

EPARM 2020

Pre-Conference Seminar 2

Getting Started with Artistic Research: Strategies for Developing a Research Identity through Artistic Research

Thursday 16th April 13:00 - 15:30

First Session: Getting Started with Artistic Research: RILM Abstracts and Scholarly Referentiality

A challenge for artistic research is to balance the reciprocal relationship between artistic experience and scholarly referentiality, i.e. after the research topic has been chosen, how can the artistic researcher ascertain that the project is unique and does not duplicate existing published research; how does the artistic researcher gather pertinent literature and materials for the study to provide for a scholarly and methodologically sound basis; and finally how does the artistic researcher accomplish this foundational work, cutting across linguistic boundaries (i.e. taking into consideration existing studies in foreign languages). Relying on RILM Abstract, this first session of the session will address these challenges from several angles. Using selected case studies, the first part of the presentation will demonstrate the very initial steps for artistic researchers how to remedy the obstacles outlined above. The case studies will show how digital indexing, abstracting, and well-curated full-text resources can be helpful in getting an artistic research project started and then ongoing on track. The second part of the session seeks to respond to specific issues put forward by the attendees (i.e. based on cases presented at the conference). Everybody is welcome to send in ahead of time project ideas or stalled projects, as well as dilemmas with projects to Tina Frühauf at tfruhauf@rilm.org.



Tina Frühauf teaches at Columbia University and is on the doctoral faculty of The Graduate Center, The City University of New York. As Senior Editor at Répertoire International de Littérature Musicale, she is responsible for acquiring the content for RILM's newest projects. An active scholar and writer, Frühauf's research is centered on music and Jewish studies, especially in religious contexts but also art music, historiography, and Jewish community (through participatory action research), often crossing the methodological boundaries between ethnomusicology and historical musicology. She has received fellowships and grants from the American Musicological Society, the Leo Baeck Institute, and the Memorial Foundation for Jewish Culture, among others.

Second Session: Strategies for developing a researcher identity through artistic research

This session will present a number of detailed case studies of the trajectories of artistic researchers during doctoral-level projects to explore some of the varied strategies by which

musicians who identify principally as performers and composers can develop an enhanced identity as researchers. It will draw in part on a soon-to-be-published chapter in *The Routledge Companion to Autoethnography in the Study of Music* and wide experience of examining internationally. The aim is to provide a toolbox of empirically-developed strategies that could prove useful for researchers at every stage of artistic research projects. A particular challenge for artistic researchers lies in managing the timeline of the development and refinement of research questions and the establishing of appropriate research contexts. Although these are necessary from the outset of a project, the ways in which they relate to questions of individual artistry (always in flux) are complex and managing an evolutionary trajectory is frequently critically important. How can we generate the necessary kinds of research context that is not directly available in published sources and how can we keep the 'edges' on projects that threaten balloon out of control?

The question-answer session will be run as a workshop, with the aim of encouraging discussion of different types of strategies that can be encouraged by certain kinds of institutional structures and the various strategies individual researchers, students and supervisors use for managing and assessing progress during projects.



Neil Heyde is Head of Postgraduate Programmes at the Royal Academy of Music and Professor of Music of the University of London. He has been the cellist of the Kreutzer Quartet since the mid 1990s and has performed extensively as a soloist in Europe and the UK. His research, published in recordings, films, articles and book chapters, is concerned with the ways in which musicians communicate with one another - and

with exploring relationships with instruments. He was a member of the REF2014 assessment panel for Music, Dance, Drama and the Performing Arts and has given keynote lectures at major conferences and events internationally, exploring both his own research practice and some of the ways in which practice-driven research can be developed. He is currently editing Debussy's three sonatas for the *Œuvres complètes de Claude Debussy* and collaborating with American composer Richard Beaudoin on a major set of cello pieces responding to iconic recordings, *Digital Memory and the Archive*.