

# **Module Handbook**

## **for the Artistic Doctoral Program at JAM MUSIC LAB Private University for Jazz and Popular Music**

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This handbook serves as information for applicants, doctoral candidates and supervisors in the artistic doctoral program at JAM MUSIC LAB Private University for Jazz and Popular Music. The information explains the module structure and courses of the curriculum as well as the learning outcomes and their assessment.

The curriculum of the artistic doctoral program is divided into four modules, in which the achievement of learning outcomes is supported in different, distinct work steps.

### **Module 1**

Module 1 promotes the development of the written concept submitted for admission to the dissertation project (topic, context, research question, method, literature) into a complete exposé, which is developed in consultation with the dissertation supervisors as part of the Privatissimum course and in which the following aspects must be incorporated:

- Comments and criticism from the admission colloquium, in particular on the state of research, research questions and methods, and, if applicable, on the topic, context and sources.
- A comprehensible and feasible work and time schedule with concrete work steps for the remaining semesters 3-6, including an overview of the implementation of sub-projects of the dissertation project within the framework of the Artistic Research Laboratory course (Module 2).

- Overview of the intended collaborations (musicians, researchers, ensembles, institutions, etc.).
- Overview of the necessary financial resources and how they will be secured (e.g. by applying for internal and external funding).

The presentation of the exposé takes place at the end of the second semester (total duration 60 minutes). The evaluation will be carried out by a committee consisting of the members of the supervision team, the dean and the rector.

The supervision of the dissertation project specified in the exposé (after successful completion of Module 1) will be set out in writing in a supervision agreement. The supervision team must approve the dissertation project and agree to take on the supervision.

## Module 2

Module 2 comprises a series of courses that offer students assistance in developing their exposés and dissertation proposals. The compulsory courses range from an introductory lecture and exercise on the system field of artistic research in jazz and popular music, to regular individual meetings between doctoral candidates and supervisors, to the Artistic Research Laboratory seminars, which enable the development of sub-projects for the dissertation project and continuous performance review by course instructors and the supervisory team.

### Course descriptions

#### *Overview course - Artistic Research in Jazz and Popular Music: Theory and Practice (VU)*

This course provides an overview of the field of artistic research, with a particular focus on issues and methods in the traditionally interdisciplinary field of jazz and popular music research. Students gain knowledge of the history and epistemological context of artistic research. They develop skills for positioning and contextualizing their own artistic research work in the field of tension between art and science, especially in the field of jazz and popular music research. Upon completion of the course, students will have gained an overview of the current state of research and methodological discussion in the field to which their dissertation belongs. They will have the ability to critically evaluate relevant publications and to write a dissertation independently.

#### *Artistic Research Laboratory (SE)*

The Artistic Research Laboratory is a cross-semester platform for discussion and practical development of theoretical and methodological aspects of artistic research in jazz and popular music. Students are given the opportunity to carry out time-limited experimental research projects as sub-projects of their respective dissertation projects. The projects can take place with the involvement of JMLU staff infrastructure, if necessary; in this way, the intertwining of dissertation projects with the activities of masters students is explicitly supported (doctoral students can, for example, put together ensembles for the purpose of artistic research with the participation of masters students; masters students receive ECTS credits for their participation in the MA Artistic Research Laboratory course). Each semester is concluded with a public presentation, which, if possible, takes place as part of an annual symposium for artistic research in jazz and popular music.

Regular *performance reviews* of parts of the dissertation project are guaranteed as part of the public presentations. In addition, all work and final presentations within the Artistic Research Laboratory course must be documented and archived independently by the doctoral candidates.

The *Laboratories for Music Research* course has been implemented in the BA and MA programs since JMLU's initial accreditation. It initiates processes of intensive research and realization of individual artistic concepts along free themes or those specified by the course leaders. Through team and project

work, students contribute these concepts to the open and interdisciplinary discourse of the institute's research, thus contributing to the contemporary, interdisciplinary and intercultural development and exploration of the arts (EEK). The similarly designed course *Artistic Research Laboratory* (SE) in the doctoral program invites doctoral students to get in touch with fellow students from the doctoral program and masters programs and develop joint artistic research projects. Doctoral students are involved in a leading role and can actively involve master's students. Masters students receive ECTS credits for participating in this course according to the workload completed, which are credited to the Laboratories for Music Research course in the masters program.

