

⊕ JØRN MORTENSEN

Why Artistic Research Meets the Criteria

↑ KEYNOTE SPEAKER

Why Artistic Research Meets the Criteria

A knowledge domain is a distinct area of human understanding or expertise — a conceptual territory that contains the concepts, facts, methods, and relationships relevant to a particular subject or practice.

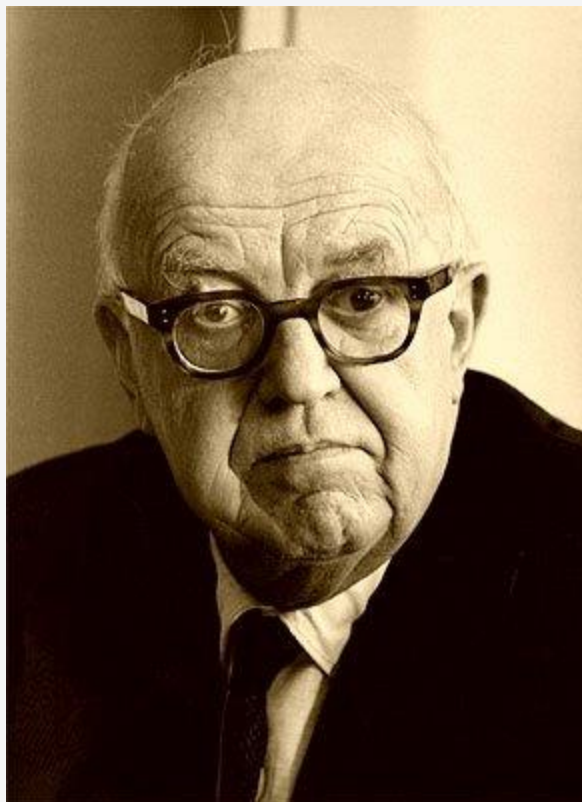
It is a field of organized knowledge with its own vocabulary, problems, and methods.

A structured and socially recognized body of knowledge with domain-specific methods, norms, and epistemic standards. Each domain has its own accepted truths, methods of inquiry, and ways of validating knowledge.

Hjørland, B., & Albrechtsen, H. (1995). *Toward a New Horizon in Information Science: Domain Analysis*. *Journal of the American Society for Information Science*, 46(6), 400–425.



Cosimo I de' Medici
(1519 – 1574)

