

Towards a Manifesto for Critical Openness in Artistic Research

SCORE - Version #1

Preparation

Come together with an open number of presenters and distribute equally the roles of the script below. Do a test reading while measuring the minutes of reading time of the sections OPENNNNESS, SHARING, DATA and COMMUNITY. Shorten these minutes by circa 5% and write these time slots in the score. Organise an alarm clock, preferably analogue, and a sound recorder.

Setting

The room is organised randomly. No tables. Just chairs. Choose four speaking points in the room with four microphones if needed. Choose one presenter to set the alarm NAME*A and a MODERATOR for the discussion in the end. Place the sound recorder in the centre of the room for capturing new points and comments from the audience after the reading.

Performance

Sit or stand at different places in the room. One by one, walk up to your speaking point and speak your line. When the section OPENNESS starts, NAME*A sets the alarm clock to the prepared time. Read your texts until the alarm stops you; which can be at any point in the text. Don't finish the sentence. Jump to the next section. NAME*A sets the alarm clock again and so forth. When the alarm clock rings for the fourth time, ending the performance, have a conversation with the everyone present.

After the meeting

Update the script. Listen to the sound recording and gather any ideas that have emerged during your session which are missing from the script. Expand the script with new statements or questions in the places where you see fit. Add in the CREDITS at *__* a line pertaining to the origin of the additions such as performers and the context. Update, creating a new version of the script and pass this on, for example by sharing it back to ELIA.

INTRO

NAME:

Welcome to the ____ meeting here in _____. We have invited you to this meeting on openness in artistic research, and particularly the expectations of openness in the contributions of artistic research within higher arts education institutions.

The following script was started by the "ELIA Working Group of Artistic Research" in 2024. It is based on a series of open meetings organised by the working group on the topic, with the title "Towards a Manifesto for Critical Openness in Artistic Research".¹⁾ The manifesto is still not finalised, but it is on the way - which is also the methodological point.

NAME:

The working group wanted the manifesto to be created as collective and open as possible, so they started by making three of their meetings open to all. From these online sessions, in April, May and September 2024 with up to 100 participants, they gleaned statements, questions and ideas creating a growing document. On 20 November, 2024 they presented it at the ELIA Biennial in Milan, in a setting similar to ours here. Comments made by the audience after the performance were recorded, transcribed and incorporated into the script, in the various sections.

NAME:

We now want to read this document out loud for you all to hear, as it makes a difference if it is on paper or with us in the air. And then after ____ minutes of reading we want to collectively think and develop it further.

NAME:

The reading assembles around four categories. The categories are:

Openness -- Sharing -- Data -- Community

When we're done, we will gather inputs and reflections, using the four microphones in the room. The session will be recorded for sound, so that we can continue to work towards a manifesto for critical openness in artistic research.

1. OPENNESS

(set the alarm for ____ minutes)

NAME*A:

Let's talk about OPENNESS.

According to Umberto Eco, all advanced works of art are open. They are Open Work. *Opera Aperta*.²⁾

NAME:

So where do the openness expectations come from? The Budapest Declaration from 2002 says: "An old tradition and a new technology have converged to make possible an unprecedented public good. The old tradition is the willingness of scientists and scholars to publish the fruits of their research in scholarly journals without payments, for the sake of inquiry and knowledge. The new technology is the internet."³⁾

NAME:

The Berlin Declaration from 2003 claims that Open Access improves the pace, efficiency, and efficacy of research, and heightens the authors' visibility, and thus the potential impact of their work.⁴⁾ It removes structural and geographical barriers that hinder the free circulation of knowledge and therefore contributes to increased collaboration. Is this the same for the arts?

NAME:

Science Europe endorsed these principles in 2015, saying: "Open Access, as defined in the Berlin Declaration, means unrestricted, online access to peer-reviewed, scholarly research papers for reading and productive re-use, not impeded by any financial, organisational, legal or technical barriers. Ideally, the only restriction on use is an obligation to attribute the work to the author."⁵⁾ Is that really the case?

NAME:

Openness can mean free copyright. The history of copyright starts with early privileges and monopolies granted to printers of books. The British Statute of Anne (1710), officially titled, "An Act for the Encouragement of Learning, by Vesting the Copies of Printed Books in the Authors or Purchasers of such Copies, During the Times therein mentioned",⁶⁾ was the first copyright

statute.

NAME:

Artistic research *is* critical openness.

NAME:

The Open Science paradigm is potentially a form of control.

NAME:

Openness in artistic research cannot be reduced to data.

