

# AEC ANNUAL CONGRESS 2021 POWER POINT TEMPLATE

Bridging research and artistic practice

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**Royal Conservatoire Antwerp (Belgium)**  
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## *Research as a bridge....*



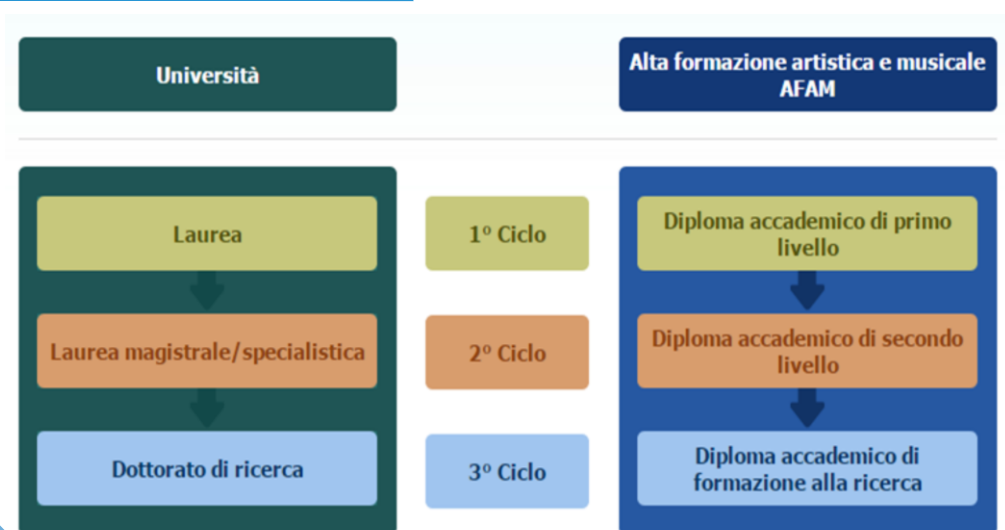
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Artistic Research aims to promote the exchange of ideas between artists and scholars from a wide range of fields and disciplines. As a discipline itself, Artistic Research develops a discursive form of communicating research results in parallel with a non-discursive and artistic practice. This enables researchers/makers coming from performance art, theatre and music to share and compare processes of production, methodologies and results while working as autonomous artists. Artistic Research contributes to new musical and artistic knowledge by its double character of discursive/non-discursive processes and outputs, while at the same time presenting work within the context of existing art institutions. The outcomes of artistic research actively contribute to bridging the gap between science and art, and strive to make its body of knowledge visible in a societal context. The artistic forms of research introduce a potential array of practice-oriented methodologies that challenge institutionalized forms of knowledge production. In this perspective, Artistic Research is a bridge.

## The Italian System



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The introduction of a third cycle of study in European artistic academic institutions has become a very widespread object of study and reflection and is often presented as a consequence of the Bologna Process. In fact, for some years now, universities, academies and European conservatories have offered students the possibility of continuing their academic career by doing research in the artistic field to obtain a doctorate in artistic disciplines. In Italy, the reform of HME with the law 508/99, allowed the foundation of the University Sector of Higher Education in Art and Music (AFAM), structuring the artistic studies in the Italian academies and conservatories in a form comparable to that of universities as can be seen from the following figure taken from the Ministry website.

## Casa Paganini InfoMus



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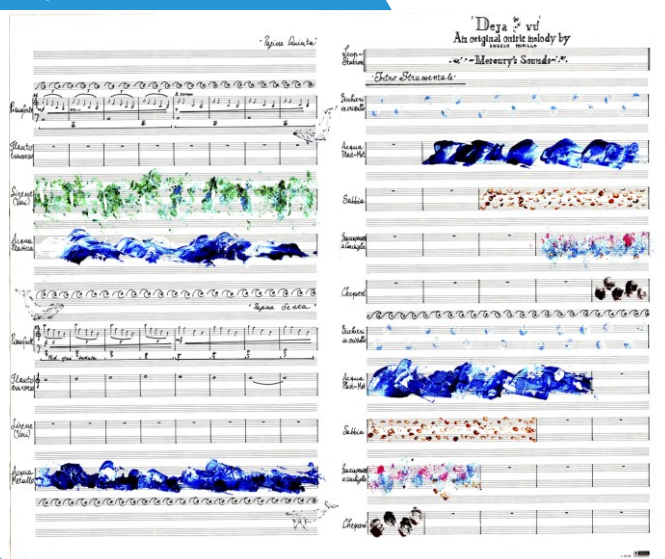
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The Italian HME Institution have a regulatory framework that provides for the establishment of a third cycle but to date no one has established doctoral courses. Nevertheless, a lot of projects of great value arose, mostly supported by Research Centers specifically structured for scientific research, but with a vocation for transdisciplinary research, in particular with music, such as Casa Paganini in Genova, or facilitated by collaborative partnerships with European institutes already specialized in Artistic Research.