#### *Privatissimum (PV)*

Privatissima sessions are for individual discussions between doctoral candidates and supervisors. The sessions are individual and, if necessary, can be arranged in blocks between doctoral candidates and supervisors. Internal supervisors are available for 1 SWS during course hours, whereby the first and second supervisors must be consulted at least once each semester and the workload between the first and second supervisors should be divided 70:30 on average across all semesters. External supervisors are available for at least one meeting per semester with doctoral candidates.

#### *Elective Courses*

(see the current course offerings at JMLU and courses offered by cooperating institutions that are conceptually or thematically relevant to the dissertation topic)<sup>1</sup>

#### *Eligible conference attendance/contributions and/or publications*

- Confirmed passive participation in a conference relevant to the dissertation project (1 ECTS)
- Confirmed active conference participation with presentation of a component of the dissertation (2 ECTS)
- Confirmed publication of a component of the dissertation in a recognized publication (with peer review 4 ECTS, without peer review 2 ECTS)
- Confirmed publication of own work (monograph, anthology) (5 ECTS)

The weighting of credits for additional coursework from elective courses or creditable conference participation/contributions and/or publications is shown in the course plan as an average value of 1 ECTS per semester, but may be credited up to a maximum of 5 ECTS credits in accordance with the above ECTS assessment for individual achievements.

### **Module 3**

Module 3 involves the creation of an artistic dissertation. The dissertation is an independent contribution to the EEK, requiring a high degree of comprehensible reflection and the following learning outcomes (for details, see the appendix on learning outcomes):

- **Practical (skills-based) outcomes**
  - Artistic development and skills
  - Research competence
- **Theoretical (knowledge-based) outcomes**
- **General outcomes**
  - Independence
  - Critical awareness
  - Communication skills

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<sup>1</sup> There is a cooperation agreement for an artistic doctoral program with the University of Music and Performing Arts, under which doctoral students at JMLU can attend and receive credit for relevant courses.

The artistic dissertation must be documented and archived independently by the doctoral candidates and can be created using a variety of multimedia formats. JMLU provides suitable resources for this purpose and is continuously developing them further (Artistic Research Repository, Webcloud Server, equipment for sound and film recordings, archiving of physical holdings in the university library, etc.). Doctoral students are given the opportunity to document and present artistic research projects using multimedia via the JAM Online Research Repository (JORR) platform developed at JMLU (<https://ar.jammusiclab.com/>).

#### *Artistic Dissertation*

Artistic dissertations involve the experimental use of artistic methods and techniques to develop an artistic, original and concrete research project that leads to an independent and autonomously developed artistic work as well as the production of new knowledge.

The artistic dissertation consists of the documentation of a completed artistic work or artistic process, as well as a reflective written and/or multimedia presentation of the research and the resulting insights, with content that can be published and archived. The artistic dissertation includes sub-projects that were developed and evaluated as part of the Artistic Research Laboratory course.

The doctoral candidates are supervised by a support team; at JMLU, they are supervised by a scientist with proven expertise in artistic and scientific jazz and popular music research, as well as by an artist and/or a scientist, each from the status group of university professors. Additional supervisors are to be drawn from members of a cooperating educational institution with artistic or scientific teaching authority.

The artistic dissertation is assessed by an examination committee consisting of the rector, dean, supervisors and two external, independent expert opinions. The assessment must be submitted within four months and forwarded immediately by the dean to the doctoral candidate to allow for revision if necessary. After the final version has been submitted, the dean of studies sets the date for the Defensio.

### **Module 4**

Module 4 consists of the defence (Defensio) of the completed artistic dissertation. The defence may include an artistic presentation and/or an argumentative presentation of the artistic research work and involves critical discourse with the members of the examination board.

#### *Defensio*

The Defensio is the defence of the dissertation and the final examination before graduation. It is held publicly and in one examination session and is assessed by an examination committee consisting of the rector, dean, dissertation supervisors and an external subject representative. The external subject representative may be one of the external reviewers of the dissertation.

The total duration of the Defensio is 75 minutes. The Defensio may include an artistic presentation and/or an argumentative, reflective presentation of the artistic research work. The critical discourse with the members of the examination committee consisting of the rector, dean, dissertation supervisors and an external subject representative must last at least 30 minutes.