NAME: Openness in artistic research must resist commodification.

NAME:

Artistic research is already fundamentally open, not only in the sense of openness that is inherent in the artwork, but also in the way we present and share.

NAME:

Openness does not mean transparency. Opacity can itself be an outcome that is shared.

NAME:

It is important that requirements for open science in artistic research are developed with criteria that are possible to meet. In many contexts, material/metadata from artistic research cannot meet the FAIR principles and the accompanying requirements that the material should be possible to find, cite and look up, be possible to access, be machine-readable and possible to link to other data. At the same time, artistic research already has a high degree of openness but through different mechanisms than in the scientific field.

NAME:

We open as artists do – not as a command, but as an invitation. The open work breathes, resists being held too tightly.

NAME:

Openness is political.

NAME:

To be open is not to be bare. We reveal with care, knowing openness shapes what it touches.

NAME:

Where do we want openness to apply? What kind of openness do we want to achieve? Why? Who is profiting from it?

NAME:

There is a need to think of openness as something diverse and expand on different ecologies and patchworks of openness, rather than getting caught up in the binaries of open or closed.

NAME:

Can openness overcome the closed circles of the art worlds? What about the closed circles of collectors, gallerists, agents, curators?

NAME:

Engaging critically with openness involves exploring different modes of sharing, such as poetics, performativity, and ethical considerations specific to creative outputs.

NAME:

Openness has several dimensions: ideological, legal, technical and operational or practical. All dimensions activate several challenges and issues that must be carefully handled.

NAME:

According to Petter Nielsen and Sundeep Sahay, openness means different things for different stakeholder groups, and these meanings are situated, contested, negotiated, and evolving.⁷⁾ Openness has multiple dimensions and domains spanning technical, social, and institutional arenas.

NAME:

Artistic research is very advanced in terms of openness.

NAME:

According to PLAN S: With effect from 2021, all scholarly publications resulting from research funded by public or private grants from 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.⁸⁾ How can that be possible for Artistic Research?

NAME:

Open science asks for transparency; artistic research answers with layers, echoes, and spaces left to be filled.

NAME:

Openness is epistemologically intrinsic to artistic research.

NAME:

Apart from the fact that artistic research has artistic quality as its primary criterion, the field also differs from the scientific field in terms of the treatment of materials and methodology and forms of results and assessment/evaluation. Research results are published and shared in public channels, as artworks, with particular attention to material rights and different forms of material or media, both inside and outside academic arenas. At the same time, artistic research also focuses on presenting and sharing research through documentation that is made publicly available.

NAME:

Openness may also refer to collaborative processes; how sharing happens within a community of practice.

NAME:

There is a need to explore different languages for openness. Languages that can account for poetics as well as performativity, such as traces and echoes, and rather than focusing solely on data, results and information.

NAME:

What to share and how to share are ethical questions.

NAME:

We acknowledge the ambition of sharing and access to research outputs - but carefully so that copyrights and intellectual property rights are secured.

NAME:

The application of openness must be tailored to reflect the specific contexts and needs of the creative community, emphasising forms of community-based sharing, licensing, and access.

NAME:

We consider opacity to be a valuable quality in art, as a critical counterpart to transparency. Opacity paves the way for difference. What is considered 'under the radar' and 'underground' have proven to be valuable conditions for producing art.

NAME:

There is no difference between artistic research and scientific research within this context. Openness here does not distinguish between any subject area. It's a fallacy to imagine that it does.

NAME:

There is hope for us as an artistic research community. We can take a joint stand and say: this is what we do. This is how artistic research is open and to support each other and how to navigate those spaces when they get too tight.

NAME:

We need to find training formats for openness in artistic research, like in open science. To train for fair and necessarily open, searchable, and accessible data, that to go beyond what artists are already doing? We need to train and get trained in building these forms of expertise.

NAME:

When is the openness contested? We need to protect otherness and ensure that its viability is not to be fully subsumed to this openness completely! How to make it more productive in AR how to solve, not only frame problems with openness/opacity?

NAME:

Openness in artistic research is a dance of revealing and concealing. Each moment of transparency, risks flattening what thrives in ambiguity. We cannot ignore this tension.

NAME:

Educational institutions conducting research in the arts have long focused on developing strategies for documentation and sharing of results. Open access to publications and open documentation of research processes are often considered unproblematic and are already part of practice. These strategies include making research material available to the extent that it is considered relevant to understanding the methods and results

of the research, in other words: the artistic practice on which the research is based. The individual researcher is best qualified to decide what material needs to be shared in order to understand the research results, and with what rights. Consideration must be given to intellectual property rights, and research ethics requirements such as the handling of personal data.