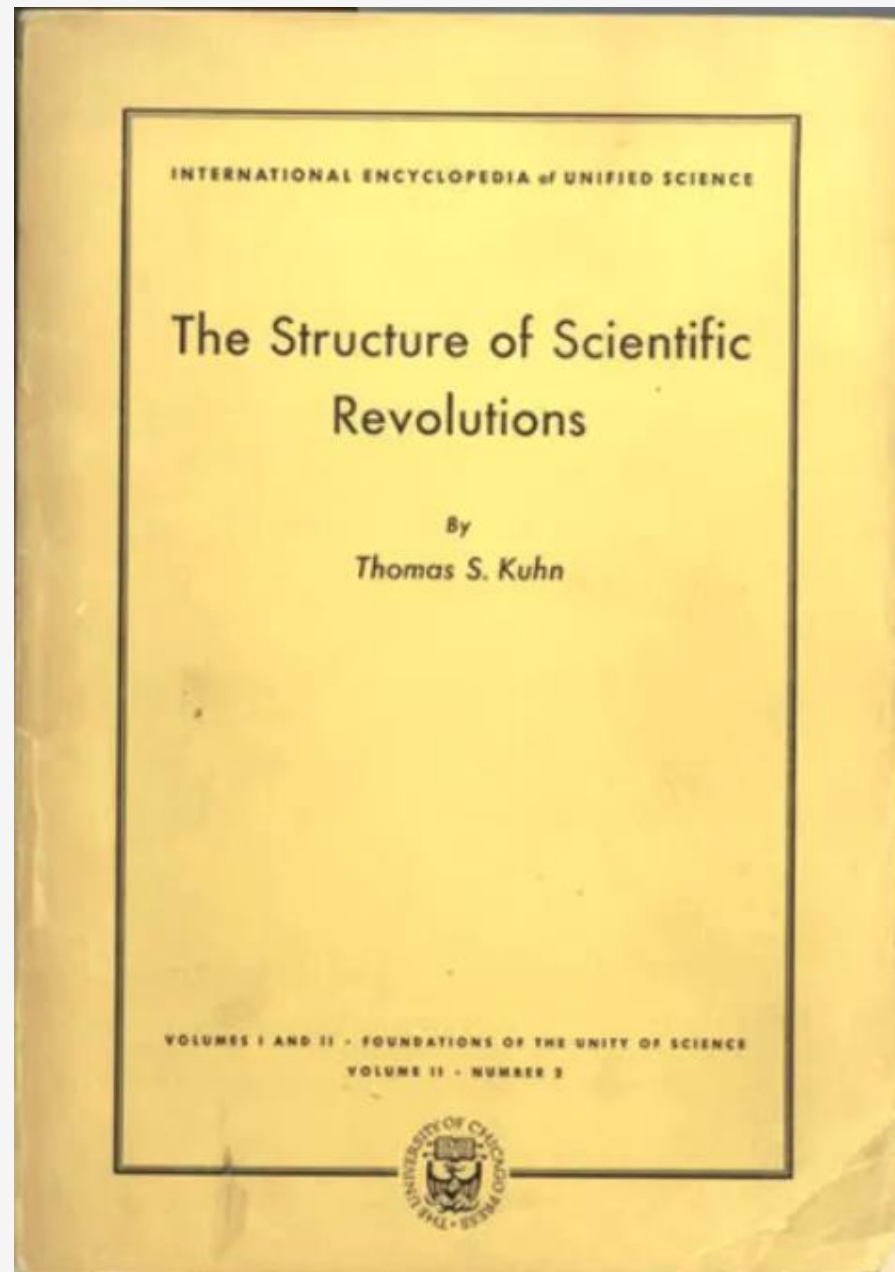


The Two Cultures and the Scientific Revolution

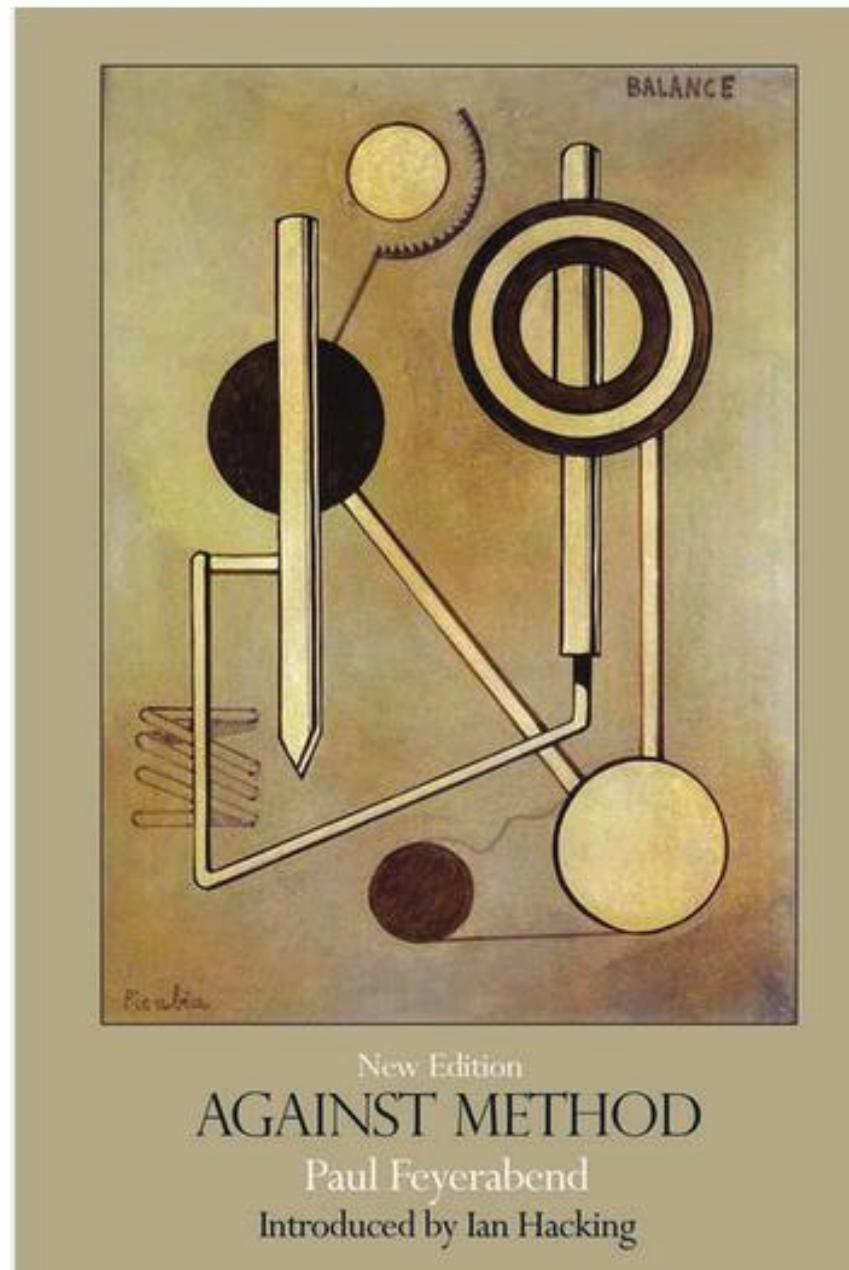
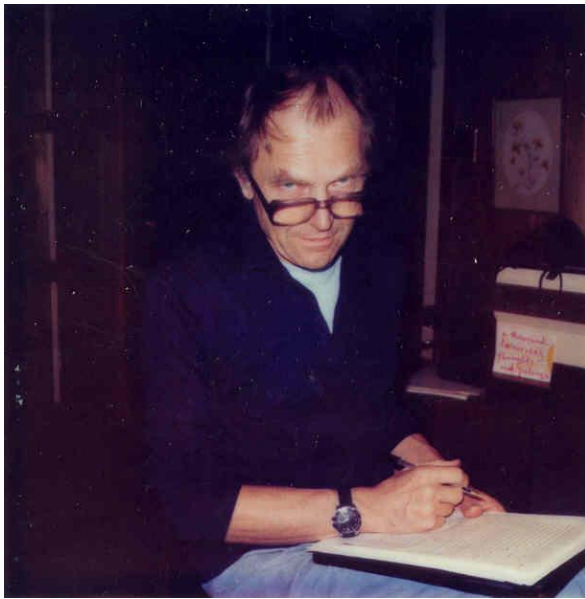