## Introduction to the Artistic and Musical Research Conservatoire Santa Cecilia, Rome



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As an example of this type of partnership, here we can see the experience of the Conservatory of Santa Cecilia in Rome. Since 2017, this Conservatory has activated a 12-hour course module (within a mandatory subject, 5 credits, entitled "Introduction to the Artistic and Musical Research", in the Master's Degree in "Training for the communication and diffusion of cultures and music practices" in the Department of Music Education.

This is the first experience of a course module on Artistic Research in Italy.

The head of the department, Carla Conti, projected and proposed it to the Academic Council thanks to the good practices gained in the seminars on Artistic Research that the Orpheus Institut of Ghent carried out in Santa Cecilia, and the collaboration with RAMI, i.e. Association Artistic and Music Research in Italy.

The course has featured some final theses discursive and performative at the same time. The first Master's thesis, based on Artistic Research, was that of Angelo Musillo (2018) entitled "Gesture like Sketch", of which you can see the score. Currently, Angelo Musillo is attending the post degree Master in Artistic Research in Music (AReMus) activated in Santa Cecilia since 2020/21.

# Gesture like Sketch

Angelo Musillo



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AReMus - Artistic Research in Music is a second level Master's course lasting one year aimed at students interested in carrying out artistic research in the musical field. The students who have enrolled are mostly those who have been able to attend the small 12-hour course in the Master level, subsequently deciding to continue along the research path.

AReMus focuses on artistic research in music through processes based on practice in which students learn how to conceive, organize and develop a research project in a interdisciplinary and cross-media context, and to reflect on the position of music and musicians in the society.

# Artistic Research

## *An AEC Council White Paper*



Key Concepts for AEC Members  
Artistic Research  
An AEC Council "White Paper", 2015

### PART ONE: The Basic Concept

#### Statement

AEC believes that musical *Art* has an important role to play in the life and work of conservatories as a means of promoting the understanding and development of the musical art. At the same time, AEC recognizes that not every conservatory 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 vital 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 mission.

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

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Reflections and studies concerning research in conservatories interest a growing number of professors, researchers, associations and institutions, both national and international. The Association Européenne des Conservatoires (AEC) dedicated a document entitled "Artistic Research. An AEC Council White Paper ". From the reading of these documents as well as of numerous other attempts to define musical artistic research and its evaluation criteria, it appears that currently there are inhomogeneous approaches and visions of the concept of artistic-musical research. This is essentially due to the fact that historically there is no custom of conceiving musical activity according to conceptual and organizational parameters aimed at systemically enhancing the research capacities and potentials at the level of institutional strategy. The AEC raises the importance of the interdisciplinary nature of projects, on the joint action of musical practice and theoretical-critical reflection, and on the social impact of the results.



## RAMI Guidelines

1. Identify the research structure that the conservatory wants to equip itself with.
2. Identify a research stimulus and support policy.
3. Provide research and awareness-raising courses.
4. Provide the figure of a "Responsible for the development and coordination of research"
5. Establish a protocol for requesting the implementation of research projects.
6. Identify or organize initiatives (conferences, workshops) to encourage debate.

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The Association for Artistic and Musical Research in Italy, starting from a definition of Artistic Research in music as a typical form of practice-based research, proposes its contribution to this reflection in a document heading "Criteria for evaluation in conservatories", adopted as guideline by ANVUR, the national agency for the evaluation of the university sector and the HME sector

## New perspectives

1. **Collaboration** with the academies of the arts and universities;
2. Adhering to the directives described by the new European **evaluation** agencies such as AEC (EPARM / MusiQuE) which already have contacts with ANVUR (Italy);
3. introducing in our programs **start-up activities** to research and moments of interschool meetings;
4. Offering **students** who wish to undertake the path of research, a basic preparation to do it.

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To conclude, the examples of introduction to research, such as that of the Rome Conservatory that we have briefly pointed out, could be the natural bridge towards future doctoral studies. Unfortunately, the Italian situation would seem to be moving towards a third-level legal framework, before or without having properly prepared students and teachers to welcome it as a great opportunity.



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