



## PROCESS GUIDE TO WORK-PACKAGES MARCH 2021

The main aim of this document is to act as a guide to your research process, rather than being a traditional questionnaire. We hope that thinking about the questions we have devised will be a useful and stimulating exercise for you.

At the same time, gathering information from all the Labs is an important part of how we will build up the overall results of the project.

We should therefore be very grateful if you could send a copy of this document, with your answers added to it, by email to: [rapplab@hfmt-koeln.de](mailto:rapplab@hfmt-koeln.de)

RAPP Lab Team





## Work-Package 1:

Theories/Concepts of Reflectiveness and Critical Thinking and their Relevance for Artistic Research

1. What are some of the artistic experiences that inspire your Lab?

2. Which theories/concepts of reflectiveness and critical thinking do you expect to be helpful for the process of artistic research in your Lab?  
(e.g. accessible case studies and examples of good practice of LTT activities, documentations and outcomes of European projects conducted at Music HEI (such as POLIFONIA, SHARE, Advancing Supervision for Artistic Research Doctorates and NAIP, national reports from course leaders, other ...)

3. Describe in which way these theories and concepts connect with you and the practice you intend to reflect in your Lab.

4. Which qualities of this interaction between theory and practice feed back into your research process? (e.g. surprise, motivation, loss of clarity, etc.)

5. Which real or virtual resources did you consult?

6. Imagine you have to explain to a colleague your research result with regard to how it demonstrates a close relationship between theory and practice; on which terms would you focus?

7. How do these terms re-define, for you, the conditions of critical thinking in artistic practice?

8. Which 5 most important terms would you suggest for a glossary with a central RAPP Lab terminology?

1.

2.

3.

4.

5.

9. For which of these 5 terms would you be prepared to offer definitions?

10. For which one term from the list would you be prepared to write a glossary-article?



## Work-Package 2:

### Methods of Learning & Teaching RAPP Lab

1. Thinking about your own artistic practice: which methods do you personally use to develop and further your own reflectiveness and critical thinking?
2. Which teaching formats would you regard as being helpful for students to develop and enhance their reflectiveness and critical thinking in artistic practice?
3. Which media (or materials?) do you find useful in supporting your methods to develop and enhance reflectiveness and critical thinking in artistic practice?
4. Which questions/hints/exercises [not settings!] would you name as offering a useful opener for reflectiveness and critical thinking in artistic practice?
5. Which questions/hints/exercises [not settings!] would you name as having a negative impulse on reflectiveness and critical thinking in artistic practice?
6. How would you describe your own process of finding a suitable method to develop and enhance reflectiveness and critical thinking in learning and teaching formats in artistic practice?



## Work-Package 3:

Settings of Learning & Teaching RAPP Lab  
Experimental settings for acquiring and testing knowledge and skills in artistic practice

1. Could you name an “experimental setting” for acquiring knowledge and skills in artistic practice in which you are especially interested, and why?
2. In what way would you define this setting as “experimental”?
3. Which “experimental settings” of acquiring knowledge and skills in artistic practice have you already used in teaching artistic practice (e.g. in your Lab)?
4. What effects do these experimental settings have on the relationship between teachers and students?
5. How do teachers go about evaluating knowledge and skills in experimental settings and what are the challenges?
6. How do evaluation criteria change in contexts where there is an emphasis upon reflectiveness as artistic practice (e.g. embodied knowledge; collaborative feedback)?
7. What role does the feedback-process have in acquiring and testing knowledge and skills; which kinds of feedback would be most appropriate and how could they be implemented?



## Work-Package 4:

Transformations of Learning & Teaching RAPP Lab  
Strategies for empowering musicians to create new economic & cultural roles and structures

1. Describe the strategies that RAPP Lab might use to empower artists in finding their role within the labour market.
2. In your opinion, how might the views of graduates as to their possible economic and cultural roles be changed through undergoing the experience of RAPP Lab?
3. In which ways do conservatoires need to adapt their practices so as to empower graduates for this transformation in the labour market?
4. What kind of terms would you use to describe the portfolio of skills required of graduate musicians/dancers who are currently entering the profession?
5. Which new roles would you think that RAPP-Lab graduates might have, whether as entrepreneurs or employees in (European) economic, social and cultural fields in future?
6. Which skills or strategies might empower RAPP-Lab graduates in a wider interdisciplinary way (e.g. in economic, social and cultural fields outside music and dance)?