

REACT

TOOLKIT

Artistic Research-Based Learning

Title

Artistic Research Based Learning: Toolkit

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REACT - Rethinking Music Performance in European Higher Education Institutions

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COORDINATOR



PARTNERS



PROJECT SYNOPSIS

REACT - Rethinking Music Performance in European Higher Education Institutions – is a Strategic Partnership project (2020-2023), funded by ERASMUS+ that integrates five European music institutions: University of Aveiro (Portugal), Luleå University of Technology (Sweden), University of Agder (Norway), University of Nicosia (Cyprus) and Uniarts/Sibelius Academy (Finland). REACT mobilizes a knowledge-creating international cooperative network to explore an Artistic Research-Based Learning approach. In other words, the project has developed a novel pedagogic approach that aims to encourage a shift towards developing student creativity, proactive critical thinking, and reflexive musical practices.

The core project objective involves putting forward alternative pedagogic approaches that

interlink the following four facets in a dynamic and genuinely integrated, non hierarchical manner: artistic research, artistic education, personal development, and career management. REACT sets out a model that: (i) boosts articulation between Higher Education Institutions (HEIs) and current professional sector requirements in the performance field; (ii) fosters teaching and learning environments based on critical self-reflection and wider societal reflexivity beyond existing practices; (iii) stimulates and exemplifies the integration of different fields of artistic expression into the teaching of musical performance; and (iv) promotes awareness of how artistic productions involve knowledge production and exploration of means to share this knowledge academically and via practice. The consolidation of artistic research-based learning not only impacts on current students and professionals but will also have a long-term influence on musical performance teaching practices and future curriculum developments.



CONSORTIUM

The consortium features five members and their respective national and international networks, each bringing specific expertise to REACT with a diversity of perspectives and experience. The partners represent different European contexts for higher music education, an asset for REACT in devising feasible recommendations. The overall team combines expert researchers with early-stage researchers, creating a balanced consortium in terms of age, gender, and scientific capabilities.

The research unit Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md), specifically its branch at **University of Aveiro** (UAveiro), fosters a culture of excellence in advanced training, transdisciplinary research, performance, creativity and artistic research, and awareness of the social responsibilities of researchers and artists. Its specific experience in developing degrees and activities focusing on music performance and artistic research, alongside the provision and promotion of educational resources, has been of value to the consortium throughout developing, implementing, and disseminating the Artistic Research-Based Learning approach.

University of Nicosia (UNIC) is very pertinent to this project and ensuring the successful development and implementation of the Research-Based Learning approach for application in HEIs, involving qualified psychologists and experts with experience in the field of music performance. UNIC has been awarded the highest accolades for e-/distance learning excellence. An integral facet of UNIC's approach to the learning design of these courses is its commitment to helping students develop higher-order competences of critical analysis, reflection, and problem-solving. UNIC also supports its learners in building knowledge collaboratively and engaging in social learning. UNIC's experience of online educational resources ensures a sustainable future for REACT.

Luleå University of Technology (LTU) has a strong background in artistic research and has previously collaborated with UAveiro. Musical Performance is the main subject at the Piteå School of Music, part of LTU. The school is developing a general study plan for doctoral studies in musical performance, which will include tracks focusing on Music Education and Higher Music Education (HME), with the aim of producing research capable of generating novel approaches to the tuition of HME performance skills.

University of the Arts Helsinki (Uniarts Helsinki), with its CERADA research centre and Sibelius Academy, contains a wealth of experience in innovative teaching and learning practices in music performance and artistic research, which will provide insights and knowledge for REACT. Uniarts Helsinki was also selected due to the collaboration of Heidi Westerlund, PI of the ArtsEqual project, the largest arts and arts education project in Finland's history, investigating the changing professional responsibilities of artists and arts' institutions. Within the Uniarts team, both Westerlund and López-Íñiguez have published several papers and books on core REACT themes and topics.

University of Agder (UiA) is one of the most modern universities in Norway. The Faculty of Fine Arts Departments of Classical Music and Education and Popular Music run programs up to the PhD level, including a variety of programs in Music Performance, Masters of Fine Arts and of Music Business and Management. A close relationship with regional professional music and art institutions is fostered and characterized by a culture of cooperation, a clear international strategy and innovation. In 2015, the department established a Bachelor's Programme pilot project which highlights music performance, music communication and collaborative practices. Members of staff have extensively managed and partnered international projects. The internationally experienced staff members contribute to projects across areas including Classical Music Improvisation, Music Performance, Music Didactics as well as to collaborative partnerships and concert productions.

INTRODUCTION

The toolkit (REACT output 3) we are hereby making available represents a resource that provides practical advice, guidance and information especially for music performance teachers, as well as for students, on how they can apply the artistic research-based learning approach to their teaching and learning practices. It is thus a pedagogic oriented tool further developing the artistic research-based approach proposed in the book *Teaching Music Performance in Higher Music Education: Exploring the Potential of Artistic Research* (REACT output 4). While the book sets out different perspectives and examples of how various institutions and professionals explore artistic research in pedagogic contexts, this Toolkit explains how artistic research-based learning works by exploring and explaining each topic making up the three spheres of the proposed model.

