performer got to the conclusion.
- Seeing the change of an interpretation over time would be interesting; what might happen across the timespan of a three-year Doctorate?
- Video diaries + art work to map this process.

Parallel Sessions - discussion group C: *Research questions and answers*

This group also had a difficult assignment, to set the questions and offer the possible answers regarding the artistic research in music and they started from the **1st sub-topic: *How best to formulate a precise question from an initial idea - A question that fits for what the artist is doing? (How to help student formulate a research question)***

The dichotomy performance VS research initiated possible answers to this question. Does analysis influence the performance and, if so, how? A general attitude of the whole group was that students cannot formulate the right research question on their own. Even with help from an expert, question is not good enough. It turns out to be very important how to properly formulate the research question/s. Also, **the ideas have to be relevant enough for the given**

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artistic field. Suggestions were made to make a list or database of relevant research questions for 2nd cycle students because a good research question also depends on methodology.

The 3rd sub-topic emerged out of the previous discussion: *What is the influence of interdisciplinarity on artistic research and what are the results of collaborating with other sciences and methods (are there more than two main fields of research questions?)*

It turns out that interdisciplinarity can be beneficial because a large knowledge production is taking place and artistic research should be part of it. In such a way we can cross the borders and open new dimensions, leaving enough space for trial and error. For this process supervisors are very important.

The 5th sub-topic: *Are artistic processes research? If not, what should be added? Should we oppose artistic development and artistic research? Is artistic development not research? We all are doing developmental projects whose aim might be research. We should find the type of modern artistic research. Nevertheless, a project is about doing and research is about taking, collecting and formulating data. Focus should be on art. An artistic project can be research if it has a critical question and reflection – a shared process that can be documented.*

Within the second session members of the group focused on the 2nd sub-topic: *Do we agree to accept a variety of different forms of answers / outputs? In what forms can you generate answers (should the performance alone be an answer that can be criticized and questioned)?*

Artistic research is more than just scientific. If you narrow our expectations towards the scientific paper, that won't be the right way for the artists as far as our experience says. **Multiple formats are necessary** (texts, videos, sounds, etc.). Multimedia documentation of research is the right way. Comparison was made with scientific research. There is series of methods to follow to come to the answer in scientific research. For the performer (artistic), if it's not interesting, it's difficult to judge - we are in the field of aesthetics. **Performance is part of the answer, but not the whole answer, the process of the research is the key element.** Artistic research should have the component that an artist performs this research. The expertise of the artist is vital. Otherwise, it is only a research referring to artistic practice, not embedded in it.

Next (4th) sub-topic: *Do traditional research questions differ from the questions an artist-researcher would make? Should they differ?*

This emerged out of the previous discussion. One of the possible answers consists of two levels: One is that yes, it differs in the sense that it's sort of a personal perspective - you put the artist and the art in the centre in a way that is not the norm for traditional/scientific research. Second, people are asking for it to stop being so personal. There has been a shift from personal/subjective, to more general. So, those questions indeed, differ, but should they? And, is **question** the right word? Perhaps it should be renamed, **task**. An artist possesses tacit knowledge; we need to turn it into explicit and communicative knowledge. We need to transform it from tacit to explicit. We shouldn't ask a question, we should rather have a task of enquiry, so that the result (answer) can BE the process. By doing research, you are aware that you can make other choices. **Research should make students aware of their choices.**

The discussion on the last, **6th sub-topic**, ended this session. ***How should the sharing of research questions and answers be enhanced (it is important to share the result in order to evaluate it and make it a starting point for other research)?***

Participants shared different experiences regarding this matter. Experiences from Rotterdam, from Finland and elsewhere are quite similar because students at 2nd and 3rd level of study are obliged to attend the seminars and to talk about the questions and methods, discuss the topics, etc. It has been shown to be a good practice that students with similar researches should be guided by the same coach.

The discussion continued regarding the different forms of the answers/outputs of the artistic research. Is just artistic presentation enough? No, it depends on who is watching, what preferences he/she has, what he/she puts into his/her evaluation? And what about the ensemble's performances, when there is only one person to be evaluated? Is only the performance valid output? **The performance itself does not reveal the answer. We need to know the context.** When an artistic performance is within a context, it makes it also a research. In such a way, some performances are, at the same time, research and not. Without a context, specific performance could not be academic, the audience enjoys it, but it's not academic.