C. P. Snow

Snow C.P., *The Two
Cultures*, 1959



Kuhn T, *The Structure of Scientific Revolutions*, 1962



Feyerabend P, *Against Method*, 1975

The Measurement of Scientific, Technological
and Innovation Activities



Frascati Manual 2015

GUIDELINES FOR COLLECTING AND REPORTING
DATA ON RESEARCH AND EXPERIMENTAL
DEVELOPMENT

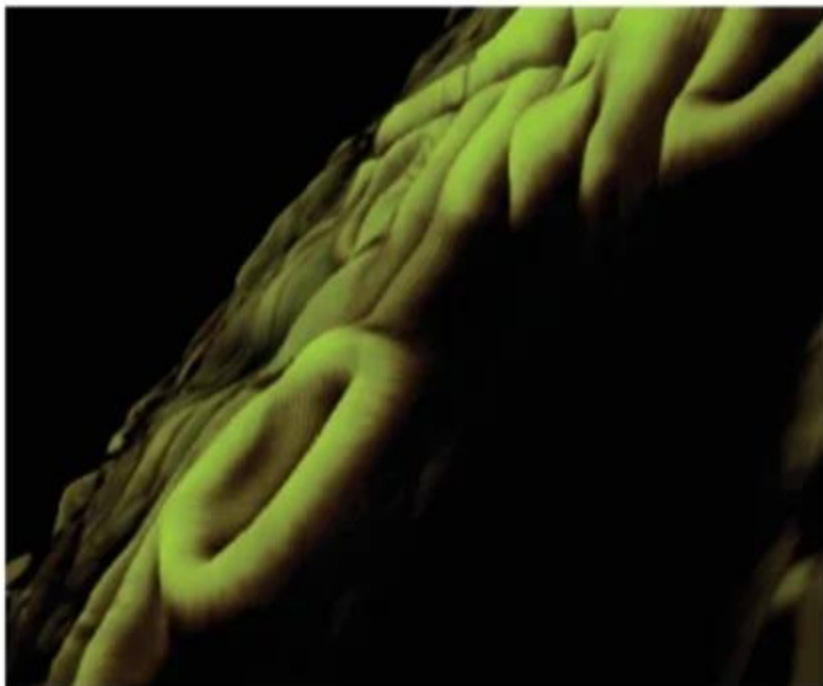


An activity qualifies as research if it meets five conditions:

- It must produce new knowledge (*novel*).
- It must be based on something original (*creative*).
- The outcome must be unknown in advance (*uncertain*).
- It must be planned to some degree (*systematic*).
- Its results must be shareable and/or reproducible (*transferable and/or reproducible*).

