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**IN.TUNE**

*Innovative Universities in Music and Arts in Europe*

# **IN.TUNE Annual Research Conference 1 (D4.6)**

Strengthening our research dimension (WP4)



## Document details

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Innovative Universities in Music & Arts in Europe – IN.TUNE is the only European University Alliance in the field of music and arts. It brings together eight universities from North, East, South and West Europe, striving to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness. In line with the goals set by the European strategy for universities, underlining the important role of higher education in shaping sustainable, democratic and resilient societies, IN.TUNE members are committed to the development of a joint long-term strategy with a strong artistic dimension for high quality education, research, innovation and service to society, becoming a role model for the wider higher education community across Europe and beyond.

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## List of abbreviations

Partner institutions:

CNSMDP	=	Conservatoire National Supérieur de Musique et de Danse de Paris, France
ESMUC	=	Escola Superior de Música de Catalunya, Spain
HdK	=	Stichting Hogeschool der Kunsten den Haag, The Netherlands
MDW	=	Universität für Musik und darstellende Kunst Wien, Austria
NMH	=	Norges musikkhøgskole, Norway
UAB	=	Univerzitet umetnosti u Beogradu, Serbia
UNIARTS	=	Taideyliopisto, Finland
UNMB	=	Universitatea Națională de Muzică din București, Romania

Other abbreviations or acronyms in the text:

AEC	=	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
AIRE	=	Annual IN.TUNE Research in Education Event
D4.1	=	Deliverable 4.1: <i>IN.TUNE Research Cooperation Framework</i>
D4.2	=	Deliverable 4.2: <i>Inventory and comparative analysis of research activities in partners and joint research areas to be pursued</i>
D4.3	=	Deliverable 4.3: <i>Knowledge Hub 1</i>
D4.6	=	Deliverable 4.6: <i>Annual Research Conference 1</i>
D4.7	=	Deliverable 4.7: <i>Annual Research Conference 2</i>
D4.8	=	Deliverable 4.8: <i>Annual Research Conference 3</i>
IN.TUNE	=	European University Alliance <i>Innovative Universities in Music &amp; Arts in Europe</i>
M24	=	Month 24 of IN.TUNE Alliance (December 2025)
WG	=	working group
WG1	=	Working Group 1 on setting up Knowledge Hub 1
WG2	=	Working Group 2 on Research Education and Supervision
WP	=	work package
WP4	=	Work Package 4: <i>Strengthening our research dimension</i>
WP4C	=	Work Package 4 Committee
WP8	=	Work Package 8: <i>Communication &amp; Dissemination</i>

## Executive Summary

### IN.TUNE

The European University Alliance [IN.TUNE – Innovative Universities in Music & Arts in Europe](#) brings together eight universities across the continent, committed to the development of a joint long-term strategy for excellence in education, research, innovation and service to society. This strategy is built on a shared perspective on our institutions' roles within society, a joint vision and approach towards deep institutional cooperation, and a shared dedication to the European values of diversity, democracy, social and human rights.

Through the establishment of IN.TUNE, we aim to:

- Build an effective, systemic and sustainable framework for deep institutional cooperation, drawing on our previous and existing collaborations to drive transformational change across our institutions.
- Strengthen, through this deep institutional cooperation, artistic and educational innovation and research, not only within our institutions, but also throughout the higher music education sector and the broader cultural and creative sector industries, providing students and professionals unique with educational opportunities that will improve their ability to access, create and maintain sustainable careers.
- Play an active role in shaping the future of our sector and our societies by addressing contemporary educational, professional, societal, technological and ecological challenges. Together, through the joint creation of forward-looking institutional environments, we will empower students and staff to engage with these challenges through their creative work, both at institutional and transnational level.

### Work Package 4: Strengthening our research dimension

*Strengthening our research dimension (Work Package 4)* focuses on enhancing the research capacity of the alliance by developing a comprehensive [IN.TUNE Research Cooperation Framework](#) that embeds research within the alliance-wide educational collaboration. This includes conducting an inventory and comparative analysis of existing research resources, policies, and expertise across partner institutions.

Based on this analysis, three [IN.TUNE Knowledge Hubs](#) will be established, bringing together (doctoral) students, teachers, and researchers. These hubs will facilitate multidisciplinary research collaboration in a higher music and arts education context. The aim is to address how diverse research approaches link education and research, including how research results feed back into education.

Additionally, the work package will focus on improving research supervision through annual training programs, leading to the creation of an **IN.TUNE Register of Research Supervisors**. This register will provide access to specialised supervision across the alliance and study programmes. Furthermore, the development of an **IN.TUNE Repository of Research Outcomes** has been planned to offer students and staff a digital platform for sharing outputs for educational use and promoting collaboration.

Based on the experiences gained in the alliance through these activities, a **Position Paper on Research** will be published by the end of month 48 of the Alliance (December 2027), outlining the position of the alliance with regards to research in artistic education, including proposals for improvements as compared to the current state of play and how research feeds back into learning, teaching and training, in alignment with the principles of the Vienna Declaration on Artistic Research, which acknowledges the importance of the 'knowledge triangle' of education – research - innovation.

### Deliverable summary

The **Annual Research Conference 1 (D4.6)**, first such event of the IN.TUNE alliance, was held at mdw, 3–4 Nov 2025, under the title **AIRE 2025 – Annual IN.TUNE Research in Education Event**. The title reflects the contrast to regular research conferences in that the event was an opportunity to present and to continue the work being done in the alliance and in work package 4 "Strengthening our research dimension" (WP4), and thereby a way to motivate the participation of students and faculty to engage in developing the framework for collaboration, and in addressing the interrelations of research and education, artistic activities and societal engagement.

The event aimed to explore how diverse research approaches can better connect research and education, including how research findings inform and impact education. It also strived to facilitate learning from each other and to foster future collaboration in the alliance, with a particular focus on reinforcing the link between research and education. Building on the previously developed *Inventory and comparative analysis of research activities in partners and of joint research areas to be pursued* (deliverable D4.2), which analysed the interconnection of research areas and environments with educational practices in the alliance institutions, WP4's working group 1 (WG1) developed initial themes for an invitation to participate in IN.TUNE Knowledge Hub 1 (KH1). These initial themes were subsequently further developed in Knowledge Hub 1 into **the four themes of AIRE 2025**:

1. Research-led teaching and artistic practice in higher education
2. Challenging canons and rewriting music curricula

3. Interdisciplinary and transdisciplinary teaching approaches
4. Community engagement, diversity, and field-based learning

Day 1 featured presentations by student and faculty representatives from all IN.TUNE partner institutions and subsequent discussions on the event themes. Day 2 focused on participatory and engaging World Café discussions, and a concluding reflection session. The feedback from the 60 participants (both on-site and online) was very positive, with only some corrective feedback.