This toolkit serves as complementary material to the Virtual Academy of Music performance (REACT output 2), a massive open online course (MOOC) set up with the aim of promoting artistic research-based learning in HMEs as well as responding to the growing need for HMEs to develop teaching approaches that more effectively promote career opportunities for students. After the next section introduces the artistic research-based approach, the different topic groups, distributed across

three spheres, are then all described and explained separately. For explanatory purposes, the different perspectives set out in Figure 1 are depicted in a clockwise direction even if the practices themselves are not at all sequential in nature but rather interrelating and interacting.

Mirroring these spheres, this Toolkit is also structured into three main sections. Correspondingly, each section not only explains one of the spheres but also its respective group of topics while introducing readers to the Virtual Academy providing concrete examples related to everyday experiences of teaching music performance. Our aim involves introducing the core content to each topic covered in artistic research-based learning, the Toolkit explaining and describing¹ each topic and the practical examples available in the Virtual Academy.

¹ The text deliberately contains no references but does provide a central literature list at the end to guide future studies on these topics.

THE ARTISTIC RESEARCH BASED APPROACH

The notion of artistic research-based learning, as proposed by the REACT consortium, seeks to develop student-centred approaches to the teaching and learning of music performance through project-based learning. Within this approach, students receive tools for individually addressing their artistic challenges and objectives in and through their own artistic practices. Rather than some top-down transmission of knowledge, the goal here is to establish teaching and learning contexts based on artistic research practices within the HME framework; these practices stem from critical and creative thinking alongside career development. Thus, this entails situating the study of music performance

in a wider context, and immediately interacting with the music art worlds and their music industries.

The following schematic image (Figure 1) represents the three active dimensions of contextualising, exploring and sharing in three spheres, with the core notion of artistic research based-learning at the centre, suggesting that the individual potential of students – their wishes, intentions, capacities and challenges - must be placed at the heart of the whole approach.

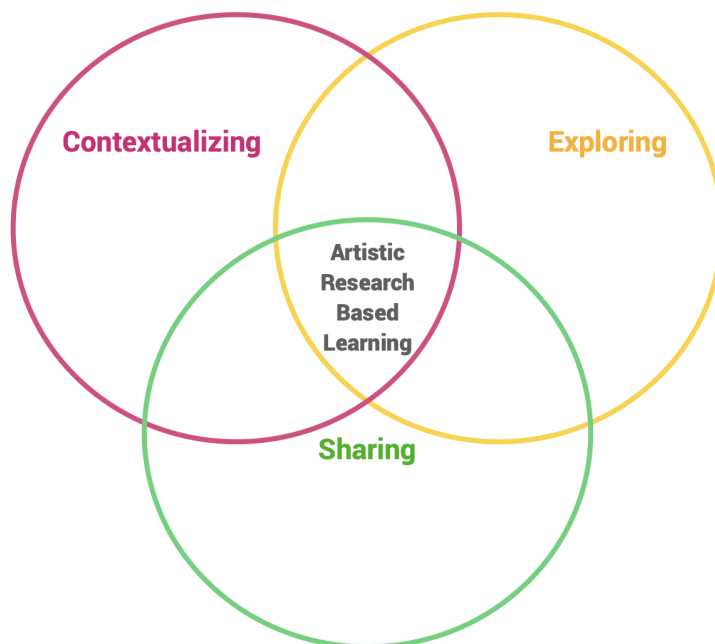


Figure 1. The three active dimensions of artistic research-based learning approach



The left sphere covers the multiple different perspectives on how students can best **Contextualise** their practice. This consists of situating practices and skills in wider contexts and identifying the many different agencies with which musicians must interact, both in their studies and professional lives. This critical thinking ethos also demands that this contextualising process incorporates equitable and inclusive practices capable of informing and making meaningful changes in the intervention contexts of artistic production.



The right sphere spans the **Exploratory** practices drawn from artistic research. We consider the ways in which artistic research has come to be understood as essential to building on the notion of experimentation in artistic laboratory contexts, paving the way for changing the student attitudes from non-reflective imitation, subordinate to the authority of pre-established interpretative conceptions. In articulation, and as a consequence of that developed in the sphere of contextualising, the work encompassed by this sphere may entail experimentation with artefacts, such as scores and instruments, and musical traditions by challenging and blending performance practices. These explorations may also pave the way to finding an artistic voice.



The final sphere - **Sharing** - reflects how the results of processes carried out under the auspices of the spheres above can be effectively shared, both in academic contexts and in the art world and wider social perspectives, addressing institutional collaboration beyond academia, seeking to deepen both employability skills and the social relevance of music performance practices. Indeed, the relevance of any artistic response is directly proportional to its potential for triggering empathic reactions and thereby changing pre-established mindsets.