The Frascati Manual, 2015

The Routledge Companion to Research in the Arts



Edited by Michael Biggs and Henrik Karlsson

Borgdorff H:
"The Production
of Knowledge in
Artistic
Research" in *The
Routledge
Companion to
Research in the
Arts*, 2010

Henk Borgdorff

The Conflict *of the* Faculties

Perspectives on
Artistic Research
and Academia

Leiden University Press

Borgdorff H:
*The Conflict of
Faculties*,
Leiden, 2012

Why Artistic Research Meets the Criteria

Important for a comparison with artistic research is that those frameworks, perspectives and strategies (hermeneutics, semiotics, deconstruction etc.) operate with a certain theoretical distance. (...) In the research agendas just mentioned, however, the interpretative, verbally discursive approach appears to prevail above research strategies that are more practice-imbued.

And precisely here lies a characteristic feature of artistic research: the experimental practice of creating and performing pervades the research at every turn. In this respect, artistic research has more in common with technical design research or with participatory action research than with research in the humanities.

(Borgdorff H: "The Production of Knowledge in Artistic Research" p. 48, 2011)

Why Artistic Research Meets the Criteria

But the prime focus in artistic research is on concrete creative practice.

The research aims to make a substantial, preferably cutting-edge contribution to the development of that practice – a practice that is just as much saturated with histories, beliefs and theories as it is based on skillful expert action and tacit understanding.

(Borgdorff H: "The Production of Knowledge in Artistic Research" p. 49, 2011)



May-Britt and Edvard Moser [NTNU]

Artistic Research Methodology argues for artistic research as a context-aware and historical process that works inside-in, beginning and ending with acts committed within an artistic practice. An artistic researcher has three intertwined tasks. First, she needs to develop and perfect her own artistic skills, vision and conceptual thinking. This happens by developing a vocabulary for not only making but also writing and speaking about art. Second, an artistic researcher has to contribute to academia and the "invisible colleges" around the world by proposing an argument in the form of a thesis, a narrative; and in so doing helping to build a community of artistic research and the bodies of knowledge these communities rely on. Third, she must communicate with practicing artists and the larger public, performing what one could call "audience education." There is no way of being an engaged and committed partner in a community without taking sides, without getting entangled in issues of power. Consequently, the methodology of artistic research has to be responsive both to the requirements of the practice and the traditions of science. Here the embedded nature of the knowledge produced through artistic research becomes evident. *Artistic Research Methodology* is essential reading for university courses in art, art education, media and social sciences.

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Tere Vadén (Ph.D., University of Tampere, Finland) is a philosopher teaching art education at the Aalto University in Helsinki. He is an editor of the philosophical journal *niin & näin*, has published articles on the philosophy of mind and language and co-authored the books *Artistic Research* (2005) and *Wikiworld* (2010).

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critical qualitative research



15

ARTISTIC RESEARCH METHODOLOGY

HANNULA, SUORANTA, VADÉN



ARTISTIC RESEARCH METHODOLOGY

Narrative, Power and the Public

Mika Hannula
Juha Suoranta
Tere Vadén

Hannula M, Suoranta J, Vadén, T,
Artistic Research Methodology,
Lausanne: Peter Lang 2015



Gerald Bast · Elias G. Carayannis
David F.J. Campbell *Editors*

Arts, Research, Innovation and Society



Chapter 11 What Is at Stake: qu'est-ce que l'enjeu? Paradoxes: Problematics: Perspectives in Artistic Research Today

Giacco Schiesser

Abstract The text summarizes and analyzes thirty years of international artistic research practice by sketching its paradoxes, problematics, voids and perspectives. And it puts forward a proposal with necessary strategies and the need to develop an epistemology for the future that allows artistic research to become a crucial practice far beyond the artistic research community and the art world only—a crucial practice for the whole society and its urgent demand for a new “aesthetics of existence”.

Keywords Artistic research · Art · Epistemology · Aesthetics of existence · Sciences · Humanities · Society · Strategies · Experiment · Experience

11.1 Aesthetics of Existence

The point of departure for the reflections that follow is, in equal measure, the current situation of artistic research in Europe today¹ and the findings in current accounts of artistic research, a variety of which have been put forward recently.