**Key observations** from presentations and discussions of the event include:

- ❖ *Research as integral to education:* Research was repeatedly framed not as an add-on to craft training, but as a driver of reflective practice that informs curriculum renewal, teaching approaches, and student learning.
- ❖ *Embedding research early in curricula:* A key conclusion was that introducing research progressively from early study stages reduces resistance and strengthens students' understanding of inquiry as part of normal artistic development.
- ❖ *Methodological plurality as a strength:* Different research paradigms (scientific, scholarly, practice-led/artistic) can coexist; the priority is to build methodological literacy in teaching and supervision while avoiding institutional silos.
- ❖ *Interdisciplinarity as a learning practice:* Interdisciplinary and transdisciplinary work was presented as a pedagogy enacted through co-creation and negotiation, supporting transferable competences and stronger links between artistic practice, research, and wider societal contexts.
- ❖ *Community engagement and diversity:* Field-based and socially engaged approaches were highlighted as research-informed educational models that strengthen inclusion, intercultural competence, and institutional responsiveness.
- ❖ *Conditions for research-led teaching:* Strengthening the research dimension requires enabling structures—time, support, and career pathways—so that staff can integrate research into teaching; approaches and support levels vary across institutions.
- ❖ *Digital collaboration as an enabler:* Knowledge Hubs were discussed primarily as spaces for connection, documentation, and peer collaboration, rather than repositories only, supporting cross-institution learning and joint work.
- ❖ *Doctoral programme transparency:* Comparing doctoral pathways highlighted the need for clearer guidance tools for students and for programme design, focusing on quality, supervision, funding, inclusivity, recognition, and research methodologies.

**The four themes** of the AIRE 2025 event **are reflected in** the current structure and content of **Knowledge Hub 1** (see D4.3). The Knowledge Hub is a content platform functioning as 'European knowledge-creating team' bringing together students, teachers and researchers into an alliance-wide learning community in a higher music and arts education context, which eventually contribute to the IN.TUNE Research Cooperation Framework (D4.1, due month 48).

## IN.TUNE Annual Research Conference 1 (D4.6)

### 1 Objectives of the deliverable and associated tasks

Higher education institutions in music (and the arts, more broadly) have been making a gradual shift from being mere professional training institutions to institutions where research is conducted in addition to traditional professional training. Institutions are not only expected to engage with research to educate and train musicians and artists as self-reflective practitioners who are able to deal with changes in the profession and in society, but also to create new knowledge for the field and engage with new forms of research that are relevant for artistic practice, for academia and for the audience at large.

The name of the Work Package 4 (WP4) is **Strengthening our research dimension**. It has the objective of developing an IN.TUNE Research Cooperation Framework. Our previous deliverable, D4.2, served that objective by producing an inventory and analysis of research areas and environments, which support the sustainable development of higher education in the arts, the artistic practices in respective fields of arts, and thereby society at large. A major outcome of the inventory and comparative analysis was the acknowledgement of the significance of the interplay between research and education. The inventory and analysis in D4.2 laid the basis for the subsequent stages of the work package: deliverables D4.6, the first Annual IN.TUNE Research in Education (AIRE) event, and D4.3, the first Knowledge Hub of the work package.<sup>1</sup>

The descriptions of this deliverable 4.6 and deliverable 4.3 are interconnected in the description of WP4 in the IN.TUNE Grant Agreement, which states the following on p. 13 (emphasis added):

Based on this inventory and analysis [D4.2], the establishment of IN.TUNE Knowledge Hubs as 'European knowledge-creating teams' bringing together (doctoral) students, teachers and researchers to develop, test and implement close cooperation in the area of research. Three of such 'Knowledge Hubs' will be implemented [...] allowing different approaches for research to be tested and giving the alliance the flexibility to support a diversity of research activities with different needs. The themes for the research cooperation will be based on the above-mentioned comparative analysis of fields of expertise and needs. An emphasis will be given to research themes that will promote

<sup>1</sup> It is emphasised that all activities and tasks under this work package, including the ones described in this document, are limited to preparatory and coordination tasks eligible under the European Universities Initiative and in line with the Description of the Action of the Grant Agreement. Any activities identified as outside the scope of the grant and European Universities Initiative, such as conducting research projects or the publication of research, will not be carried out under IN.TUNE funding; all activities focus on integrating existing research insights into education.

the link between research and education and multidisciplinary cooperation in research, involving expertise from other artistic disciplines. The outcome of the work of the Knowledge Hubs will be presented in **Annual IN.TUNE Research Conferences** to present outcomes to and engage with wider audiences.

The two deliverables, D4.3 and D4.6, are due in month 24 of the alliance's work (December 2025), and reported separately. The deliverable reported here, D4.6, is associated with task T4.5: Organise annual conferences of IN.TUNE Knowledge Hubs to present outcomes to and engage with wider artistic and research audiences. After the current deliverable, the task will be continued with future deliverables D4.7 and D4.8, the subsequent annual conferences, which are due months 36 and 48, respectively.

## 2 Applied methods and encountered constraints

From its onset, the committee of Work Package 4 (WP4C) perused the guiding documents of WP4, and engaged in planning the implementation of the WP, and in designing a framework for the current deliverable D4.6, considering how it could best:

- a) build on the previous deliverable D4.2, the inventory and analysis of research areas and environments,
- b) connect with D4.3, Knowledge Hub 1,
- c) serve as a basis for the subsequent deliverables D.4.7 and D4.8, and finally
- d) contribute to the concluding deliverable of WP4, the IN.TUNE Research Cooperation Framework (D4.1).

The perusal of the guiding documents, and the considerations of the work package coordination and the long-term objectives of WP4 and the alliance led to critical discussion on how to interpret the given tasks and key notions therein, and what needs to be taken into account in producing the deliverables. The committee also established task forces to address the issues and develop the concepts of the IN.TUNE annual research events and knowledge hubs. In regard to the annual IN.TUNE research events, the discussions on the perceived constraints and affordances included issues such as:

- **What kind of events IN.TUNE annual research conferences exactly are?**

The guiding documents describe them as "annual conferences of IN.TUNE Knowledge Hubs to present outcomes to and engage with wider artistic and research audiences," and according to IN.TUNE alliance application (part B, p. 47)

The organisation of the annual **IN.TUNE Research Conferences** will give researchers effective and innovative channels through which they can communicate on their work,

share knowledge and experiences, and disseminate its outcomes, thus enhancing the multi-way engagement with actors from other target groups. Conferences will contribute to greater visibility, allowing for collaborative research activities, and providing a platform for peer review.

According to the IN.TUNE Grant Agreement, p. 14, "each Knowledge Hub will be responsible for organising an annual dissemination conference, under the supervision of the WP4C", and the conferences can "take place in the context of a broader event organised by one core or associate partner."