Each sphere includes a set of topics that are explained individually later in this Toolkit. The themes situated within the interacting zones of the spheres represent a kind of partial effect generated by the ongoing agency of each pair of spheres. Hence, interactions between Contextualizing and Exploring can lead to new practices, while interactions between exploration and sharing highlight the frictions prevailing between tradition and innovation. Finally, interactions between sharing and Contextualizing hint at the conceptualisation and reconfiguration of mindsets.

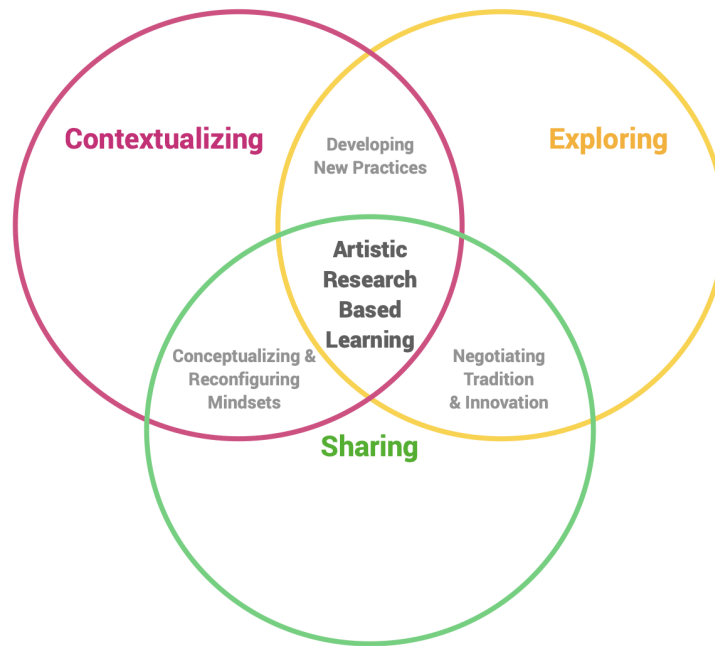


Figure 2. Interactions among the spheres constituting the artistic research-based learning approach

The challenges that students identify in their practice are central to artistic research-based learning. These are usually expressed from a first-person perspective and encapsulate the multiple questions emerging from musical practice. These challenges may also refer to student experiences beyond the musical world that motivate them to produce artistic responses (e.g., gender or decolonial issues, psychological oppression). Teachers can embrace these challenges in their teaching and learning contexts in recognising how proposed projects might also open up spaces for sharing world visions and building a broad notion of artistic citizenship.

In this artistic research-based learning approach, undergraduate students are not expected to carry out artistic research tout court but rather to acquire and develop competences such as critical and creative thinking, context awareness, imaginative manipulation of materials, decision-making capacities, among others, which prepare them for future professional challenges. Thus, at the undergraduate level (1st Bologna cycle), artistic research-based learning in music performance is implemented through project-based learning, not replacing but rather complementing the excellent training already in place as instrumentalists. The project-based learning approach develops the skills and competences needed for a career as an artist and/or artistic researcher. What classes as a project involves relevant initiatives driven by specific aims (i.e., a concert or a series of concerts, installations, recordings, etc.).

Figure 3 over-simplifies how bachelor's and master's students can acquire these skills and competences in the field of HME when designing, developing and presenting artistic projects.

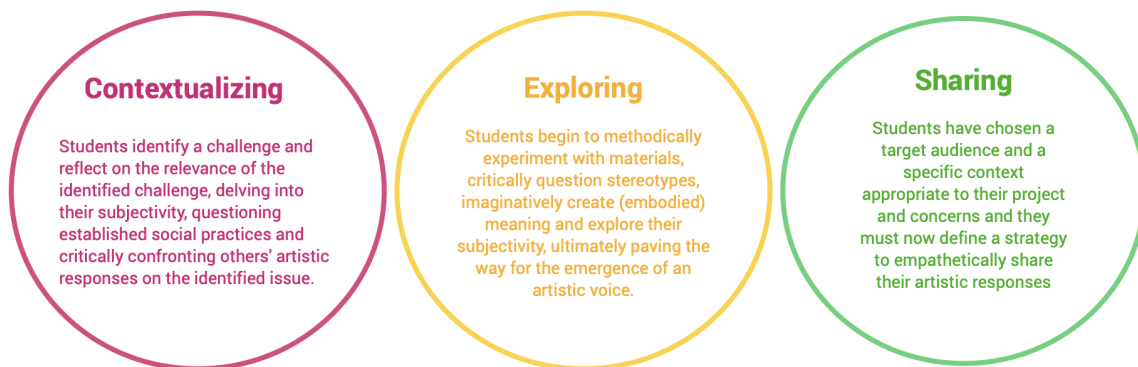


Figure 3. Project-based Learning: Approaching the teaching and learning of music performance through the design and development of artistic projects.



Contextualizing

CONTEXTUALIZING

This sphere presents four topics that encapsulate the individual transformation processes fundamental to REACT's artistic research-based learning approach: Critical Thinking, Subjectivity, Verbalised Knowledge; and Inclusivity and Equity. The geometric intersection of these spheres symbolically represents the interactions between the ethical decisions arising from the contextual awareness of Contextualizing, and the artistic practices carried out in Exploring, thereby adding yet another topic, central to artistic research - Developing new practices.