## Appendix

### Course Plan

Course title	Course types	Hours per week	ECTS per Semester						Total ECTS
			1	2	3	4	5	6	
<b>Module 1</b>									
Exposé			4	4					8
Presentation				4					4
<b>Module 2</b>									
Artistic Research in Jazz and Popular Music: Theory and Practice	VU	1	2	2					4
Artistic Research Lab	SE	2	3	3	3	6	3		18
Privatissimum	PV	1	0,5	0,5	0,5	0,5	0,5	0,5	3
Additional academic achievements from elective courses or creditable conference participation/contributions and/or publications				1	1	1	1	1	5
<b>Module 3</b>									
Artistic Dissertation					32,5	32,5	32,5	32,5	130
<b>Module 4</b>									
Defensio								8	8
<b>TOTAL</b>									<b>180</b>

## Learning outcomes

The expected learning outcomes are based on the general guidelines of the National Qualifications Framework (NQF) and the European Qualifications Framework (EQF). In accordance with the Bologna architecture, doctoral studies are assigned to level 8. In line with the EQF descriptors, graduates of the artistic doctoral program at JMLU have “expert knowledge at the highest level in their field of work or study, as well as comprehensive knowledge from other disciplines, which they can use for the strategic orientation and management of complex projects, functional areas or companies. Based on their practical work and scientific-theoretical analysis, they are able to generate new insights and contribute these to innovations and to the advancement of their field of work or study.”<sup>2</sup>

The recommendations of the AEC Learning Outcomes are used to formulate subject-specific learning outcomes for doctoral studies in the field of music.<sup>3</sup> These are divided into the following three basic categories and are aligned with the internationally recognised docARTES doctoral program for Artistic Music Research at the Orpheus Institute in Ghent and the specifics of jazz and popular music.<sup>4</sup> The categories correspond to the openness of comparable doctoral programs in artistic research to ensure innovative projects characterized by diversity and inter-/transdisciplinarity, which are, however, limited at JMLU by the focus on specific artistic practices in jazz and popular music.<sup>5</sup>

- **Practical (skills-based) outcomes in jazz and popular music**
  - Artistic development and skills in jazz and popular music
    - The ability to integrate original artistic insights into performance contexts, compositions, theory formation and teaching
    - The ability to significantly expand artistic understanding and communicate these insights in a fully realized manner
    - The development and realization of artistic autonomy
  - Research competence for artistic research in jazz and popular music
    - The ability to develop and formulate research projects – whether on theoretical, practical or creative topics, or a combination of these topics – rigorously, clearly and in the form of questions to be answered, insights to be gained and success indicators to be applied
    - The ability to identify and contextualize current topics in one's own field of expertise in terms of open questions, new topics and trends
    - The ability to achieve the goals set for one's own project through intermediate steps and appropriate methods, equipment and team members (if relevant)
    - The ability to identify and use relevant literature and/or other resources related to one's own field of expertise
    - The ability to critically analyze and evaluate one's own and others' results

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<sup>2</sup> NQR VIII. Nationaler Qualifikationsrahmen Österreich. Erläuterungen zu den EQR-Deskriptoren des Niveau VIII, [https://www.qualifikationsregister.at/wp-content/uploads/2018/11/NQR\\_Infoblaetter\\_Deskriptoren8.pdf](https://www.qualifikationsregister.at/wp-content/uploads/2018/11/NQR_Infoblaetter_Deskriptoren8.pdf)

<sup>3</sup> AEC Learning Outcomes 2017, [https://aec-music.eu/media/2021/05/aec-learning-outcomes-2017-german\\_20171218115014.pdf](https://aec-music.eu/media/2021/05/aec-learning-outcomes-2017-german_20171218115014.pdf).

<sup>4</sup> docArtes Handbook 2021, <http://prod.docartes.marlon.be/uploads/assets/1049/1632830675-docartes-handbook-sep-2021.pdf>.

<sup>5</sup> If necessary, additional practical (skills-based) learning outcomes for projects with a particularly narrow focus in terms of subject matter/content within jazz, popular and media music can be specified separately in the training contract in order to define the educational objectives for doctoral students (e.g. if it appears necessary to distinguish certain musical practices in the context of popular music from improvisational practices in jazz). The need for such a specification will be discussed with the applicant during the admission process and set out in writing in the supervision contract.