The alliance is an endeavour for developing strategic and structural framework for future collaboration, and the main objective of WP4 is to strengthen the alliance institutions' research dimension, which includes addressing the relationship of research with the other basic missions of the institutions: education, artistic activities and societal engagement. Therefore, it was concluded that the research event is not only an opportunity to showcase our research along the lines of regular research conference. More so, **the event was conceived as an opportunity to present and to continue the work being done in the alliance, the work package, and the knowledge hub**, and thereby **a way to motivate the participation of students and faculty** to engage in **developing the framework for collaboration, and in addressing the interrelations of research and education, artistic activities and societal engagement**. To indicate this, the event was renamed to Annual IN.TUNE Research in Education Event (AIRE).

- *What is the division of labour* between the three working groups planned for the work package, and their tasks, carrying towards the completion of the WP's objectives and the production of the deliverables, in particular the three Knowledge Hubs (D4.3–4.5) and the three research events (D4.6–D4.8)?

The guiding documents state that "based on the above inventory and analysis [D4.2], the WP4C will establish three *IN.TUNE Knowledge Hubs*" and "each Knowledge Hub will be responsible for organising an annual dissemination conference, under the supervision of the WP4C." To build a strong link between working groups, knowledge hubs and conferences (a.k.a. AIRE events), and to safeguard a clear division of labour, the committee concluded that each working group would have the task of setting up one knowledge hub and AIRE event, each with specific main themes. The main themes are strongly present in D4.2, and reflected in the names of the first two working groups currently in operation: Research areas and environments (WG1), and Research education and supervision (WG2). The third working group, starting 2026, will focus on improved access to research. The current deliverable continues the work by WG1 on the inventory and analysis of research

areas and environments. **The themes** of D4.2 were cultivated first **for the call** for AIRE 1 and Knowledge Hub 1 to the following three:

- a) **research culture** in the institutions of higher education in the arts: how is research performed and what are its implications for education?
- b) **researcher identities or positions** (in the institutions of higher education) in the arts: who does the research? what role does it play in our educational institutions?
- c) **resources and infrastructures for research** (in the institutions of higher education) in the arts: how is it organised institutionally in relation to other missions of the institutions – education, artistic activities and societal engagement?

**The themes of the first Annual IN.TUNE Research in Education event** (see chapter 3 below) **emerged from further refining of these three call themes by Knowledge Hub 1 and WG1** (see D4.3).

- ***What is the relationship between a research event and a knowledge hub, on concrete terms?***

We wish to build a sustainable framework for strategic and structural collaboration between the alliance institutions, and conceive the knowledge hubs more as continuous rather than happening at a certain point in time. The Annual IN.TUNE Research in Education Events, meanwhile, gather the audience together on the event theme, in a focussed period of time, for mutual encounters both on site and online. **Once a knowledge hub is set up, the activities in it build up towards an AIRE event. An AIRE event in turn functions both to disseminate the knowledge hub, to present and discuss the thematic issues, and to produce questions and materials for future activities of the knowledge hub.** In the current deliverable, an open call was launched to invite participants to the AIRE event, and – preceding it – to “take part in a dedicated online Knowledge Hub which will serve as an incubator for the content of the AIRE. Engagement in the Knowledge Hub is a key part of the process, shapes contributions at the event and is expected to continue beyond the event itself.”

- ***How do the annual research events best engage their participants?***

In developing future collaboration in a sustainable way, we have acknowledged that in addition to the inventories and analyses within the work package and its working groups, it is necessary to increasingly engage students and faculty members to identifying and expressing the potentials and also concerns that may exist or arise of future collaboration. Instead of producing finalized solutions or structures right away, we have found it necessary to allow us to also **react to observed needs, while progressing to implement the objectives of the work package.**

Therefore, with regards to research events and knowledge hubs, we concluded that they do not have to “start big”. **A traditional research event structure would not be in concord with the objectives of building collaboration.** However, it is an important mission of a research event (and therefore of a working group) to engage the community. In the current deliverable, this is taken into account, e.g., in how the Knowledge Hub 1 was used to develop the deliverable at hand, AIRE 2025, in addition to launching an open call for participation.

- ***What resources are available and how are they best used for producing the deliverable?***

**The personnel resources of WP4 WG1 have been used to produce the deliverable.** In addition, existing human, technical and other resources of alliance partners have been used, in particular those of the mdw who hosted the event in Vienna, 3–4 Nov 2025. In addition, for communication, members of the WP8 have been of good service. **For synergy, sustainability and cost efficiency, the event was held in hybrid and schedule-wise coordinated with other pertinent events**, such as the preceding IN.TUNE National Dissemination Event in Belgrade, 29–31 Oct 2025, and the conference of the congress of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) in Salzburg, 5–8 Nov 2025.

Having the framework established, an open call was launched in June 2024 for the WP’s first working group (WG1), which then began its work in Sep 2024. In the autumn of 2024, the inventory and analysis of research areas and environments (D4.2) was a joint effort by WG1 and WP4C. In 2025, the setting up the first Annual IN.TUNE Research in Education event, the present deliverable, has been a major task of WG1, overseen and monitored by WP4C, the outcomes of which are described below.

### 3 Obtained results

#### 3.1 Programme overview

The first **Annual IN.TUNE Research in Education Event, AIRE 2025**, took place 3–4 Nov 2025 in Vienna. The event was hosted by University of Music and Performing Arts (mdw) and was attended on-site and online by 60 participants.

The event was communicated in [IN.TUNE](#), [institutional](#), and private channels of social media, and in news stories, such as this [student's perspective](#), this [lecturers' perspective](#), and this general, future-oriented [perspective from within the WP](#). Examples of these and other communication and dissemination activities are provided in the annex to this document.

The main structure of the programme was:

Day 1: Monday, 3 November 2025	Day 2: Tuesday, 4 November 2025
09:00–09:30 Registration	10:00–10:30 <i>World café session 1: Divergent practices in contemporary art: communicating science through activism, artistic practice and design</i>
09:30–10:00 Introduction	10:30–11:00 <i>World café session 2: Researcher identities in the arts</i>
10:00–11:30 Session 1: <i>Research-led teaching and artistic practice in higher education</i>	11:00–11:30 <i>World café session 3: Digital platforms and collaborative learning – the role of IN.TUNE Knowledge Hubs in improving pedagogical practice</i>
11:45–13:15 Session 2: <i>Challenging canons and rewriting music curricula</i>	11:30–12:00 <i>World café session 4: Doctor of Music, Doctor of Arts, PhD, Doctor Artium or docARTES? Comparative data and tools for prospective students and pedagogical scholars</i>
14:30–16:00 Session 3: <i>Interdisciplinary and transdisciplinary teaching approaches</i>	12:15–12:45 Summary reflection and feedback
16:15–17:30 Session 4: <i>Community engagement, diversity, and field-based learning</i>	12:45–13:00 Farewell
17:30–18:00 Reflection of Day 1	14:00–16:00 IN.TUNE on-site meetings

More about the [call for participation](#) and the [AIRE 2025 event programme and abstracts book](#) can be found in the annex to this document.