Critical thinking

The capacity for critical thinking empowers individuals to make well-informed choices, tackle intricate challenges, and assess arguments and evidence effectively. Fundamentally, critical thinking encompasses the cultivation and sustenance of a receptive mindset, the interrogation of assumptions, the scrutiny of evidence, and the exploration of alternative viewpoints. This process requires musicians to be open-minded, curious, and willing to challenge their own beliefs and biases. By critically examining evidence and arguments, musicians become able to identify flaws in reasoning and better understand the complex issues surrounding their practice.

Therefore, critical thinking plays a crucial role in artistic research-based learning

through identifying artistic challenges and developing new practices. To foster this state of persistent attention, the teacher takes on what Gerald Jones terms a “fellow traveller attitude”, challenging students to reach beyond their first impressions, stimulating them to problematize existing assumptions as well as their roles as artists and citizens. This implies rethinking pedagogic practices based on a univocal communicative paradigm within which teachers expose and impose a single perspective on technical and interpretative issues. The exercise of critical thinking in music performance requires questioning the canons and codes of performative practices, situating them historically, socially, politically and artistically.

Subjectivity

One of the main characteristics of the traditional conservatoire model derives from its emphasis on imitation as a pedagogic strategy. In itself, this is not a problem and produces advantages given how imitation facilitates the sharing of tacit knowledge, which is essential for acquiring know-how. Problems only arise when imitation becomes too prescriptive and authoritarian, especially in interpretative decision-making processes, whenever compromising the exercise of intentionality in musical gesture or phrasing. Artistic research-based learning stimulates interpretative choices grounded on deep subjective exploration to ensure creative personal involvement. Thus, it is vital that student expectations are subject to management and they become aware they are both invited and expected to

contribute and lead creatively, to learn from their own experiences rather than a lecture driven approach. Their induction to this new process is correspondingly crucial to its success. However, addressing one's own subjectivity is no simple task. There does seem to be a persistent tendency to hand down ready-to-use suggestions rather than opening up space for students to develop their own ideas through experimenting with different approaches. Subjectivity enters into the realm of Contextualizing insofar as it involves delving deeper into our perceptions and gaining better understandings of our own concerns and non-conformities. This also extends to the Exploring sphere through corresponding to an emotional exploration of the materials and their contexts, posing questions, seeking and/or creating meanings for each musical occurrence helping students to understand the desired artistic and learning outcomes as well as the challenges and scope for achieving them. Grounding pedagogic practice in this reflective process seems an appropriate first step in moving on from a paradigm of imitation to one of artistic research-based learning.

Verbalised knowledge

In music teaching, much of the knowledge transmitted is communicated through music performance. Performative knowledge is communicated through demonstration and imitation and is often also supported by verbal comments, usually laden with information for the emic participants but which, from an etic perspective, may seem esoteric. In

teaching situations, verbal language plays an important role, often helping to clarify a characteristic that is under communication through performance, but verbalised knowledge also displays further potential for fostering student autonomy and providing methods for life-long learning. The role of descriptive language in such contexts is both situated and highly context dependent.

In the artistic research-based learning approach, students are stimulated to share their reflections on topics such as the social and artistic relevance of their project as well as the challenges and opportunities for exploring it. Here, the teacher does not only act as a passive listener but offers critical feedback, questions the assumptions and seeks to elicit better levels of articulation in student discourses. The purpose is to make them more reasoned, structured and convincing. These competences have now become particularly important with musicians sometimes requested to argue for the importance of their practices locally and broadly (e.g., when applying for funding in support of their artistic projects). Whenever possible, creating opportunities for discussing and disseminating artistic projects is also important, verbally expressing and emphasising their social and aesthetic relevance, as well as the creative processes involved and eventually documented. This assists students in articulating performative, embodied and verbal knowledge in more formal academic settings and builds up a platform for engaging more deeply with artistic research in the future.

Inclusivity and equity

REACT proposes that a teaching and learning environment based on critical self-reflection and broader social reflexivity will allow HMEs to meet new artistic and social challenges, such as community intervention (engaging with student and staff identities and creative voices to ensure authentic education crafted to developing individual needs), and inclusion (ensuring that students perceive themselves in the curriculum). Inclusivity and equity are perspectives that demand a redefinition not only of how we teach but indeed also reconsidering how artistic knowledge is defined and understood within higher music education. Unlike equality, which treats everyone the same, equity recognizes how fairness requires tailored support to address the varying starting points and challenges. This encapsulates not only providing what each individual needs to thrive but also ensuring opportunities and resources are distributed justly. By addressing systemic barriers, equity works towards levelling the playing field and promoting genuine equal opportunity. Such reconsiderations may, in turn, give rise to the development of more inclusive curricula in which students are able to

perceive themselves, their culture, their identity and their desired career aspirations.