- The ability to document, analyze and summarize the interim and final results of one's own projects
- The ability to use project financing and evaluation systems for the development of one's own work

- **Theoretical (knowledge-based) outcomes of artistic research in jazz and popular music**

- Awareness of and respect for standards of excellence in one's own field; the ability to distinguish between valuable and irrelevant research, whether theoretical, practical and/or creative
- Thorough knowledge and understanding of the national and international context of activity and the results into which one's own work will be incorporated [including the rules of good scientific practice]
- Awareness of the property rights of those who may be affected by one's own project (e.g. copyright, intellectual property rights, confidential information, ethical issues, etc.)
- Awareness of the impact on the work and health of those involved in one's activities; the ability to conduct research with a strong sense of responsibility and vigilance
- Awareness of the economic potential and exploitation of one's results.
- Knowledge of the relevant research methods and techniques in relation to one's field of expertise

- **General outcomes**

- Independence
  - The ability to pursue one's own questions and ideas
  - The ability to understand the transferability of one's own research skills to other areas and to recognize the associated career opportunities
  - The ability to sustainably deepen the research-oriented approach throughout one's career and, where appropriate, in all aspects of one's work and endeavors
- Critical awareness
  - The ability to question the legitimacy of conventions, fashions or banal ideas, etc.
  - The ability to recognize one's own shortcomings and untapped potential and to develop strategies to maximize one's own performance
  - The ability to recognize and question standards within one's own community of researchers, practitioners and creative professionals
  - The ability to respond with understanding and responsibility to critical reflections within one's own community of researchers, practitioners and designers
- Communicative competences
  - The ability to build cooperative relationships with colleagues and students within one's own institution and in the broader scientific and artistic community

- The ability to write/present/perform clearly and appropriately for the target audience (e.g. research reports, journal articles, presentations, performances or other research-related artistic events)
- The ability to broaden public understanding and/or artistic insight into one's own field of study
- The ability to assess the impact of one's own behavior on other team members

Subject-specific learning outcomes in the field of artistic research in jazz and popular music are regularly evaluated by the Centre for Artistic Research at JMLU within the framework of international and national research events and coordinated with the results of international cooperation/network projects.



## Assessment criteria

The continuous assessment of doctoral students after passing the entrance examination takes place in the following steps:

1. Assessment by a committee at the end of semester 2 (presentation of the exposé)
2. Assessment by a committee at the end of semester 4 (public presentation of an overview of the sections of the dissertation project completed to date)
3. Assessment by a committee at the end of semester 6 (artistic dissertation and defensio)

The assessment of performance in the courses in Module 2 is carried out on a semester basis by the course instructors or by the members of the support team (Privatissimum, Artistic Research Lab and introductory lecture).

The following section summarizes the documentation of academic achievements and assessment modes in the courses:

Successful participation in the Artistic Research Laboratory and Privatissima courses must be assessed as 'participated successfully' or 'participated unsuccessfully'. Positive results in all other course examinations in modules 1-4 are to be assessed as 'very good' (1), 'good' (2), 'satisfactory' (3) or "sufficient" (4), while negative results are to be assessed as 'insufficient' (5).

### *Artistic Research Laboratory*

Public presentations ensure that regular performance reviews of parts of the dissertation project are carried out. Assessment in odd-numbered semesters 1 and 3 is carried out by the course instructor, while even-numbered semesters 2 and 4 are assessed by a committee consisting of the members of the supervisory team, the dean and the rector. The presentation in semester 4 must include an overview of the current dissertation project, and the feedback from the supervisory team must be implemented appropriately by the doctoral candidates. Semester 5 allows for the completion of outstanding sub-projects that are to be incorporated into the artistic dissertations.

All work and final presentations within the framework of the Artistic Research Laboratory course must be documented and archived independently by the doctoral candidates. JMLU provides suitable resources for this purpose and continuously develops them further (Artistic Research Repository, web cloud server, equipment for sound and film recordings, archiving of physical holdings in the university library, etc.). In addition, doctoral students are given the opportunity to document and present artistic research projects in multimedia form using the JAM Online Research Repository (JORR) platform developed at JMLU (<https://ar.jammusiclab.com/>).