### 3.2 Event sessions

#### 3.2.1 Session 1: Research-led teaching and artistic practice in higher education

Session 1 showcased how embedding research in artistic practice enriches curriculum design and pedagogy in music higher education. Presentations ranged from individual research projects emerging from teaching and learning practices in music and arts to institutional strategies, all demonstrating a feedback loop between inquiry and teaching. One doctoral artistic project (mdw) illustrated how improvisation can become both a subject of study and a teaching method: the student–artistic researcher integrated real-time musical reflection into performance, enabled by a doctoral curriculum that balanced creative experimentation with theory. Another educator–composer (HdK) described using “tinkering” workshops in composition classes, where students collaboratively built experimental instruments – a hands-on approach positioning making and breaking as both a research methodology and a mode of learning by doing. A case from Conservatoire de Paris (CNSMDP) highlighted multidisciplinary projects that bridge fundamental research, engineering, and intuitive music-making, aiming to create knowledge relevant to an art school context. Finally, a national music university (UNMB) shared its 2021–2025 strategy linking major research outputs to teaching: research findings were directly connected to the educational process and included in the academic curriculum. Together, these examples underscore that research-led artistic practice fosters innovation in teaching – from nurturing reflective performers to updating curricula – and that students benefit when creation and inquiry unfold side by side in their education.

#### 3.2.2 Session 2: Challenging canons and rewriting music curricula

Session 2 tackled diversifying the content and perspectives of music education, demonstrating how research can challenge traditional canons and transform curricula. A joint project at one of the institutions (NMH), “Challenging Musical Canons,” questioned long-held repertoire biases: by asking what the canon is and engaging students in critical reflection, the research highlighted omissions of women and non-binary contributors in Western music history and fed these insights back into teaching practice. The project’s student interviews and artistic findings enriched student capacity for reflection and directly informed the professor’s classical guitar pedagogy, exemplifying how research on diversity can reshape course content. Another presentation (ESMUC) blended theory and practice to promote gender inclusivity in the classroom. This session, led by a music education researcher, introduced concepts of gender diversity and then engaged participants in a hands-on musical workshop – a method drawn from the presenter’s own postgraduate research on music and gender identity and aimed at

co-creating inclusive teaching strategies. A student-led inquiry into 17th-century “Mad Songs”(HdK) demonstrated how historical research can expand vocal pedagogy: the researcher developed a handbook of historically informed techniques, using Baroque sources to broaden expressive capacity in singing[9]. This artistic research bridged past and present, encouraging performers to dive into theatrical repertoire on its own terms and feeding new expressive techniques into contemporary training. Lastly, an interdisciplinary initiative titled SIRGA showcased curriculum innovation through collaboration across fields. In this project (ESMUC), music and cultural heritage students worked together to restore an artwork and create new compositions from it, re-centring women’s roles in art-making and offering an alternative to male-dominated narratives. Students from conservation carried out the restoration, while composition students experimented with methods informed by those restoration practices, making the project itself a learning environment. Across these presentations, Session 2 highlighted that research-driven diversity efforts – whether questioning canon, integrating gender research, reviving historical practices, or linking arts with heritage conservation – can profoundly rewrite and enrich music curricula. Research becomes a catalyst for more inclusive repertoire, reflective teaching methods, and cross-disciplinary learning opportunities in the arts.

### 3.2.3 Session 3: Interdisciplinary and transdisciplinary teaching approaches

Session 3 focused on breaking methodological silos and blending disciplines in arts education. The discussions underscored that transdisciplinary approaches – bridging art, science, and humanities – can cultivate new educational models and learning outcomes. One talk (UAB) offered an epistemological reflection on artistic vs. scientific research, arguing that both share a core of inquiry and creativity. It highlighted how a music faculty can integrate humanities and sciences into its programs, developing well-rounded artists who draw on multiple knowledge areas. The presenter’s own composition work, influenced by the philosophy of science, exemplified this art-science synergy and led to a call for decentralising knowledge and crossing disciplinary boundaries in curricula. Another speaker (CNSMDP) addressed the divide between “scientific” and “artistic” methodologies in research-led teaching. Through citing projects at a Conservatoire de Paris involving performers and musicology students, it was showed how each research-creation or action-research project adapts methods to its needs. By adopting a situated knowledge perspective, the presenter questioned strict divisions between research approaches and explored ways to overcome methodological compartmentalisation within a higher arts institution. This inquiry resonates in teaching: if faculty and students combine rigorous scholarly methods with artistic experimentation, they can approach problems more holistically. The session also showcased how long-term scholarly research can feed directly into pedagogy. A professor of music theory (UAB) demonstrated a hermeneutic analysis of harmony developed over decades of research, linking musical and poetic language in opera and even in

popular music. By moving beyond technical analysis to interpretive meaning, this approach opens up new ways of understanding harmony and connects emotional narrative to theory. Crucially, the presenter argued that applying such research-rich analysis enriches music education by providing practical analytical tools for different student groups – from composers to performers – thus translating research into concrete teaching methods. Finally, a collaborative art project from Finland (UNIARTS) exemplified interdisciplinary pedagogy in action: “Fluorescence,” involving music, dance, and sound design students, was presented as a model of learning in a “liminal” space between disciplines. In this project, students and faculty from different art fields co-created performances inspired by deep-sea life, adopting interactive and intersubjective working practices rather than remaining in isolated “monastic” training modes. Such collaboration required stepping beyond comfort zones, illustrating how artist pedagogy can evolve when educators intentionally bring together diverse art forms. In sum, Session 3 demonstrated that when research crosses disciplinary lines – blending artistic intuition with scientific inquiry, or musicology with creative practice – it leads to pedagogical innovation. Students learn in hybrid spaces, teachers navigate multiple methodologies, and the educational experience becomes one of continuous exploration unfettered by traditional boundaries.

### 3.2.4 Session 4: Community engagement, diversity, and field-based learning

Session 4 highlighted the value of bringing real-world contexts and diverse voices into arts education through research. The session’s narratives showed that field-based and community-engaged research can profoundly inform teaching practices and broaden students’ horizons. One presentation (mdw) gave a vivid example from an ethnomusicology program: at a Viennese music university, researchers have long studied urban musical minorities and turned those inquiries into teaching opportunities. In a *Field Research Practicum* course, students conduct ethnographic fieldwork on changing themes (from local immigrant music scenes to protest music), then reflect academically on their findings. This research-led teaching approach immerses students in direct community engagement – they meet and document the very communities and music cultures they study. Not only do students gain hands-on experience, they also contribute their field recordings and observations to the university’s archives, feeding new knowledge back into the institution. This cyclical model ensures that the curriculum stays connected to contemporary cultural diversity, mapping the musical variety of today’s cities while training students in research skills and social awareness. Another contribution (UNIARTS) explored language-aware choir education as a response to pluralistic societies. A doctoral student-choir conductor described how their research with two multi-language choirs transformed their perspective on music teaching. Initially a practitioner, this researcher evolved into a “systems practitioner,” examining how embracing linguistic diversity in choirs can change educational mindsets. Expanding professional notions of a music educator’s role was