Achieving inclusivity and equity in the conception and development of artistic projects requires conscious and continuous efforts. They involve recognizing and dismantling prejudiced structures, challenging implicit biases, and the nurturing of safe spaces for open dialogue. Academic leaders, institutional policies and procedures, and learning communities all play crucial roles in driving such change by implementing inclusive policies, holding training programs, and fostering environments of empathy and respect. There are many ways to make music and teachers and HMEs should be open to embracing them. Within the artistic research-based learning framework, teachers set their egos aside, opening the space for students to explore diverse sets of styles, genres and resources in their practices, approaching them with critical but also respectful attitudes. Students must be scaffolded by these processes just as they must feel secure in exploring their aspirations and sharing their subjectivities in pedagogic settings and beyond.

Developing new practices

In artistic research-based learning, new practices emerge from the interaction between the two spheres, Contextualizing and Exploring. These new practices may result from multidisciplinary collaborative work, intercultural artistic dialogue, exploration of new affordances and contexts, or from alternative resources and artistic methods.



Exploring

EXPLORING

The Exploring sphere contains five topics framing the practical work that corresponds to an artistic response to the preceding sphere of Contextualizing; thus and respectively: Experimentation; Embodied and Performative Knowledge; Artistic Voice; Meaning Making; Imagination. The interactions ongoing between this sphere and the following (Sharing) also produce another topic - Negotiating Tradition and Innovation - which reflects the tensions between the new practices (resulting from laboratorial work) and the pre-existing and surrounding conventions.

Experimentation

While experimentation is a defining facet of scientific research, our concern here focuses on the role of experimentation in artistic research and how such practices may be employed in the teaching and learning of music performance in HMEs. Artistic experimentation entails an attitude towards exploring, challenging and testing aspects of one's own musical practices and not necessarily circumscribed to any specific musical style. Experimentation with instruments, scores, software and hardware applications and other tools for music making now constitute sources for the creation both of new knowledge and of new practices.

Experimentation in artistic research may involve designing collaborative projects allowing for cross exchanges of knowledge (particularly embodied knowledge) with

other musicians. Other approaches arise from exploring the full potential of these interchanges, including generating better understandings as to how instruments also play musicians, so to speak. In designing experimental situations, the artistic researcher assumes different roles both as project artistic director as well as its producer and curator. Through dealing with the practicalities inherent to these roles, experimental situations simultaneously produce lab settings in which the many tools available for documenting artistic practices may also enhance the respective learning process. We correspondingly perceive lab design as typically built on cyclical processes incorporating different stages of experimentation, documentation, analysis and re-configuration: research cycles which can typically be repeated multiple times. Documenting lab developed experimental artistic practices also holds relevance for cultivating autonomy and lifelong learning, and should therefore be based on clear questions and a precise notion of that subject to documentation. The inclusion of these experimental practices in the first and second cycles of education, with teachers and students jointly identifying and designing experimental scenarios, contributes to engaging in project-based learning.

Embodiment & Performative Knowledge

Musical experiences are always embodied. This means we cannot separate listening from doing or thinking and imagining doing. Musicians know music through

making music. Through this making, our bodies become reservoirs of knowledge. Embodiment in music not only includes the contextual perception of music but also how musicians relate to instruments while performing notation systems and scores. Experiences of embodiment may be affected by psychologically driven phenomena such as maladaptive music performance anxiety, which poses a challenge in present day music teaching. It is vital to nurture understandings of just how performative knowledge and embodiment are intertwined and, furthermore, how they frame the path to becoming professional musicians. The construction of performative knowledge is an iterative process that evolves through socio-culturally embodied modes, encompassing intuitive, tacit, imaginative, affective, and sensory modes of knowing. In the traditional conservatory model, the top-down pedagogic approach still prevails, constricting the space for free experimentation. To develop performative knowledge, one has to engage with experimental practice. Performative knowledge consists both of creating a kind of recording of the performative actions at a subconscious level in the body - thus, as an automatic pilot as it is often anecdotally reported - and of developing new, meaningful embodied gestures. Within this framework, teachers and students can jointly navigate through the subjective worlds of the latter, mapping the features and shaping the musical self (e.g. artistic aspirations, motivations, passions, career plan, past musical experiences, etc.). When starting out with the inner motivations of

students, respecting their own learning processes, longer term project ideas are able to nurture more goal-oriented approaches and activate embodied and performative artistic development.