A former version of this text was published under the title of “A certain frustration . . .”, Paradoxes, Voids, Perspectives in Artistic Research Today,” in: Department of Art & Media/ ZHdK, ed.: *Practices of Experimentation. Research and Teaching in the Arts Today*, Zurich: Schidegger & Spiess 2012, pp. 96.

For the present publication the text was revised, updated and extended.

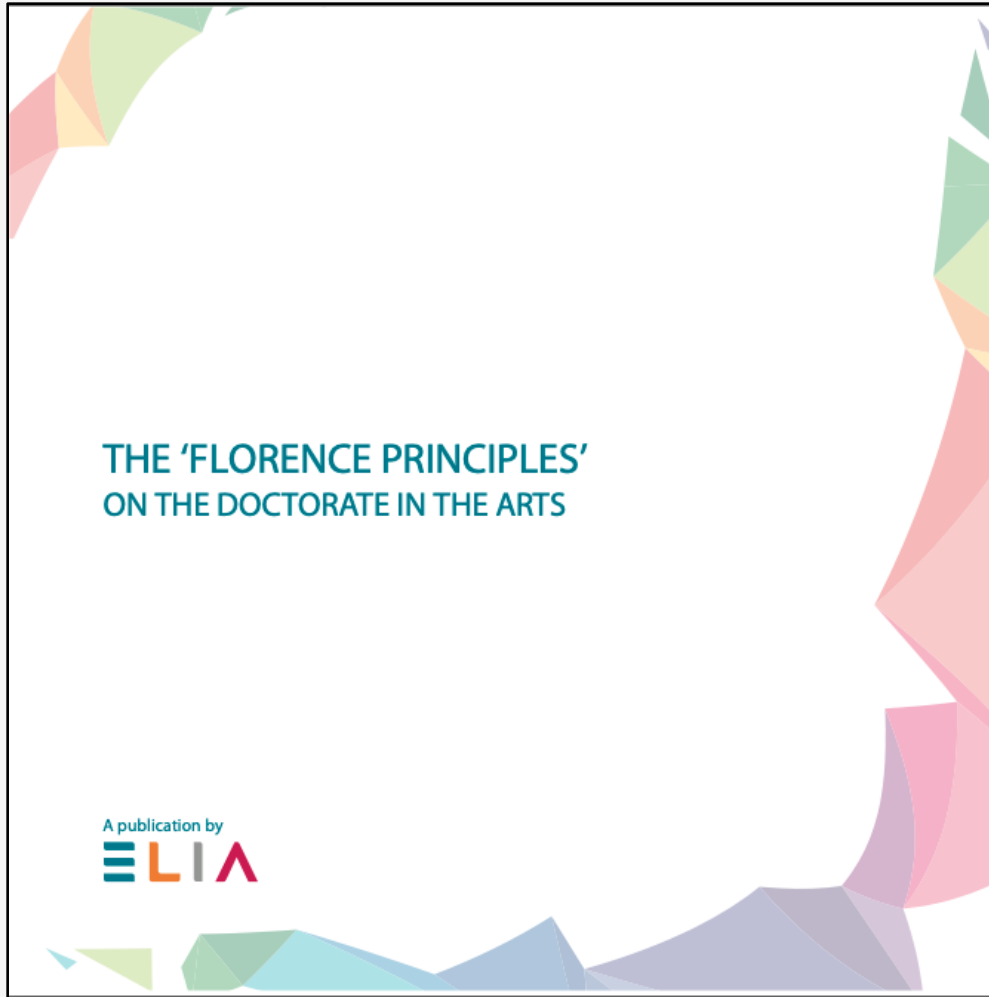
¹ Because there is no agreement on terminology, and none of the terms used—artistic research, practice-based research, research in/through/about the arts, art research etc.—are unproblematic, I will use the term *artistic research* in what follows to refer to the field that tries to cover all these terms, and because it has become the most used term in the international discussion. See, e.g. *Society for Artistic Research (SAR)*, *Journal for Artistic Research (JAR)* or SHARE's – an international network of 39 institutions to foster the 3rd cycle (PhD in the arts)—*Handbook for Artistic Research Education* (Amsterdam: Valand Academy, 2013).