advocated for – moving beyond a fixed expertise to a fusion of practice and social responsibility. This transdisciplinary outlook, merging music education with sociolinguistics and community engagement, was presented as key to tackling issues of inclusion and even environmental sustainability in arts education. By researching their own practice, the conductor was able to formulate new strategies for inclusive pedagogy, demonstrating how student-led or practice-led research can reverberate back into teaching methods and educational values. The session also touched on the inventive edges of artistic research, reminding us that diversity in education also means openness to unconventional inquiry. For example, one student artistic research project (NMH) involved constructing a unique musical instrument – an “externalised heart” mechanism where blood-like fluid in artificial veins drives a pneumatic sound system. Inspired by scientific and philosophical ideas from Russian Cosmism, this work exemplified how far creative research can stretch into scientific metaphor and technological innovation. While not a traditional community project, it broadened the discussion by suggesting that engaging with far-reaching concepts and experimental art can be part of a vibrant research culture in arts institutions. In aggregate, Session 4 reinforced that embracing community settings, diversity (cultural or conceptual), and field-based exploration makes arts education more experiential and socially relevant. By letting research ventures – from urban fieldwork to language diversity to imaginative art-science hybrids – inform teaching, institutions nurture students who are not only skilled artists but also globally aware, adaptable, and actively engaged with the world around them.

### 3.2.5 Final reflection of Day 1

The first day's final reflection highlighted that **AIRE is more than a typical conference** with presentations and discussions. Instead, it serves as an **event for the IN.TUNE community to connect, get to know one another, and explore how collaboration can be shaped and further developed within the alliance.**

The day's presentations showcased the **diversity of research practices embedded in education** across the alliance's institutions, encapsulated by the observation that “music is many things.” Some fields — such as musicology, ethnomusicology, or acoustics — have well-established research traditions and methodologies that readily inform their teaching and curricula. Practitioners trained in these areas may feel more at ease defining what counts as research or identifying suitable research questions. In other fields, including artistic research, the questions of how to conceptualise, teach, and carry out research are less straightforward. This reflects an **ongoing effort to integrate evolving research processes into educational contexts, ensuring that new artistic research practices find their place in learning and teaching.**

This diversity of research approaches was also manifested in **different conceptions of how new knowledge is created through music**. For instance, some presentations challenged the idea that research should be organised around a predefined topic. In the arts, research is often an embodied, practice-based process that does not necessarily lead to concrete statements; its outcomes are frequently process-oriented and experiential. Such perspectives encourage an educational approach where learning through research is about engaging in reflective, creative processes rather than solely aiming for tangible conclusions or products.

A key question raised during the reflection was how to navigate different paradigms of value creation in music research and education. The discussion acknowledged the role of underlying ideologies and expectations about music, and examined how these factors shape both the research corpus and teaching content. **Several presentations questioned the conditions and assumptions under which music is created and taught**. Examples included exposing gender-related power structures and social normativity in musical contexts, or challenging the assumption that music is an anonymous, neutral form of expression. These critical insights underscore the importance of embedding research findings into curricula and teaching practices, so that learners engage with the social and cultural dimensions of music rather than viewing music study as isolated from its broader context.

Another prominent theme was the concept of music as a confluence of diverse, socially constructed learning processes, hence the need for collaboration between different disciplines in both research and education to open up the many layers of these processes. By drawing on multiple fields — combining artistic practice with insights from sociology, cultural studies, technology, and more — educators and researchers can deepen understanding of how music is learned, performed, and perceived. Such interdisciplinary approaches are crucial for curriculum development, ensuring that educational programs reflect the complex reality of musical creation and learning.

In conclusion, the reflection stressed that an essential research mindset — one that is likewise vital in an educational setting — conceives of music as inherently permeable and in constant dialogue with external influences. In this view, what lies outside of music (social, cultural, historical, technological contexts, among others) continually interacts with it. **Recognising and exploring those interactions were presented as core to both conducting research and teaching in the musical arts**. The presentations throughout the day illustrated many ways in which music is interwoven with other facets of life. This reinforces that research-informed teaching should prompt students to reflect on these external influences as an integral part of their learning process.

During the subsequent discussion, participants from different fields built on these ideas and observed that they can raise similar fundamental questions about the world through the lens

of music, even if their methods differ. In some disciplines (for example, acoustics), research methods are well-defined and can be clearly imparted to students to investigate concrete problems. In other areas addressing complex social issues, however, there is a continual need to develop new methodologies — reflecting a parallel need in education to innovate teaching approaches that equip students with tools to tackle such multifaceted questions.

It was also discussed that the focus on research methods should not be about compiling an alternative checklist of techniques. Methods, as highlighted in the reflection, do not merely translate reality into a simpler form that yields a final, authoritative explanation. Instead, they help clarify the questions being asked and provide pathways to explore them, inevitably leading to further inquiry. In an educational context, this perspective suggests that teaching research methods should emphasise an open-ended inquiry mindset — showing students that methodologies are ways to open up new questions and perspectives, rather than means to conclusively close a topic with a single answer.

Beyond methodological considerations, the conversation turned to **the role of artistic research within interdisciplinary collaborations in arts education**. Participants stressed the importance of preserving a space for “pure” artistic research, noting that its unique value should be clearly communicated — particularly to policymakers and institutional leaders — so that it remains a respected part of academic inquiry and curriculum. At the same time, integrating research experiences into arts education was highlighted as highly valuable and attractive, especially in contexts where artistic and scientific perspectives intersect. Such an approach not only enriches students’ learning and research skills, but also demonstrates the relevance of arts-based research in addressing complex issues, thereby strengthening the synergy between research and education in the alliance.

### 3.3 World café sessions

#### 3.3.1 World cafe session 1: Divergent practices in contemporary art: communicating science through activism, artistic practice and design

In World Café Session 1, participants examined how artistic and activist practices can serve as bridges between scientific knowledge and public understanding. The discussion recognised that in an era of global challenges, artists and designers often translate complex science into accessible, emotionally resonant experiences. Three complementary avenues were considered – activism, critical art in institutions, and design – each as a means to communicate scientific concepts beyond the confines of academia. A key theme was finding balance between maintaining scientific accuracy and leveraging the evocative power of art. The session, moderated by a researcher active in both art and science, introduced guiding questions such as how activism and creative practice can make scientific ideas more accessible, and what role

educational institutions should play in fostering these interdisciplinary efforts. One highlighted example came from a university science communication program where a research-led teaching approach has students create projects that bridge academic research with public engagement (UAB). In this model, students from the arts and sciences collaborate to turn research findings into performances, installations, or campaigns, under faculty supervision. This not only equips students with practical skills in translation and communication but also embodies a feedback loop: research feeds into education, and student-driven art carries research back out to society. The World Café conversation thus underscored the potential of interdisciplinary, research-informed pedagogy – by connecting activism, art, and design with science, universities can cultivate graduates who are both creators and communicators, capable of engaging wider audiences in scientific discourse.