What is happening with the process (the 5th sub-topic of this group)? What is it that we think it's a research and why? We need a context because sometimes, from the performance alone, we cannot understand the answers. What is the aim of the artistic research? Can we experiment? Experiments can be the part of a research. Question arises: are researches possible without experiments, and does it has something to do with methodology? Is there some kind of a "check-list" for a research – can one start with the assumption and then fulfil this check-list, according to a prescribed form which ensures that all the activities undertaken are research?

How to enhance this starting process? It depends of the aim of research. Experiences and the definition from Sweden is that: **The aim** of artistic (or any other kind of research) **is to produce knowledge within the research.** The purpose of artistic research is not just to learn something for your own sake, rather to develop a tradition, a practice, a point of view upon a practice, raising questions to your context. That can be an outcome as well as the performance itself. There are issues, equality ethic as well as artistic or scientific. The most important part that we played in the debate was that we invited people to the debate.

Parallel Sessions - discussion group D: *The outputs of artistic research in music*

Participants and moderators of this group tried to define what should be the output in the artistic research in music. From **the 1st sub-topic: *What should be the goals and priorities for artistic research outputs?*** They discussed many possibilities and shared the experiences.

Should we make a difference between Master students' research and PhD researches? There is of course a difference, and we should keep them separated. The PhD doesn't need to be a certain format. We should start by discussing the professional research above PhD level, and thereafter discuss the others. It is important to involve people outside the academia, such as artists.

Some people think that academic research leads and artistic practice follows, while some

think that it is the complete opposite. Does the artistic process need to come in second place? When you are creating artistic work, you are often thinking 'outside the box' and trying different things, therefore it can be difficult to make the artistic process the leading process. Not everyone agrees though. Some people say that research cannot harm art; art is much more powerful than that, so we don't need to be afraid that the artistic process will suffer from the academic research. The artistic practice is both the object and the method. Are we thinking that artistic research is more different from other types of researches than it is? We should focus on the positive differences rather than the negative ones. **There has to be an idea about the method and results before someone starts his/her research. The goal is producing the best art and research possible.** The most important is to share all that we do with society and bring proof that they can profit from the artistic research. The research connects the motivation towards the goal, and the process itself can be an output. Outcomes are different and dependent of the focus of the research.

Does the quality of the artistic material affect the validity of the artistic research argument, and how should we assess this artistic quality? Discussion continued on this sub-topic. Assessment is always difficult job and especially when the artistic processes are to be assessed. The whole group agreed upon the fact that the artistic quality is vital for the artistic research but that occasional failures are allowed and even certain because there is no way to make progress without it. Since we sometimes do not know what we expect out of experiments and researches, we cannot talk about failure. Maybe these "failures" leads to something in the future. And the quality may change during different stages in our research. We need to be brave to discuss what quality is in arts and in research. Ask questions. We can evaluate the quality of the method, even though the object is a failure. However, maybe there is no reason assessing them one by one?

How should we approach the review, peer review and assessment of artistic research outputs? The answer to this question requires different approaches and perspectives. The higher the connection and relationship between the artistic result and the research, the better it is and the easier it is to review. The problem with peer reviews is only present in artistic research; in scientific research this is not a problem. If someone reviews your work "in the making" you can adjust the content "on the go". If one performs for, say an hour, and then gets reviews, there is no way of correcting it or of having a say in the matter until next time. We need to put our research into the community. We should look at the scientific research and how they put their research into the community. Scientists spend 7-8 years discussing each other's texts and so on, so maybe we should do the same? **Should we behave more like other researchers?** In five to ten years we will have completely different relations to artistic researches. We may accept unfinished results products. We cannot take every object to the concert halls. One should judge with the eyes of a work in progress. How do we do that?

The discussion was continued with **the 4th sub-topic: Making the difference in the world – the relevance and impact of artistic research outputs.** It is crucial to **define 'the world'**. If the world is only several persons or the audience in the concert hall does it really matter if a concrete research makes an impact on them? And what kind of the artistic research does not make any impact or even a slightest difference, after all?

