



Work-Package 1:

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

1. What artistic experiences 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 are connected with you and the practice you intend to reflect in your Lab.
(e.g. by surprise/"trouville"/accident; idea through quotes from other publications; own research; collaborations e.g. with other departments/partner projects ...)
4. Which qualities of this dialogue between theory and practice feed back into your research PROCESS? (surprise, motivation, loss of clarity, etc.)
5. In which real or virtual spaces did you search?
6. Which 5 most important terms would you suggest for a glossary with a central RAPP Lab terminology?
7. Which 5 terms would you like to redefine?
8. For which term would you like to write a glossary-article?



Reflection-Based Artistic Professional Practice

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 describe to be helpful for students to develop and further reflectiveness and critical thinking in artistic practice?
3. Which media (or materials) supports your methods to develop and further reflectiveness and critical thinking in artistic practice?
4. Which questions/hints/exercises [not settings!] would you name as an useful opener for reflectiveness and critical thinking in artistic practice?
5. Which questions/hints/exercises [not settings!] would you name of having a negative impulse on reflectiveness and critical thinking in artistic practice?
6. How would you describe your process of finding a suitable method to develop and further 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 in and why?
2. In which way do you define this setting as “experimental”?
3. Which “experimental settings” of acquiring knowledge and skills in artistic practice did you already use in teaching artistic practice (e.g. in your Lab)?
4. Which effects do these experimental settings have on the relationship between teachers and students?
5. How could teachers evaluate knowledge and skills in experimental settings and what are the challenges?
6. How do evaluation criteria change in the context of reflectiveness as artistic practice (e.g. embodied knowledge; collaborative feedback)?
7. Which role does the feedback-process have in acquiring and testing knowledge and skills, what kind of feedback would be necessary and how could it 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 which strategies RAPP Lab use to empower artists in finding their role on the labour market.
2. How could economic and cultural roles change through RAPP Lab-graduates in your opinion?
3. In which ways do conservatoires need to adapt their role to empower graduates for this transformation in the labour market?
4. Which new roles would you think that RAPP Lab-graduates as entrepreneurs or employees could have in (European) economic, social and cultural fields in future?
5. Which skills or strategies empower RAPP Lab graduates in a wider interdisciplinary way (e.g. in other economic, social and cultural fields)?