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197

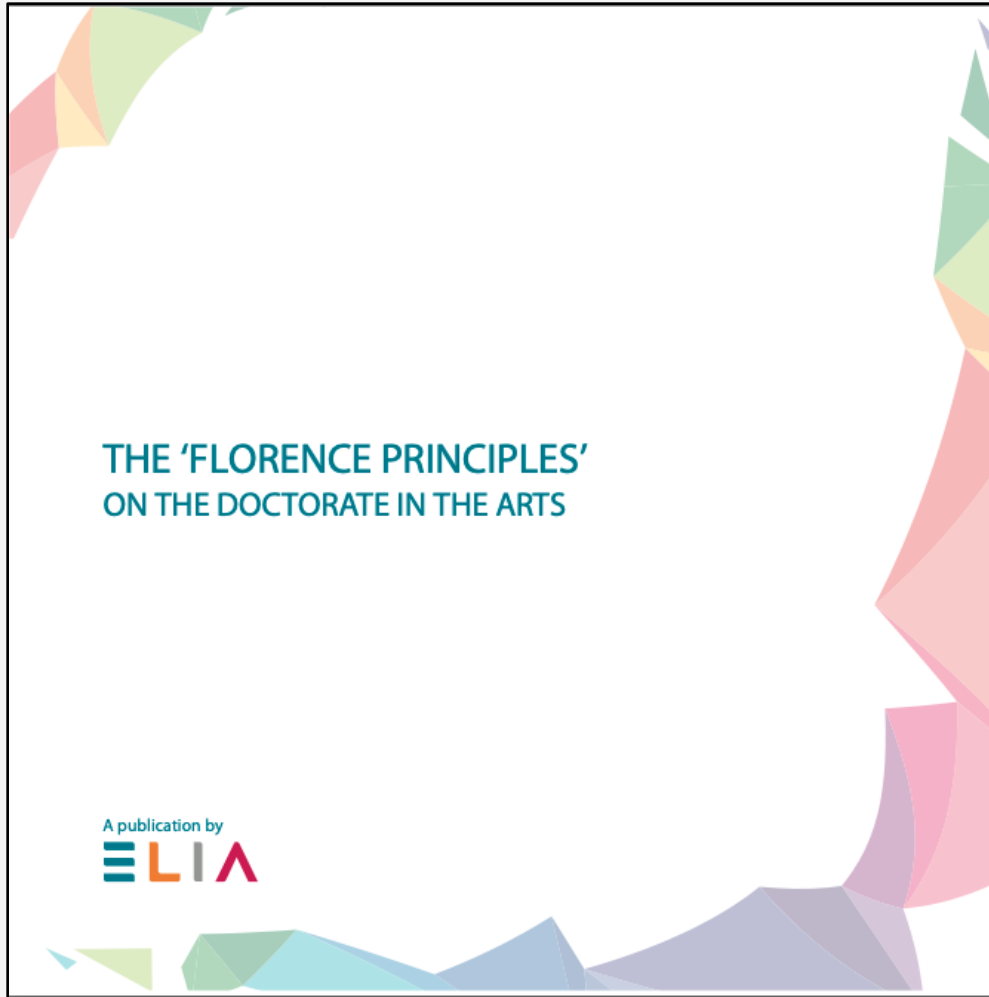
Schiesser, G. "What is at
Stake..?» Springer 2015



The Florence Principles, 2017

Why Artistic Research Meets the Criteria

Developed by the Artistic Research Working Group (ELIA), which includes also delegates of both the Society for Artistic Research (SAR) and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).



The Florence Principles, 2017

Why Artistic Research Meets the Criteria

- a position paper on the doctorate in the arts
- a point of reference for policymakers, university leaders, curriculum designers and research funding agencies
- addressed to universities of art and science alike, helping the former to secure recognition for their endeavours, helping the latter to learn about the research developments within the art university sector
- intention of further shaping understanding of research in the field of the arts and creating the necessary frameworks, environments and resources for early-stage researchers
- a consequence of the inclusion of “artistic expression” in the OECD’s Frascati Manual



The Vienna Declaration on Artistic Research

Introduction

Artistic Research (AR) is practice-based, practice-led research in the arts which has developed rapidly in the last twenty years globally and is a key knowledge base for art education in Higher Arts Education Institutions (HAEIs). The *Vienna Declaration* is intended as a policy document addressing political decision makers, funding bodies, higher education and research institutions as well as other organisations and individuals catering for and undertaking AR.