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Discursivity in the artistic research...should we develop it? At this point discussion was dealing with one of the eternal questions in music – can a research in music also come out as a pure artistic product, a language that does not have boundaries that words sometimes have? **The artistic performance needs to go along with academic research.**

And, when we, finally come to the output, what form should the output of the artistic research take? Why should we limit ourselves to text and music? **We need to be able to communicate our artistic research in the formats we think fit.** What rules do we need to follow, which ones are out of date? Should the research only be judged by its artistic quality? The conclusion of a research doesn't have to be explicit "this" or "that".

Roundtable EPARM + SAR panel discussion: *"Islands and bridges"*

In the Great Hall of Stockholm University of the Arts, EPARM and SAR delegates joined for a roundtable discussion on the following theme:

Islands and Bridges: how might we improve the connections between the disciplines of artistic research whilst preserving the uniqueness of each of their 'habitats', and what role do words play, either in uniting or dividing our various discipline-specific conceptions of artistic research?



A welcoming speech was given by Anna Lindal, rector of the University of the Arts.

The **moderator of the panel discussion, Jeremy Cox, Chief Executive of the AEC** welcomed the participants saying that it is important to continue development of the artistic research in music and share ideas. He introduced the panellists:

1. **Gerhard Eckel**, Society for Artistic Research, SAR / University of Performing Arts, Graz
2. **Johanna Gapre**, University College of Opera / Stockholm University of the Arts
3. **Julia Harboe**, Lucerne University of Applied Sciences and Arts
4. **Lina Navickiate Martineli**, Lithuanian Academy of Music & Theatre, Vilnius
5. **Kevin Voets**, Royal Conservatoire, Artesis Plantijn University College Antwerp

This was followed by the short **presentation about AEC**, its mission, vision, history, activities and events. New AEC **events** were announced for 2014: Early Music Platform in Vicenza, Italy; International Music Institution Leaders Forum in Daegu, Korea; IRC meeting in Aalborg, Denmark; and Annual Congress in Budapest, Hungary (see more information at: <http://www.aec-music.eu/about-aec>). Since 2004, the most important project of AEC has been **Polifonia**. The 3rd edition of Polifonia has key strands: curriculum reform, artistic research,

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accreditation, entrepreneurship, joint degrees and monitoring (see more information at: <http://www.aec-music.eu/polifonia>)

Gerhard Eckel also had a short **presentation about the SAR** and the main goals and activities of this society: to promote the research in the arts (all arts), to connect artistic researchers, publishing the journal for artistic research (peer reviewing system), open axes, free of charge, research catalogue, portal partnership project, to organize events for artistic research, extension of the annual activities, online membership. More information available at: <http://www.societyforartisticresearch.org/>

Before he started asking questions to the panellists, Jeremy Cox said that exploration of interdisciplinarity in artistic research is very meaningful. He asked whether the 'islands' of our disciplines separating us or there are bridges, and if there are not, should we build them to connect us better?

I First question was addressed to **Gerhard Eckel:**

Artistic research in each discipline is, by definition, rooted in the artistic practice of that discipline; and artistic practice varies widely across the arts. Can a dialogue across the arts therefore be anything other than superficial and, if it can, is artistic research a potentially useful tool with which to take the conversation to a deeper level?

Text of answer from Gerhard Eckel awaited:

II Second question was addressed to **Lina Navickaite Martinelli:**

When we do enter into dialogue about these or other issues, it seems inevitably the case that we each step out of our discipline and into the 'neutral' (but actually highly-charged) territory of words. What would be the practical obstacles, but also potential benefits, of a dialogue conducted through our respective artistic media themselves – i.e. each artist-researcher responding through reciprocal artistic creation instead of verbal commentary?

Text of answer from Lina Navickaite Martinelli to be inserted:

III Third question was addressed to **Johanna Grape:**

How can we reconcile such aspirations to escape the shackles of words with the fact that some of our artistic disciplines – poetry, drama, etc. – exercise their creative processes within the verbal medium (albeit using this raw material very differently from the way it is employed in research discourse)? Might poets, authors and playwrights have something to teach artist researchers in non-verbal media about how to use words in a richer, more multivalent and creative way as part of their artistic research discourse?