Artistic Voice

The emergence of an artistic voice ensues from the dynamic interplay among the instrumental affordances, one's personal stock of knowledge, and the intrinsic characteristics of the body. This is the result of extensive musical training provided by specialized teachers, participation in and listening to live or recorded solo and ensemble performances. Exploring various art forms, techniques and styles also brings about both the refining of preferences and the development of the subjective world even if insufficient to attaining one's own artistic voice. The path to discovering an artistic voice often implies subjecting the body to different experiences. The notion of affordances is central to this process. This term refers to the potential that objects, as musical instruments, provide for action. Musicians explore novel affordances by deliberately counteracting inherent instrument characteristics through their actions; i.e., surpassing both bodily limitations and instrument constraints to attain specific aesthetic or functional objectives. In parallel to overcoming the constraints of the instrument (and constraints of historical practices and genres), exploring other performance dimensions may also contribute to developing an artistic voice. As performers learn to play their instruments, they attune

their perceptions to its respective potential for actions and are capable, in some instances, to perceive new facets that reach beyond conventional practices. Hence, it is correspondingly important to develop alternative pedagogies that incorporate improvisation, composition and collaboration which are somehow otherwise neglected in the Western art music canon. Teachers are able to reinforce the development of the artistic voices of their students by integrating the aforementioned competences into teaching and learning settings, stimulating the search for alternative forms while respecting the complexities of such processes. Furthermore, each creative journey is unique and each voice emerges only when embracing peculiarities and idiosyncrasies. Thus, the artistic voice arises out of gradual evolution. As we create more and refine our skills, we notice patterns and themes emerging in our work. These recurring features are the building blocks of our artistic voices.

Making Meaning

Performance is all about the meaning-making undertaken by both the performer and the audience. According to Keith Swanwick, the profound personal engagement with music is directly related to the high value we ascribe to it. Individual interpretations are powerful processes for making meaning in the rendition of the compositions. These emergent meanings (to borrow Nicholas Cook's phrasing) created by performers, guide their actions as performers and endow personal intentionality to the performance event,

which interacts with their embodied experiences. The production and reception of meaning rely inherently on bodily engagement. Therefore, acknowledging how music is shared at subconscious levels raises highly significant pedagogic consequences and should be especially influential in the design and structuring of teaching strategies for musical performance. The widespread ideological conviction that forming a (creative) musical interpretation depends essentially on the innate talents of performers has never encouraged teachers to develop teaching strategies capable of deepening the creative and personal investment of their students. Moreover, the traditional conservatoire model seems to display a clear trend towards primarily concentrating on the technical aspects of instrumental playing and seemingly advocating imitation as the only means of approaching music interpretation. The alternative approach proposed here sets out to nurture the development of student creativity so that they imaginatively create meaning when exploring musical sounds, thereby cultivating a narrative approach to performance and performance preparation. Artistic research-based learning contains the potential to provide a useful first step in teaching students to explore their own personal meanings, creating metaphors, producing their own gestures and desired artistic outcomes rather than engaging in an uncritical imitation of models handed down from the past.

Imagination

Imagination is inherently involved in musical perception, listening and all music performance practices. We apply our imagination to make sense of individual sounds, motifs, musical phrases, etc., and we achieve this by generating comparisons and metaphorical projections. It does not matter if the terms of these comparisons are mutually very distant or belong to domains that are themselves very remote. There are no boundaries or shackles preventing imagination establishing the most unlikely relations and connections. The pedagogical practices of the 19th century fostered a culture structured around excessive submission to the intentions of composers, scores and stylistic canons. Consequently, this has long been conditioning the imagination of musicians and the scope for exploring new possibilities in music performance. However, teachers may play an important role in bringing about a paradigm shift. They can support students in their thinking

around alternative facets for music interpretation, exploring different perspectives and reaching beyond musicological discourse. Therefore, it is fundamental for artistic research-based learning that students consider alternative approaches to repertoires, instruments, scores and other performance dimensions, rather than adopting a passive and uncritical attitude towards them. Achieving this does not depend only on the individual efforts of students; this also needs teachers to stimulate the freedom for exploring it.

Negotiating Tradition and Innovation

Artistic responses, when truly innovative, emerge through the exploration of the uniqueness of the artist's subjectivity, through critical reflection on their surroundings. These creative processes, realised in the spheres of Exploring and Sharing, inevitably trigger clashes between tradition and innovation and require constant negotiation. Since musical practices are framed by a set of historically constructed rules and conventions, commonly referred to as traditional or mainstream, they also imply 'performance polices' that regulate the 'right' and 'wrong' in terms of genre and style, for example. Artistic responses are less motivated by conformity to these rules and conventions, but rather by the fact that they challenge them so that they can be negotiated.



Sharing

SHARING

This final sphere, Sharing, also consists of five topics that correspond both to the dissemination of artistic projects and to reflections on how, for whom and in what ways might this process be pursued: Dissemination of practices; Art worlds & Science worlds; Relationship and relationality; Music industries; and Artistic citizenship. The interaction between this sphere and the first, Contextualizing, adds a further topic - Conceptualizing and reconfiguring mindsets - which corresponds to the impacts generated by the artistic response, namely in the academic and artistic field in which it intervenes.

Dissemination of practices

The dissemination of artistic research practices involves communicating and sharing the knowledge emerging from experimental work. Artistic Research represents a dynamic approach that combines artistic creation with reflection, leading to the production of new knowledge within and beyond the artistic realm. At the undergraduate level, these dissemination practices should be reflected upon and explored when preparing for public presentation of student artistic projects, typically local in impact, identifying a specific target audience and context.

Traditional forums for academic dissemination, such as conferences and journals, are sometimes reductive in

sharing the results and contributions of artistic interventions due to their inherently experiential and sensory nature.