The declaration aims at (1) presenting a clearer, better articulation of the concepts and impact of AR within the Frascati Manual - the OECD classification manual for collecting statistical research data. This clarification will assure the realisation and acknowledgement of successful research activities in the field, and, consequently, contribute to (2) the restructuring of funding policies and programmes at regional, national, European and global levels in such a way that they support AR in line with the sciences and humanities, and (3) the securing and embedding of practice-based third cycle studies in Higher Arts Education, in all countries across Europe, to further develop AR and underpin the contemporaneity of the curriculum.

“Excellent artistic research is research through means of high-level artistic practice and reflection; it is an epistemic inquiry, directed towards increasing knowledge, insight, understanding and skills.”

“Within this frame, artistic research is aligned in all aspects with the five main criteria that constitute Research & Development in the Frascati Manual.”

The Vienna Declaration, 2019

The Measurement of Scientific, Technological
and Innovation Activities



Frascati Manual 2015

GUIDELINES FOR COLLECTING AND REPORTING
DATA ON RESEARCH AND EXPERIMENTAL
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An activity qualifies as research if it meets five criteria

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- The outcome must be unknown in advance (*uncertain*).
- It must be planned to some degree (*systematic*).
- Its results must be shareable and/or reproducible (*transferable and/or reproducible*).

“All five criteria are to be met, at least in principle, every time an R&D activity is undertaken whether on a continuous or occasional basis. The definition of R&D just given is consistent with the definition of R&D used in the previous editions of the *Frascati Manual* and covers the same range of activities.” (p.45 FM (2015))

The Frascati Manual, 2015

The Measurement of Scientific, Technological
and Innovation Activities



Frascati Manual 2015

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Challenges:

- Vague and unprecise interface between art and humanities
- No recognition of art as a knowledge domain in its own right
- Unprecise and uncomplete understanding of basic research, applied research and experimental development work in the arts
- Uninformed vocabulary
- Unclear terms and descriptions
- Unclear distinctions between art, artistic expression, “artistic creation»

The Frascati Manual, 2015

Why Artistic Research Meets the Criteria

Challenge – Humanities and The Arts

6. Humanities and the arts

6.1 History and archaeology

6.2 Languages and literature

6.3 Philosophy, ethics and religion

6.4 Arts (arts, history of arts, performing arts, music)

6.5 Other humanities

Why Artistic Research Meets the Criteria

Challenge – Humanities and The Arts

Table 2.2	6. Humanities and the arts 6.1 History and archaeology 6.2 Languages and literature 6.3 Philosophy, ethics and religion 6.4 Arts (arts, history of arts, performing arts, music) 6.5 Other humanities	6. Humanities 6.1 History and archaeology 6.2 Languages and literature 6.3 Philosophy, ethics and religion 6.4 Studies on the arts 6.5 Other humanities
Table 2.2 (new)		7. Arts 7.1 Architecture 7.2 Creative writing and literature 7.3 Dance, theatre and other performing arts 7.4 Design 7.5 Fine and visual arts 7.6 Media arts 7.7 Music (creative and performative) 7.8 Interdisciplinary and other arts

Why Artistic Research Meets the Criteria

Challenge – Basic Research, Applied Research, Experimental development

2.41	<p><i>last paragraph (p. 57)</i></p> <p>In music:</p> <ul style="list-style-type: none">❖ Basic research: Researchers develop a transformational theory that provides a framework for understanding musical events not as a collection of objects that have particular relationships to each other but as a series of transformational operations applied to the basic material of the work.❖ Applied research: Researchers use historical records and the techniques of experimental archaeology to recreate an ancient and long-disappeared musical instrument and to determine how it would have been constructed, how it was played and the types of sounds it would have produced.❖ Experimental development: Music educators and theorists work to produce new pedagogical materials based on new discoveries in neuroscience that change our understanding of how humans process new sounds and information.	<p><i>last paragraph (p. 57)</i></p> <p>In the arts:</p> <ul style="list-style-type: none">❖ Basic research in the arts is a type of research with the aim of seeking new insights/knowledge through critical and explorative artistic practices. Researchers use discipline-specific methods in a systematic way with the intention of further developing the arts formally, theoretically, physically and/or conceptually.❖ Applied research in the arts is the development and use of artistic practice with the aim of achieving new insights/knowledge central to the form of material and immaterial products, with a social, cultural and/or political dimension.❖ Experimental development in arts is the production and testing of tangible and/or intangible artefacts that are based on new insights.
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Why Artistic Research Meets the Criteria

Challenge – Uninformed and unprecise vocabulary

Research through the arts (Artistic research) **NEW**

2.64 Artistic research is R&D that is carried out through means of high-level artistic practice and reflection. It is an epistemic inquiry, directed towards increasing knowledge, insight, understanding and skills. *Within this frame*, artistic research is aligned in all aspects with the five criteria that constitute R&D as exposed in 2.7

Through topics and problems stemming from and relevant to artistic practice, artistic research also addresses key issues of a broader cultural, social and economic significance.