### *Artistic Dissertation*

Artistic dissertations involve the experimental use of artistic methods and techniques to develop an artistic, original and concrete research project that leads to an independent and autonomously developed artistic work as well as to the production of new knowledge. The dissertation is an independent contribution to the development and exploration of the arts (EEK), whereby a high, comprehensible degree of reflection must be evident.

The artistic dissertation consists of the documentation of a completed artistic work or artistic process, as well as a reflective written and/or multimedia presentation of the research and the resulting insights, with content that can be published and archived. The artistic dissertation includes sub-projects that were developed and evaluated within the framework of the Artistic Research Laboratory course.

The artistic dissertation is assessed by an examination committee consisting of the rector, dean, supervisors and two external, independent expert opinions. The assessment must be submitted within four months and forwarded immediately by the dean to the doctoral candidate to allow for revision if necessary. After the final version has been submitted, the Dean of Studies sets the date for the defence.

The artistic dissertation shall be assessed according to the following criteria:

- Originality, degree of innovation and relevance of the research questions and methodology for the subject area
- Reflective ability and potential for gaining knowledge through artistic practice
- Artistic and academic quality
- General benefit for the artistic and/or academic field
- Achievement of the intended learning outcomes

The artistic dissertation must be assessed by the examination committee prior to the defence, whereby the majority of assessments must be positive and the assessment of the artistic dissertation must be determined from the arithmetic mean of all assessments. When calculating the arithmetic mean, a result whose value after the decimal point is less than or equal to 5 shall be rounded up to the better grade.

### *Defensio*

The Defensio is the defence of the dissertation and the final examination before graduation. It is held publicly and in one examination session and is assessed by an examination board consisting of the rector, dean, dissertation supervisors and an external subject representative. The external subject representative may be one of the external reviewers of the dissertation.

The total duration of the defence is 75 minutes. The defence may include an artistic presentation and/or an argumentative, reflective presentation of the artistic research work. The critical discourse with the members of the examination committee consisting of the rector, dean, dissertation supervisors and an external subject representative must last at least 30 minutes.

The defence is to be assessed according to the following criteria:

- Originality, degree of innovation and relevance of the research questions and methodology for the subject area
- Ability to reflect and potential for gaining knowledge through artistic practice
- Artistic and academic quality
- Communication skills and critical faculties
- General benefit for the artistic and/or academic field
- Achievement of the intended learning outcomes

The defence shall be assessed by the examination board, whereby the majority of assessments must be positive and the assessment of the artistic dissertation shall be determined from the arithmetic mean of all assessments. When calculating the arithmetic mean, a result whose value after the decimal point is less than or equal to 5 shall be rounded up to the higher mark.

The arithmetic mean of the grade for the artistic dissertation and the defence constitutes the final grade. When calculating the arithmetic mean, a result with a value after the decimal point that is less than or equal to 5 shall be rounded up to the higher grade. A final grade of 1 (very good) results in the designation 'Pass with distinction', while final grades of 2-4 result in the designation 'Pass'.

## Research focus areas (RFA) in doctoral studies at JMLU

- RFA 1 Method development: Development and testing of innovative artistic methods
- RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music
- RFA 3 Reenactment (historically informed performance practice in jazz and popular music)
- RFA 4 Discourse development / knowledge transfer

### ***RFA 1 Method development: Development and testing of innovative artistic methods***

#### Objectives:

- Development of new artistic methods in jazz and popular music
- New knowledge on the interaction between improvisation, performance, composition and music production
- Reflection on artistic processes by artists as researchers
- Contextualization of artistic practice taking into account interdisciplinary reference points (theoretical/structural analysis, historical, socio-cultural, etc.)

Doctoral projects in the research focus area of method development deal with the development and testing of new artistic methods. The overarching goal is to generate knowledge about the design of current artistic processes in jazz and popular music from the perspective of the performing artists, particularly with regard to the interaction of improvisational, performative, compositional and/or production-related aspects. The focus is on the development of a comprehensive artistic project and the accompanying reflection based on the rigorous documentation of the individual work steps and artistic decision-making processes. The artistic research work is guided by international standards in artistic research – in particular the criteria of artistic research in jazz and popular music – and includes the contextualization of artistic practice, taking into account interdisciplinary points of reference, for example in the areas of theory and structural analysis in jazz and popular music.