Effective dissemination also requires a consideration of accessibility and inclusivity. Musicians employ intricate forms of expression, making it important to present the work in ways that resonate with diverse audiences. This might involve the application of accessible language, visual aids or contextual information to bridge and overcome any gaps in understanding. Online platforms and social media amplify the outreach of artistic work. Blogs, vlogs, podcasts and online portfolios provide interactive channels in which students can narrate their journeys, and present their work to academics and fellow practitioners alike.

Teachers and students can use open-access resources such as the Research Catalogue, a non-commercial, collaborative publishing platform for artistic research run by the Society for Artistic Research. This also serves as a core resource for teaching purposes, student assessment, peer review workflows and research funding administration.

Art worlds & Science worlds

Artistic research is a dynamic field where art and science can coexist with each contributing unique perspectives to the development of new practices. From a sociological point of view, and as argued by Howard Becker, art worlds result from the interactions of multiple actors, ranging from the most revered orchestral institution, composer or performer to the assistant bringing tea during rehearsal

breaks. Similarly, science worlds can be understood as socio-culturally constructed, and dependent not only on the researchers who garner fame for their discoveries but also by all the individuals and organisations that contribute to the meaning making of science.

In an art world, musical empathy is activated through interactions among performers, instruments, scores and audiences. This constitutes a determining factor in methodological choices of artists who are not necessarily bound by the requirements of method replication and results prediction. Scientists value conceptual coherence and generalised consensus, seeking everyone's agreement and consent, thus, their methodological choices are necessarily based on replication and results prediction. Nevertheless, this methodological and epistemological divergence does not prevent these two worlds from crossing paths. All the most sophisticated and refined technological means and tools applied in artistic interventions (usually under the remit of Art & Media), often including devices (from machines to computer programming) purpose developed for particular musical events, involve scientific knowledge and/or the collaboration of scientists. Science sometimes seems far removed from artistic practice and this view prevents young artists from taking advantage of all the potential benefits deriving from exchanges between these two fields. Teachers may foster dialogues between these fields via collaborative projects that

integrate scientists and music students. This can open the doors for new combinations of practices that transcend the instrumental realm. Such an approach may stimulate students to develop their artistic voices and discover new artistic niches for exploring through their projects.

Relationship & Relationality

Central to artistic interventions is the notion of relationship – the intricate interplay between the artist, the artistic intervention, the audience, and the respective socio-cultural context. Interactions between the artist and the artistic intervention involves collaborative work, when not with other musicians or participants from different areas, then with technicians and other enablers. The audience becomes an integral participant in the artwork's meaning-making process, forging a distinct connection that transcends passive observation. This interplay reinforces the dynamic nature of artistic interactions, emphasising the reciprocity between the artistic intervention and its audience. Not necessarily considering the most extreme case of site-specific artistic interventions, all artistic interventions depend on some kind of adaptation to the context not only as regards the specifics of the venue (such as the stage configuration or the acoustic characteristics) but also the general idiosyncrasies of each location, physically and culturally. In a broader sense, artists operate within a web of relational contexts – cultural, historical, and social. They respond to

contemporary discourses, challenge prevailing norms and engage with the complexities of human experience. Through this engagement, artworks become a medium for cultural critique and socio-political commentary, deepening their connections with their contexts of intervention. The heart of artistic interventions lies in the intricate web of relationships and relationality. These relationships extend from the artist-researcher's involvement with the chosen medium to interactive exchanges with the public and the wider social context. Through project-based learning, students gain experience in developing relationships and becoming part of relational networks on the grounds that art is not made for people but with people.

Music industries

Historically, the 'music industry' would usually be associated with the phonographic industry. This reductive view had consequences that (negatively) affected the relationship practitioners established with the sector. The term "industries" (and not "industry") has been adopted to designate the sector. This paradigm shift affected not only artists well established in the phonographic industry but also every artist producing art in local contexts. The transformations experienced by the sector over the last three decades have placed artists at the centre of the process, assuming responsibilities for producing outputs (recordings, performances), circulating these outputs as well as dealing with audience reception and feedback. This set

of roles demands several skills usually held by musicians so that specific training in these requirements became urgent. Many students remain alienated from the current debate around the music industries and the opportunities available in the sector. Institutional reports, such as those published by the European Union, that identify the music industries as one of the main sectors in Europe, remain almost unknown to many students.

In this approach, teachers encourage students to think of their activities not as some "isolated island" but rather as social phenomena permeated by a complex series of relationships with other actors and institutions (theatres, producers, audiences, etc.). Some practices capable of fostering this understanding include promoting musical activities beyond the confines of the HME, establishing dialogues with alternative venues (hospitals, museums, small villages) and learning how to negotiate artistic responses with the contextual restrictions and "real world" opportunities. In this sense pedagogic approaches centred on real-world industry projects (often referred to as live briefs and authentic assessments) may be particularly beneficial as they encompass a range of skills that undergo natural development as a consequence of such engagement. This may enhance context awareness as well as identifying the scope for innovation in the field.