Artistic research is undertaken in all art practice disciplines - including architecture, design, film, photography, fine art, media and digital arts, music and the performing arts - and achieves its results both within those disciplines, as well as often in a transdisciplinary setting, combining artistic research methods with methods from other research fields and traditions.

Why Artistic Research Meets the Criteria

Challenge – Uninformed and unprecise vocabulary

Artistic practice versus Artistic research

2.65 Artistic practice can be assumed to be reflection-based and creative activities. However, they do not normally equate by themselves to artistic research as described in 2.64.

Artistic practice can only be at the same time part of an artistic research exercise if these are not only creative and led by exploratory uncertainty, but also novel, innovative, systematically executed, as well as transferable or reproducible. Artistic practice fails the novelty test of R&D when it does not seek new insights/knowledge nor meet reproducibility or transferability criteria.

The recommendation is to recognize artistic practice as R&D only if they meet the standards set out in 2.7 and 2.64. If so, these results should be considered as artistic research). Compliance with these standards is in particular ensured by accreditation procedures which Higher Art Education Institutions are subject to in many countries.

Why Artistic Research Meets the Criteria

«It is good and appropriate that the Consortium behind the Vienna Declaration identifies Frascati as the appropriate starting point for its focused review on what constitutes artistic research. Consequently, efforts such as yours ultimately assist data producers/practitioners in the implementation of the Frascati guidelines.

... further clarification of boundary questions on artistic research was discussed as a possible topic within the Bureau, but we collectively determined that there were more pressing well-documented R&D measurement problems to which we needed to focus our limited time and resources.

I realize that this is undoubtedly a disappointing outcome, but we do feel that the coverage of artistic research included in the 2015 Frascati Manual is currently adequate, and indeed exceeds the amount of detailed coverage included on many other important issues referenced/acknowledged in the Manual.»

Nov 3 2022, John E. Janowski (Chair, NESTI BUREAU):



Berlin declaration 2003



Science Europe, 2015

Why Artistic Research Meets the Criteria

‘With effect from 2021, all scholarly publications on the results from research funded by public or private grants provided by national, regional and international research councils and funding bodies, must be published in [Open Access Journals](#), on [Open Access Platforms](#), or made immediately available through Open Access Repositories without embargo.’

https://www.coalition-s.org/plan_s_principles/

Why Artistic Research Meets the Criteria

In principle, there are few *essential* reasons why the results of artistic research should not be made openly available. There are no special characteristics associated with the format of the results that prevent transparency.

Quite the opposite. The results can often take a form and be included in contexts (academic and other) where *dissemination* is expressed as an institutional expectation (the concert, gallery, stage etc.).

The results may nonetheless often have *qualities* that make open access challenging, and where an exemption may have to be made from the expectations of open access.

Why Artistic Research Meets the Criteria

It is difficult for artistic research to meet expectations of open data when it comes to basic research issues. There are both essential and practical reasons for this:

- The data are closely linked to the researcher's own artistic research practices and research-specific methods.
- They are difficult or impossible to make machine readable.
- They are not suited to validate the findings or results of artistic research.

In some contexts, artistic research will be able to satisfy expectations of open data in connection with applied research. Here, the data may include secondary data that are or can be made machine readable. Nonetheless, these data (in the same way as for some areas of social sciences and humanities) will still be characterised by:

- Being closely linked to the researcher's own artistic research practices and idiosyncratic methods.
- Not being suited to validate the findings or results of artistic research.

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LEAPING BEYOND THE NOW, ELIA, 2025



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INFORMATION OVERLOAD

Claire Bishop on the superabundance of research-based art

By Claire Bishop ✎

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View of "Wolfgang Tillmans: truth study center," 2005, Maureen Paley, London.

Bishop C, «Information Overload» ARTFORUM, 2023

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