### 3.3.2 World café session 2: Researcher identities in the arts

The theme of this World café touched on one of the greatest challenges faced by staff in teaching intensive environments like those of IN.TUNE institutions by addressing the evolving identity of educators in arts institutions as active researchers. Since research-led teaching means that teaching staff must be active researchers themselves or engage with research outcomes, some of which are directly tied to their own artistic practice, harmonising these three roles in the present context poses relevant questions.

The session invited academic staff (both artistic and scientific) from the IN.TUNE alliance to share experiences and challenges surrounding research-led teaching. A central question was how to involve more teachers in research activities, especially in teaching-intensive environments where time for scholarship may be limited. Participants discussed whether pursuing research is recognised and supported as a strategic choice in their institutions, or how it factors into career development. Systemic conditions – such as workload models, funding for artistic research, and institutional culture – were examined to understand how they either encourage or hinder teachers' engagement in research. The conversation also covered practical strategies: for example, finding ways to integrate one's artistic practice or pedagogical inquiries into formal research projects, and how to publish or disseminate findings from teaching-led research. By exchanging such insights, the group aimed to blur the line between teacher and researcher roles, promoting the idea that in arts education these roles can and should coexist. The session highlighted that when professors and instructors see themselves as researchers, their teaching benefits – they bring fresh knowledge, critical inquiry skills, and innovative methods to the classroom. Conversely, questions from teaching practice can spark new research. Ultimately, fostering a research identity among arts faculty was seen as key to creating a vibrant academic environment. Institutions in the alliance were encouraged to support this

through policies and mentorship, ensuring that research is not an isolated pursuit but an integrated element of educational practice and professional growth.

### 3.3.3 World café session 3: Digital platforms and collaborative learning – the role of IN.TUNE Knowledge Hubs in improving pedagogical practice

World Café Session 3 explored the role of digital technology in supporting research-informed pedagogy and collaboration across the alliance. With the IN.TUNE Knowledge Hubs as a reference point, the session was a collaborative conversation about how this and similar collaborative platforms can act as catalysts for pedagogical innovation. Participants – including teachers and students – shared experiences using digital tools for learning and discussed how these tools might bridge the gap between theory and practice. A major theme was the potential of digital platforms to foster a spirit of collaborative research: for instance, how an online hub could allow faculty from different institutions to co-create curriculum materials or let students from various countries jointly explore research questions. The discussion considered key questions, such as how best to integrate these tools into existing educational environments and what challenges (technical, cultural, or pedagogical) need to be addressed. One example raised was using an online repository or forum to document and share outcomes of artistic research projects, thereby turning individual experiments into shared learning resources. Another idea was leveraging virtual meeting spaces for cross-institution masterclasses or research seminars, extending the reach of each university's expertise. By examining these possibilities, the session highlighted that digital knowledge hubs can do more than store information – they can connect communities. When thoughtfully implemented, they enable continuous knowledge exchange, peer learning, and mentorship beyond physical boundaries. For the IN.TUNE alliance, this means pedagogical practices could be improved by pooling insights and data from multiple contexts, making teaching more evidence-informed and adaptable. In conclusion, World Café 3 emphasised embracing digital platforms as integral to a modern, research-rich learning ecosystem, where collaboration and innovation thrive on connectivity.

### 3.3.4 World café session 4: Doctor of Music, Doctor of Arts, PhD, Doctor Artium or docARTES? Comparative data and tools for prospective students and pedagogical scholars

World Café Session 4 turned the spotlight on doctoral education in music and arts, examining how its diverse formats influence both student choices and curriculum design. Within the IN.TUNE partner institutions (and beyond), doctoral programs carry various titles – Doctor of Music, Doctor of Arts, PhD, Doctor Artium, docARTES, etc. – reflecting different emphases and structures. This session recognised that such variety can be confusing for prospective students and poses questions for educators crafting advanced curricula. Participants discussed

comparative data collected on these programs, seeking to identify key differences: for example, some doctorates prioritise artistic practice with reflective research, while others follow a traditional academic dissertation model. The conversation addressed how teachers and academic leaders might adapt supervision and coursework to each model's expectations. Importantly, the group explored the need for transparent guidance tools to help students navigate their doctoral options. One outcome was the idea of developing an alliance-wide resource (like a decision tree or database) outlining the competencies, outcomes, and career pathways associated with each type of doctorate. This would empower applicants to find the best fit for their artistic and research goals, and help institutions attract the right candidates. Additionally, the session stressed collaboration among universities: by sharing comparative insights and possibly aligning certain standards or credit recognitions, the IN.TUNE network could support mobility and joint programs in doctoral training. The two facilitators of the session (UNIARTS), themselves holders of different types of arts doctorates, exemplified the diversity – one coming from an ethnomusicology and academic leadership background, the other from a performance and artistic research mentorship background. Their collaboration in leading the project demonstrated how combining perspectives can produce a richer understanding of doctoral education. In summary, World Café 4 highlighted that clarifying the landscape of arts doctoral degrees is crucial for integrating research and education at the highest level. By equipping students and educators with comparative information and building a supportive network, the alliance aims to ensure that doctoral study in the arts is accessible, strategic, and aligned with both academic rigor and artistic innovation.

### 3.3.5 AIRE Final reflections session

The concluding reflection session of AIRE, moderated by a representative from UNMB, provided a forum for synthesising insights from two days of presentations and "World Café" discussions. The moderator emphasised the richness of the contributions, noting the importance of **balancing the generation of new questions with the identification of practical approaches to challenges in artistic research and higher music education.**

Summary of the previous day's discussions highlighted the **productive diversity of research practices and the growing synergy among partner institutions**, as evidenced by the expansion of the IN.TUNE Knowledge Hub. Four initial thematic areas connecting the various sessions were identified: the first involved embodied and technologically mediated methods of art generation, and the second dealt with redefinitions of knowledge across musicology, performance studies, and sound studies, reflecting an interdisciplinary approach to music curricula. The third theme centred on interrogations of cultural diversity, heritage, and musical canons, urging more inclusive perspectives in both research and teaching; the fourth area

addressed the broader implications of artistic research for social cohesion, emphasising the societal impact of integrating research with education.

Furthermore, three key themes that should prevail in current discussions on artistic research were additionally singled out. These included the quality of artistic outcomes, the cultivation of genuine individual expression through (artistic) research conducted within educational practices, and the pursuit of sustainable artistry through artistic research beyond short-term professional goals. This last point emphasises the importance of fostering long-term artistic development in higher arts education rather than focusing only on immediate professional success.