Artistic citizenship

In a rapidly changing world full of challenges, adopting the role of an artistic citizen, as well as maintaining it over time, enables artists to transcend the role of observers and become active participants in shaping society. By applying their talents to illuminating society's concerns, challenging norms and cultivating empathy, artists contribute to the vitality of communities, foster civic engagement and encourage deeper understandings of the human experience. Artistic citizenship questions the exclusivity of galleries and concert halls, emphasising art's accessibility to diverse audiences. Street art, public installations, and community workshops are examples of how students may engage directly with people outside traditional art spaces, fostering inclusivity and democratising creative expression.

Through artistic research-based learning, students can exercise their citizenship by getting involved in social and political issues, applying their creative work to contribute to civic life and community well-being. This notion encompasses a broader understanding of the artist's responsibility

beyond the traditional boundaries of their artistic practices. Artistic citizenship encourages artists to be more than creators; it calls on them to be catalysts for change, fostering dialogue, empathy, and critical thinking through their work. In the era of digital connectivity, artistic citizenship extends into the virtual realms that enable artists to instantly reach global audiences. Social media and online platforms become tools for spreading awareness, mobilising support, and facilitating collective action around pressing issues. Students can deploy their digital presence for building networks, sharing resources, and inspiring positive change on a larger scale.

Conceptualising and reconfiguring mindsets

The interaction between the spheres of Sharing and Contextualizing refers, first, to the dismantling of established mindsets triggered by the empathetic reaction to the artistic intervention, and, second to the reestablishment (constructing new mindsets) in an effort to deal with and make sense of what has been experienced.

This is a process that affects audiences as a whole, inviting individuals to challenge their assumptions, that is, reconfiguring their mindsets, but which may also open to new conceptual constructs. Consequently, artistic productions derive, consciously or not, from ethical decisions and must therefore be understood as social, political and ecological interventions.

POSTSCRIPT

The approach to performance teaching and artistic research-based learning presented here may, thus, be schematised in the following figure that integrates the three spheres discussed throughout this text (Figure 4). This approach is designed to generate support for music educators developing project-based learning within HMEs by actively seeking out ways to respond to new artistic and social challenges (such as linking artistic practice with community intervention, social inclusion and innovation).

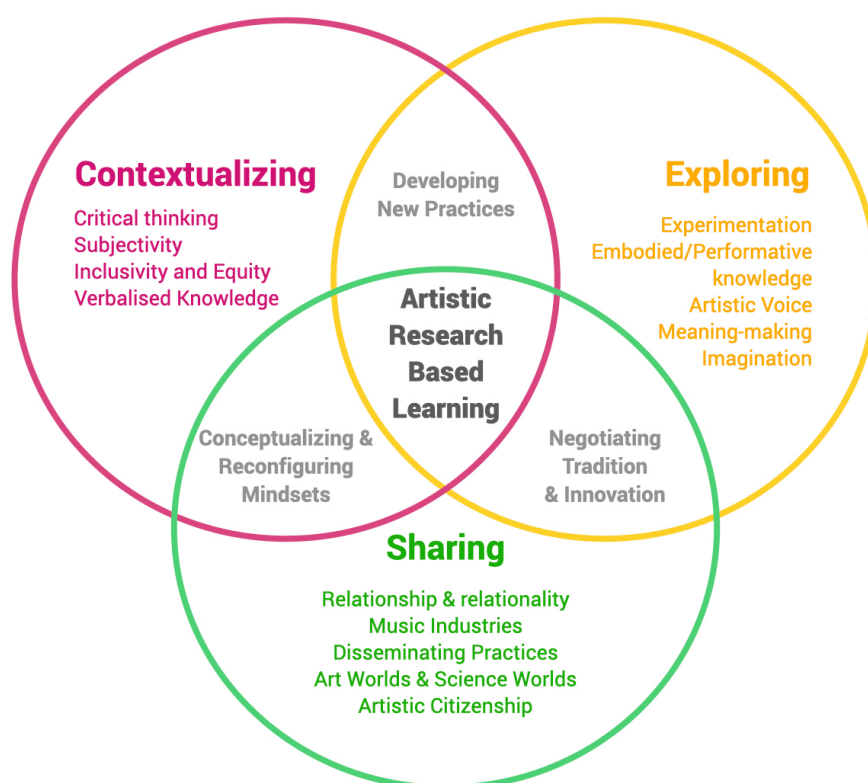


Figure. 4 Schematic representation of the artistic research-based learning approach sourced from the book *Teaching Music Performance in Higher Music Education: Exploring the Potential of Artistic Research*.

Hopefully, this approach may help safeguard the social and educational value of Europe's cultural heritage by embracing a respectful yet creative approach to music teaching and learning. The artistic research-based approach does not require any exclusion of the other models existing but rather encourages the inclusion of artistic research methods and practices in contemporary HME frameworks to enable teachers to integrate other domains of artistic expression into their teaching of music performance, placing autonomy, critical thinking, artistic experimentation and citizenship high on the agenda.

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