#### Possible research questions:

- How are current artistic creative processes in jazz and popular music planned, carried out and reflected upon?
- What motivates, inspires and challenges artists in the field of jazz and popular music?
- What new artistic methods are being developed?
- In what contexts does artistic development take place?

The projects can take place in all artistic areas of jazz and popular music. The research questions are answered from the perspective of the performing artists, who are supported in their self-empowerment as researchers within the framework of the doctoral program. Preference is given to innovative artistic concepts that are socially relevant and sensitive to issues of diversity, sustainability and gender equality. To ensure the principles of research integrity and ethics, all projects must be approved by the JMLU's institutional ethics committee.

The projects are supervised by the relevant artistic professors together with the chosen main supervisor from the team of AR professors. In addition, other AR professors and/or artistic professors from JMLU and the cooperating partner institution mdw will be called upon as secondary supervisors.

### ***RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music***

#### Objectives:

- New knowledge about implicit and explicit knowledge in artistic practice in jazz and popular music
- Further development of methodology for reflection on artistic processes by artists as researchers
- Contextualization of artistic practice taking into account interdisciplinary points of reference (theoretical/structural analysis, historical, socio-cultural, etc.)

Possible research questions:

- What tacit knowledge is relevant in jazz and popular music?
- How does artists' understanding of explicit and implicit knowledge affect their own artistic work?
- What methods are available to performing artists as researchers for explicating tacit knowledge?
- How can the methodology for explicating tacit knowledge in jazz and popular music be further developed?

Doctoral projects in the research focus area of explicating tacit knowledge deal with the silent, embodied knowledge bases in jazz and popular music, their identification and transfer through explication using discursive means. A key objective is the further development of the methodology for reflecting on artistic practices based on an artistic project in jazz and popular music from the perspective of the performing artists. In addition, this research focus aims for investigating the effects of structured knowledge expansion on one's own implicit and explicit knowledge.

The projects can take place in all artistic areas of jazz and popular music. The research questions are answered from the perspective of the performing artists, who are supported in their self-empowerment as researchers within the framework of the doctoral program. Preference will be given to innovative artistic concepts that are socially relevant and sensitive to issues of diversity, sustainability and gender equality. To ensure the principles of research integrity and ethics, all projects must be approved by the JMLU's institutional ethics committee.

The projects will be supervised by the relevant artistic professors together with the chosen main supervisor from the team of AR professors. In addition, other AR professors and/or artistic professors from JMLU and the cooperating partner institution mdw will be called upon as secondary supervisors.

### ***RFA 3 Reenactment (historically informed performance practice in jazz and popular music)***

Objectives:

- New knowledge on historical aspects of artistic practice in jazz and popular music
- New knowledge on historiography in jazz and popular music by expanding the knowledge base on artistic practices
- Further development of understanding regarding the significance of historical aspects for current artistic creation in jazz and popular music

Possible research questions:

- How does knowledge gained from historically informed artistic research practice influence the further development of one's own artistic practice?
- How does the understanding of temporality in artistic practice manifest and change through the development of historically informed artistic research work?
- How can historical understanding in jazz and popular music be expanded through knowledge in and through artistic practices?
- What historical precursors of AR in jazz and popular music are recognizable and how do these become effective in current practice?

Doctoral projects in the research focus area of reenactment (historically informed artistic practice in jazz and popular music) are interested in the historical dimension of artistic creation in jazz and popular music. The project work is based on the development and reflection of a comprehensive project of historically informed artistic performance, improvisation and/or composition practice in jazz and popular music. The focus of the reflection is on expanding the understanding of historical reference points in one's own artistic work and researching the significance of artistic processes in the context of historiography in jazz and popular music.

The projects can take place in all artistic areas of jazz and popular music. The research questions are answered from the perspective of the performing artists, who are supported in their self-empowerment as researchers within the framework of the doctoral program. Preference will be given to innovative artistic concepts that are socially relevant and sensitive to issues of diversity, sustainability and gender equality. To ensure the principles of research integrity and ethics, all projects must be approved by the JMLU's institutional ethics committee.