Text of answer from Johanna Grape awaited:

IV Fourth question was addressed to **Kevin Voets:**

Interdisciplinary collaborations in artistic practice often generate as much tension as synergy, and the artistic collaborators frequently prefer to work separately before bringing their substantially completed results together (e.g. a composer and a choreographer working on a ballet) rather than engaging in step-by-step co-creation. Is the same true for interdisciplinary

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collaboration in artistic research, or do the research component and its attendant methodological rigour, change the 'rules of engagement' (and might this be one way in which artistic research manifests its intrinsic interdisciplinarity)?

Text of answer from Kevin Voets awaited:

V Fifth question was addressed to **Julia Harboe**:

If the discipline-based 'islands' of artistic research form, at best, a kind of clustered 'archipelago', what might more concerted bridge-building between ourselves teach us about how to strengthen communication links with the larger 'landmass' of more established and, for want of a better term, 'scientific' research?

Text of answer from Julia Harboe awaited:

DISCUSSION

The answers given by the panellists were stimulating for the other participants to discuss further, especially regarding interdisciplinarity. One of the suggestions was that we should speak of **transdisciplinarity rather than interdisciplinarity** because (in the terms of the Islands and Bridges) water around islands is connecting us actually. We all have different backgrounds in the individual research but the difference is whether we staying in the more isolated context, or in more real life context, the arts have a lot of tools.

The socio-economic changes in today's society that also affect art were also pointed out. A short debate was launched: Do we live in the audio world or in the audio-visual world?

It was shown that, in the field of exact sciences, research always results with a paper and that **translation is necessary in order to communicate about our research in the first place**. Artistic research is a valid artistic project and the documentation is its integral part, the common opinion is that we should not limit ourselves and make any kind of "dogmatic" rules. The importance of the mass media was specially emphasized.

The title of the panel discussion turned out as especially inspiring for the participants. Some of them had the idea that bridges are not the only way to leave an island. Metaphorically, that means that we should discuss other possible ways to link our research with other artists or scientists or with the public. Even within the same branches and professions there are significant differences among people. What kind of language do we use? Are there standards? It was suggested that academic and philosophic traditions still dominate at the institutions. Should we fight against it? The question arose: do we have to communicate? If there are so many distinctive "local" traditions and training methods, do we really have to collaborate? Conclusion was – yes. We should share experiences. But, experiences without words does not have any sense! **Sharing of experiences is the artistic domain we should be claiming on**. The main reason for a dialogue is a common artistic project and it is one of the best ways to start and continue linking among artists and researchers.

The disciplines with which we are engaging the art when doing an artistic research have existed for centuries and we should try to make the best result out of this connection; there

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should be the final product – otherwise the whole research process is meaningless. However, all those disciplines should be seen only as a possible resource and reach for them only if they are artistically necessary. **Collaboration should be achieved not only on the disciplinary but also on a multidisciplinary level.**

We have (until now) been on an island, academic world accepted us but they do not have a proper idea of what are we doing. Upon acceptance of the Bologna Declaration, we have been absorbed in the academic world. We do not help in building the bridges, the world has a problem trying to understand us. Making them accept what we do as academic researches. We must find the “check list”, which, if we fulfil, they will accept us.

It shouldn't happen that we build bridges among ourselves...we talk about rules, but there are exceptions, which are telling us more than the rules themselves. The peer reviews are not the measure of the criteria; the basis will endorse the matter (research, output).

This impulse to collaborate in the interdisciplinary ways should be maintained. The knowledge in different artistic media or how we articulate artistic research, it has been a catalyst and impulse for cooperation. But if we are interdisciplinary only in the field of arts we have the narrow picture and we should expand it to the sciences and humanities.

There is a particular knowledge that all artists have. Trajectories for research can be different, but **there is a world outside the artistic research and that is important reason to put our knowledge into words.** It has been pointed out that institutional interaction has to be better. Possible solution is joining, one group of people doing one project, but with different aims, expectations and expertise. **Research trajectories, both arts and science in different moments of the process – it is about dialogue and sharing.**

Outputs of artistic research may be that we find some kind of **objective artistic true, used on the subjective, variety ways.** Dealing with symbols perhaps can help in deepening the meaning of the research process.