The question of what constitutes “artistic research” remained a recurrent concern throughout the event. Some participants argued for the need to establish clearer criteria. In response, moving away from any essentialist definition was suggested, and adopting a **more process-oriented understanding of artistic research as a form of knowledge creation** instead. This exchange highlighted a tension in academic contexts between categorising research as “artistic” versus “scientific” and the increasingly hybrid practices that tend to transcend such distinctions.

Participants also reflected on **the evolving identities of artist-teachers in higher education**. They noted that **research-led teaching can transform pedagogical practices and enrich student learning experiences**. At the same time, this approach **invites the recognition of artist-educators as researchers in their own right**, beyond the traditional scientific realm.

Drawing on the literature, one contributor defined **artistic research as a triad of experimentation, participation, and interpretation**. This triadic model suggests that creative experimentation, collaborative participation, and interpretative reflection are all integral to research in an educational context. The session concluded with a reflection that viewing **the process as equally important as the results** captures the collaborative and exploratory spirit of IN.TUNE.

## 4 Discussion, with conclusions

### 4.1 Summary and main outcomes

The thematic connections drawn between sessions reinforced a vision of learning as an iterative dialogue between doing and understanding – a hallmark of the European Universities Initiative's commitment to innovation in education and IN.TUNE's conviction that music and the arts have unique qualities that can play an essential role with regards to these challenges. We are also aware that as educational institutions, we are responsible for constantly further developing our learning and teaching, while at the same time preserving musical and artistic traditions that are at the heart of the living European cultural heritage. Only then we will be able to maintain our attractiveness and competitiveness within a global setting.. Each session's insights collectively point toward an educational culture where artistic inquiry and pedagogy are in tune, continuously informing and transforming one another.

To conclude, the objective of AIRE 2025 was to launch the first Annual IN.TUNE Research in Education Conference as a platform for showcasing alliance work that strengthens the research–education nexus and advances multidisciplinary cooperation in artistic and arts-related research in (higher) education. Across all sessions, a consistent message emerged: research is not an add-on in higher arts education, but a driver that shapes curricula, teaching and learning practices, and student learning experiences. Whether through rethinking the curricular canon, developing interdisciplinary and transdisciplinary approaches, engaging with communities, or reflecting on researcher identities, the programme demonstrated how research-embedded education supports reflective practitioners and creative scholars equipped to respond to contemporary societal and professional challenges.

These thematic connections align with the European Universities Initiative's ambition to foster educational innovation through stronger links between research and teaching, and with IN.TUNE's vision of institutional transformation through the combined force of artistic, pedagogical, and research excellence. At the same time, the conference reaffirmed a core responsibility of higher music and arts institutions: to continuously develop learning and teaching in ways that remain grounded in, and critically engage with, the musical and artistic traditions that constitute Europe's living cultural heritage. Sustaining this balance — between renewal and continuity — is essential to maintaining the attractiveness, relevance, and international competitiveness of IN.TUNE institutions.

Overall, AIRE 2025 pointed towards an educational culture in which artistic inquiry and pedagogy remain closely intertwined, continuously informing and enriching one another across the alliance.

## 4.2 Changes from the original activity proposal and constraints

The IN.TUNE Grant Agreement, Part A (p. 35), describes Deliverable D4.6 as follows: "Report of the first IN.TUNE Annual Research Conference to present the outcomes of the work of the Knowledge Hub 1 and engage with wider audiences." As noted above, the event covered by the present deliverable was renamed the Annual IN.TUNE Research in Education Event (AIRE). This change reflects the event's name but, more importantly, its purpose: rather than functioning as a conventional research conference, AIRE was conceived as a platform to present and further develop ongoing work within the alliance, the Work Package 4, and Knowledge Hub 1. In this way, it aimed to encourage the active participation of students and staff in shaping IN.TUNE's collaboration framework and in advancing the interrelations between research and education, artistic practice, and societal engagement.

As a constraint, it should be noted that the call for participation was issued under a tight timeline and coincided with summer schedules, which differ across partner institutions. This required targeted recruitment of presenters through individual outreach at times. Despite this constraint, the resulting programme was considered highly satisfactory in terms of scope, quality, and diversity of contributions. Nevertheless, the limited timeframe may have had some impact on overall participation numbers.

## 4.3 Conclusion

AIRE 2025 created a live context for the IN.TUNE partner institutions to present, share, and discuss different perspectives on research in higher music education. The event fostered a shared understanding of the importance of research-led teaching, research-based innovation of practices and curricula, and strengthening connections between education and society through research. The discussions and world cafés sparked lively discussions about methods, interdisciplinary collaboration, and the relationship between artistic and scientific approaches. Different institutional visions came to the foreground, as well as opportunities to make interinstitutional cooperation in the field of research education more concrete. As such, the AIRE 2025 event also provided important input to the work of WG2 (Working Group on Research Education and Supervision), which started its activities in September and will culminate in the creation of Knowledge Hub 2 and the realisation of the second conference, AIRE 2026.

The four themes of AIRE 2025 will further structure exchanges between students and staff of all partner institutions on the digital content platform of Knowledge Hub1. This content platform will also serve as an environment for the continuation of WG1's work. Most importantly, AIRE 2025 has laid the foundation for further collective thinking about the position

of research in our educational institutions, eventually leading to the IN.TUNE Research Cooperation Framework, including the Position Paper on Research (D4.1, due month 48).

The AIRE 2025 event and the WP4 WG1's process of producing the deliverable will serve as a model for the next AIRE events in 2026 and 2027, which will be curated by Working Group 2 and Working Group 3 (the first one on research education and the second on access to research results for teachers, students and researchers to support research-led teaching), respectively. In all activities of Work Package 4 – *Strengthening our Research Dimension* – the alliance will not support research activities *per se*, but rather focus on how research informs teaching and innovation. The WP4 Committee will continue to be responsible for the development of the IN.TUNE Research Cooperation Framework, assisted by WG1 and later with two groups for the establishment and implementation of the three knowledge hubs and Annual IN.TUNE Research in Education conferences.