The projects will be supervised by the relevant artistic professors together with the chosen main supervisor from the team of AR professors. In addition, other AR professors and/or artistic professors from JMLU and the cooperating partner institution mdw will be called upon as secondary supervisors.

#### ***RFA 4 Discourse development / knowledge transfer***

Objectives:

- New knowledge on discourse development and knowledge transfer in and through artistic practice in jazz and popular music
- Development and exploration of artistic practice in jazz and popular music with the aim of changing discourses in academic discourse
- Artistic research as artistic action/activity research
- Artists as researchers and activists
- Explication of inherent interdisciplinary points of reference (health, participation/collaboration, jazz & gender equality/diversity, music education, etc.)

Possible research questions:

- How can artistic practice in jazz and popular music contribute to changing academic and social discourses?
- How can artistic practice in jazz and popular music contribute to the transfer of research findings to society?
- What answers does this yield in the areas of health and gender equality/diversity?
- Which aspects of collaboration and participation are effective in artistic research with transformative goals?
- How does AR contribute to answering artistic questions in music education?

Doctoral projects in the research focus area of discourse development/knowledge transfer are interested in the impact of artistic creation in jazz and popular music. The project work is based on transformative work in and through artistic practice in jazz and popular music with the aim of knowledge transfer and changing academic and social discourses. The range of contexts for research questions includes music and health, urban music studies, artistic design processes in music education contexts, participatory and collaborative approaches in popular music, as well as diversity, sustainability and gender equality.

The projects can take place in all artistic areas of jazz and popular music. The research questions are answered from the perspective of the performing artists, who are supported in their self-empowerment as researchers within the framework of the doctoral programme. Preference will be

given to innovative artistic concepts that are socially relevant and sensitive to issues of diversity, sustainability and gender equality. To ensure the principles of research integrity and ethics, all projects must be approved by JMLU's institutional ethics committee.

The projects are supervised by the relevant artistic professors together with the chosen main supervisor from the team of AR professors. In addition, other AR professors and/or artistic professors from JMLU and the cooperating partner institution mdw will be called upon as secondary supervisors.

All artistic doctoral projects focus on the development and reflection of an original artistic work in the sense of developing and exploring the arts. The artistic development process is reflected upon, documented and communicated by the doctoral candidates, taking into account the objectives of the chosen research focus and the corresponding theoretical contexts. This theory formation takes place under the supervision of AR professors, whose individual fields of expertise are listed below and demonstrated through publications and projects. All AR professors have practical musical experience and the skills specific to the research discipline of AR for linking artistic and scientific positions, theories and methods. The general skills and research achievements of the AR professors are assigned to the 4 RFAs:

- RFA 1 Method development: Development and testing of innovative artistic methods
- RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music
- RFA 3 Reenactment (historically informed performance practice in jazz and popular music)
- RFA 4 Discourse development / knowledge transfer

*Harald Huber:*

General Expertise:

Popular music research, theory and history of popular music, music pedagogy, performance practice (piano, improvisation, composition), Artistic Research

Expertise for research focus areas:

- RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music
- RFA 3 Reenactment (historically informed performance practice in jazz and popular music)
- RFA 4 Discourse development / knowledge transfer

*Michael Kahr:*

General Expertise:

Artistic Research, jazz research, jazz history and theory, reenactment, performance practice (piano, improvisation, composition)

Expertise for research focus areas:

- RFA 1 Method development: Development and testing of innovative artistic methods
- RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music
- RFA 3 Reenactment (historically informed performance practice in jazz and popular music)
- RFA 4 Discourse development / knowledge transfer

*Monika Herzig:*

General Expertise:

Artistic Research, music pedagogy, performance practice (piano, improvisation, composition), arts management, entrepreneurship, jazz & gender

Expertise for research focus areas:

RFA 1 Method development: Development and testing of innovative artistic methods

RFA 3 Reenactment (historically informed performance practice in jazz and popular music)

RFA 4 Discourse development / knowledge transfer

*Oliver Graber:*

General Expertise:

Artistic Research, musicology, music theory, dramaturgy, music and health, performance practice (piano, improvisation, composition)

Expertise for research focus areas:

RFA 1 Method development: Development and testing of innovative artistic methods

RFA 2 Explication of embodied, tacit knowledge in artistic and/or educational practice in jazz and popular music

RFA 4 Discourse development / knowledge transfer