One of the greatest challenges is to figure out how to make those projects true and actually developed and financially sustainable. How does one run these projects, research, culture, knowledge respected, how do you develop this kind of a respect? We need to talk more and leave some topics opened for the moment and **get away from the pressure of answering all questions.**

There were no additional final remarks from the panellists and the moderator ended this session with gratitude to all participants.

SATURDAY, 8th March

Final parallel sessions of the discussion groups resulted in summarising the topics discussed two previous days into several essential theses (**bullet points**) per each group.

Bullet points, discussion group A

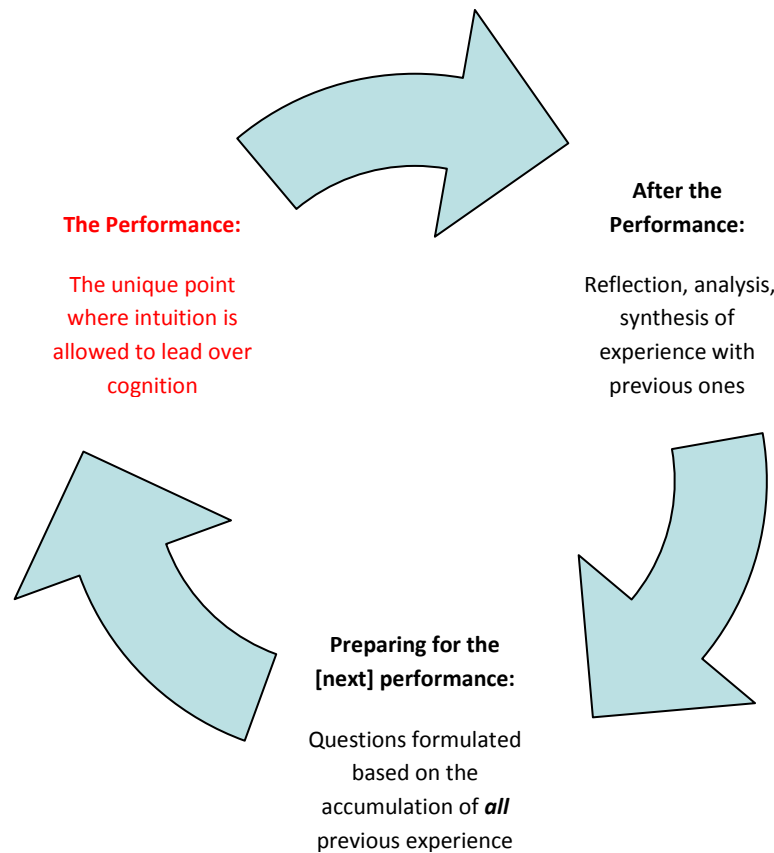
In accordance with their subtopics, participants in this group discussed essential questions – *Are we doing the research all the time and what is the point of the artistic research?* Artistic research is about the reflection and improvement of the art, defining the roles of the actors in the academic world and society and, of course, making the work easier for students. The most important three bullet points from this discussion group are following:

1. **PRAXIS AND ANALYSIS.** A strong methodological duo inherent to music – praxis and analysis – functions as a way to produce research questions. This link is also a tool to design a theoretical and practical framework needed for communicating one's research and positioning one's interpretation/work into context. In order to use praxis as a research method, three basic conditions are necessary: giving oneself time; constant dialogue and discussion with peers; documentation of the whole process.
2. **LAYERING ARTISTIC RESEARCH IN MUSIC.** A possible division into five types/sub disciplines, which all require different approaches and methods: 1) performance praxis (subdivided into historical period practices); 2) composition and arrangement; 3) improvisation; 4) world music; 5) sustainable performance/music in society/agarics.
3. **RELEVANCE, THE "SO WHAT" QUESTION.** What is the benefit of artistic research? Does it make music sound better? No. However, it is a way to 1) innovate the artistic practice; 2) connect to society and to contribute to the intellectual debate ("we have many friends, they just don't know it yet"); 3) lead to emancipation and life-long learning; 4) to preserve complexity and diversity; 5) improve communication.