## Annex

## Annex I. AIRE 2025: Programme and Book of Abstracts

Program & Book of Abstracts. <https://intune-alliance.eu/fajlovi/p1j8ipgakkoim177pmt178g111r4.pdf>

## Annex II. AIRE 2025: Calls for participation and registration

- ❖ [Annual IN.TUNE Research in Education Event – AIRE 2025: Call for Registration](#),  
published on 24 September 2025
- ❖ [Annual IN.TUNE Research in Education Event – AIRE 2025: Call for participation](#),  
published on 23 May 2025

## Annex III. AIRE 2025: Communication & Dissemination

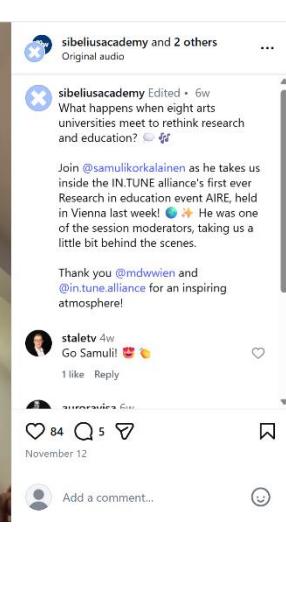
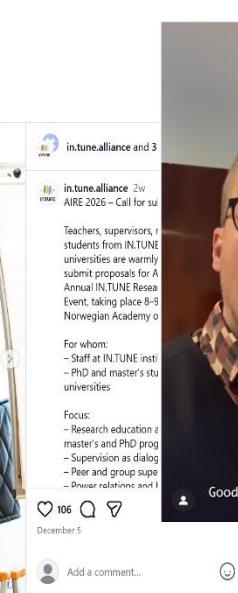
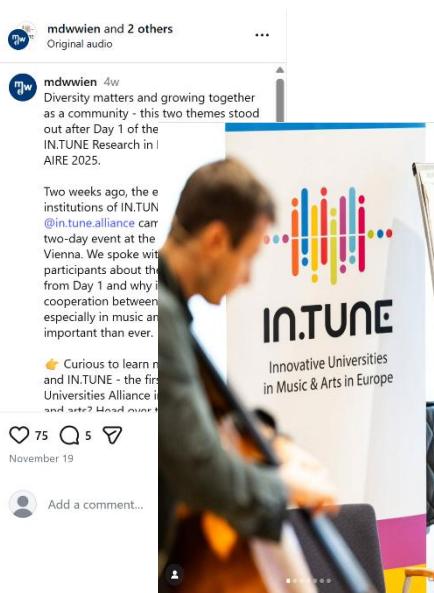
### IN.TUNE News stories on Annual IN.TUNE Research in Education Event – AIRE 2025

- ❖ *AIRE 2025 through a student's eyes: linking music research, teaching & learning practice and IN.TUNE's emerging Knowledge Hub*, published on 19 November 2025: <https://intune-alliance.eu/news/732-aire-2025-through-a-students-eyes-linking-music-research-teaching-learning-practice-and-intunes-emerging-knowledge-hub>
- ❖ *Breaking down silos: diverse voices shaped the IN.TUNE's first Annual Research In Education Event*, published on 18 November 2025: <https://intune-alliance.eu/news/731-breaking-down-silos-diverse-voices-shaped-the-intunes-first-annual-research-in-education-event>
- ❖ *"We are at a turning point": IN.TUNE alliance highlights the future of European arts research*, published on 19 December 2025: <https://intune-alliance.eu/news/734-we-are-at-a-turning-point-intune-alliance-highlights-the-future-of-european-arts-research>

### IN.TUNE Social media on Annual IN.TUNE Research in Education Event – AIRE 2025



Instagram [@in.tune.alliance](https://www.instagram.com/in.tune.alliance)





Facebook [@IN.TUNEAlliance](#)

**MDW - Universität für Musik und darstellende Kunst Wien's post**

MDW - Universität für Musik und darstellende Kunst Wien and IN.TUNE - Innovative Universities in Music & Arts in Europe 28 October

Join us for AIRE 2025 – the Annual IN.TUNE Research in Education Event! IN.TUNE's first Annual Research in Education event takes place 3-4 November 2025, hosted by #mdwvienna. This hybrid gathering brings together colleagues from all eight IN.TUNE universities to share research, teaching practices, and new ideas for collaboration.

Online participation is still open (and free) – register by 30 October 2025! Find programme details and registration <https://intune-alliance.eu/.../724-aire-2025-annual...>

IN.TUNE - Innovative Universities in Music & Arts in Europe Conservatoire de Paris Cnsmdp Norges musikkhøgskole Escola Superior de Música de Catalunya The Sibelius Academy, University of the Arts Helsinki Koninklijk Conservatorium Den Haag - Royal Conservatoire The Hague Universitatea Nationala de Muzica din Bucuresti (Pagina Oficiala) Fakultet Muzicke Umetnosti Beograd

**AIRE 2025**

At the first IN.TUNE Research in Education Event (AIRE 2025), Sibelius explored how artistic research can unite research, education, and human connection. From spontaneous choral improvisation to deep reflection on music's power to break silos, the event celebrated creativity and collaboration across borders. Through the IN.TUNE alliance, eight European universities are shaping the future of arts education together. "Art doesn't live in its own bubble – it must engage in dialogue with the world."

Fakultet Muzicke Umetnosti Beograd

**IN.TUNE - Innovative Universities in Music & Arts in Europe's post**

IN.TUNE - Innovative Universities in Music & Arts in Europe 22 December at 08:05

Breaking down silos at AIRE 2025! Our first research in Education Event brought diverse voices together in Vienna and online to explore how artistic practice, research and teaching intersect—and how dialogue can shape the future of arts education. Read some reflections and highlights from the event on our website!

IN.TUNE - Innovative Universities in Music & Arts in Europe

**The Sibelius Academy, University of the Arts Helsinki's post**

The Sibelius Academy, University of the Arts Helsinki 19 December at 07:52

"We are at a turning point." Recently in Vienna, the IN.TUNE alliance held its first-ever AIRE event, where researchers, teachers and students from across Europe came together to rethink how we connect art, research and education. Professor Juha Ojala from the Sibelius Academy summed it up perfectly: we're moving "from strategic talk to concrete action." The event showed how much can happen when institutions work together rather than alone. What are the big questions ahead?

What kind of research universities do arts institutions want to become? How do we ensure that art, research and teaching truly support each other? How do we empower teachers whose research-informed work often remains invisible? Something new is taking shape, and we're excited to be part of it. Thank you IN.TUNE - Innovative Universities in Music & Arts in Europe & MDW - Universität für Musik und darstellende Kunst Wien

website.

**IN.TUNE**  
Innovative Universities  
in Music & Arts in Europe

POZIV NA GODIŠNJI SKUP ALIJANSE  
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How does research in music really shape what happens in our classrooms and studios?

IN.TUNE Student Council member **René Wynants** reflects on the first AIRE – Annual IN.TUNE Research in Education Event, hosted by mdw - **University of Music and Performing Arts Vienna**.

Bringing together researchers, teachers and students from all eight IN.TUNE partners, AIRE explored how artistic and scientific research can inform learning, teaching and supervision – and introduced the emerging IN.TUNE Knowledge Hub as a shared space for collaboration.

From performance-based research to cross-institutional networking, the piece shows how AIRE is helping turn alliance strategy into day-to-day practice.

Read the full article on the IN.TUNE website  <https://lnkd.in/e4ipd8MT>



AIRE 2025 Through a Student's Eyes: Linking Music Research, Teaching & Learning Practice and IN.TUNE's...  
intune-alliance.eu

 Nina Podlipnik and 11 others

2 reposts

Reactions



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