Bullet points, discussion group B

1. **Establishing culture** – leaders, teacher, and student – where everyone is searching. Continuous self-challenge.
2. **Bringing our own time into the curriculum.** Confronting and merging with "THE CANON" – keeping fresh and with ongoing questions – without answers!
"Snow without footsteps"
3. **Destroying the illusion of answers;** re-finding the questions in Standard Repertoire.
4. **Exploiting the capacity of creative programming** – "Curating concerts" – to create "fresh snow" around Standard Repertoire.

5. The 'magic circle':



Bullet points, discussion group C

Within this, final session, participants reflected on the previous discussion about each one of the six sub-topics defined. How to formulate a precise question from the initial research idea? Perspective needs to be clear. Question shouldn't predict/point the result. Important is to know when to formulate the question and what kind of outputs/answers we should accept. Discussion resulted in this three bullet points:

1) ART / ARTIST / ARTISTIC PRACTICE IN THE CENTRE

- The expert position of the artist (practice of art) should be in the centre
- The expertise of the artist is vital; artistic research must contain the artistic element and reflection on the process
- Art in the centre
- Perspective of the artist-researcher è how to formulate the perspective into a question; the perspective can be distant to practice è unique angle / contribution
- The artist's perspective; artist needs to be clear about which perspective is the most important
- What makes the individual artistic (research) project unique (why cannot somebody else do the same project?)

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- The context of the artistic research should provide questions

2) GUIDELINES:

- should we formulate guidelines for what is a good research question; what a research question should cover OR should we use the best practices as an inspirational guideline
- Basic tools should be learned during the 1st and 2nd cycle; 3rd cycle is the first step where the student conducts the whole process,
-

3) SHARING:

- An artistic project can be research if it involves critical questions and reflection; it should be a shared process that can be documented
- Transformation of tacit knowledge to explicit and communicative knowledge
- It is important to get out of the solipsism of the individual researcher
- Students should be encouraged to come together and present & discuss their projects & process (colloquiums, seminars etc.)
- It is important to share the result in order to evaluate it and make it a starting point for other research
- It is important to share the result in order to evaluate it and make it a starting point for further research; what is the role of knowledge? What kind of knowledge we can find in artistic work?

Bullet points, discussion group D

When it comes to the outputs of the artistic research in music it is inevitable to discuss evaluation procedures. Highly innovative research can be especially difficult to judge. We are judging both the extent that the goals of the research are met and also the value of those goals. Important is to escape from the “nightmare of artistic research” with poor artistic practice. **Artistic research project is not art, not research it is ARTISTIC RESEARCH.** Researchers can choose disciplining contexts and points of reference. We need words to explain the goal of the research but also the artistic product. Final three bullet points from this discussion group are:

1. We need to maintain diversity in the outputs of Artistic Research, but require them to reflect and contribute in some way to a shared 'state of the art'.
2. "Artistic Research is not art, nor is it traditional research – it is Artistic Research." One should not, therefore, assess the artistic material by itself, but consider it in interaction with the research question, in the context of a larger discourse. Nonetheless, a nagging sense that Artistic Research doesn't make sense unless the artistic material is in some sense high quality.
3. We need to consider the difference between 'colleagues' and 'peers', and try to foster the sense of a community of understanding that underpins the latter term.

Closing Session

In the Great Hall of the KMH all participants gathered again to share the most important conclusions of each discussion group. Jeremy Cox presented bullet points from each discussion group and gave some thoughts about the discussions. After the news from the AEC for the forthcoming events and 'Polifonia' Project short movie projection, the attendances were addressed by Georg Schulz, AEC Council member in behalf of the University of Music and Performing Arts in Graz (Austria) - host of the next EPARM meeting 23-25 April 2015. Students from the KMH Folk Music Department made this session very pleasant with their performance. After closing remarks given by the AEC chief executive and gratitude to all participants and all of those who helped the organization of this event, EPARM Forum in Stockholm 2014 was officially finished.