NAME:

There is beauty in what remains unseen, even when doors are wide open.

NAME:

Artistic research exists in the open field of concrete situated practices - it is necessary to anchor this discussion in these.

NAME:

Artistic research builds communities, but it can also sustain resistance. When the world can't be saved, maybe resisting-holding ground through openness is enough. How can artistic researchers or artistic research practices enhance communities of resistance through critical creative openness?

NAME:

There's a word André Lepecki use - choreo-existential.⁹⁾ Maybe openness in artistic research can be thought of in this way. A choreography of existence, where openness bridges the micro (our individual practices) with the macro (the broader world we move through). Imagine this bridge, this choreo-existential bridge that connects the micro advantages that are the artist researchers, or the researchers that are made by the artists, to the world through choreographic thinking.

NAME:

How do you open something opaque without investigating it? For me, this is a really important question.

NAME:

The manifesto is a possibility of defining what counts as artistic research, as well as what is openness.

NAME:

The comment about data mining is a very good metaphor for the process of making something not copyrightable, copyrightable.

NAME:

Generosity is a sensitivity that involves caring for how what you share is received. So not only thinking of the labor of the gift giving, but also thinking about receiving so the other end, so to be concrete, thinking about where research lands; who it is accessible to, in any form of accessibility.

NAME:

Generosity and porosity are terms that open ethical issues.

NAME:

Another term that has popped up in the administration of research is integrity. It is a term that expands, but it also complicates. To care for integrity seems essential, as it can also be threatening. When artistic integrity is put on the table, we must question what integrity might mean in artistic research and whether it risks becoming a problematic term.

NAME:

In the UK, research integrity often pairs with reproducibility, but reproducibility is limiting when applied to situated, singular artistic practices. The idea of what integrity means in the context of situated work, is one that we have to consider very carefully and without imposing frameworks that don't map onto the field.

2. SHARING

(set the alarm for ____ minutes)

NAME*A:

Let's talk about SHARING.

We acknowledge artistic research as a communal and sharing practice.

NAME:

To share is to risk – not just exposure, but also connection. We hold this risk together.

NAME:

We acknowledge the ambition of sharing and open access to research outputs and data, but we must tread carefully to preserve copyrights, authorship, and intellectual property rights. As open as possible, as closed as necessary!

NAME:

What we share isn't always tangible. Itches, hesitations, and sparks. Do you feel me?

NAME:

What is it that we as artistic researchers want to share in our research? How does sharing improve the work of artists and the making of art?

NAME:

What are the artistic formats of sharing research results? We share more than results; we share questions that hum and resonate, stirring echoes across disciplines. We bring hesitations to the surface, inviting others to linger with them, to feel their weight and their lightness. Fragments of process are laid bare – shimmering edges, half-formed paths, gestures waiting to be met. This is our commons.

NAME:

Sharing is not a simple act. It threads between generosity and vulnerability – each work reshaped by every eye that sees it.

NAME:

In the context of research within the area of higher education in Europe, openness refers to the ability to engage with, adapt, and use data, methods, materials, and processes shared openly.

Achieving this level of openness requires active involvement with movements such as the open educational resources movement, open access practices, and the adoption of frameworks like Creative Commons licensing.

NAME:

How can artistic peers find each other and meet? What is it, that they need from each other? What do they share?

NAME:

How much is shared in art implicitly? Without saying or without being vulgarly explicit?

NAME:

Art is always open and closed at the same time. That's the value of opacity. Poetic. Poetry is not transparent. It is open and open to interpretation.

NAME:

As researchers, it is the task of artists to make the conceptual twist that turns subjective, reflexive experience into transpersonal communication and modes of exchange that can hold multiple and even contrasting points of view - while maintaining that something is at stake. Each researcher therefore needs to be granted agency to develop their own methodologies including navigating the complexities of authorship and ownership as well as strategies of sharing and articulating their work, in a way that can maintain complexity and urgency. This also becomes a question of quality and precision. As institutions, we need to support these efforts and make sure we enable setups, infrastructures and communities of practice as the primary site for research. And this is not a mere pedagogical question, it is how we as academic environments must engage in contributing to the professional developments of our field.

NAME:

How does openness interfere with the economies in the art worlds? Can artistic research be an alternative economy for the arts?

NAME:

The artist-researcher must have the agency to decide what to share; each decision to share or withhold is shaped by the intent to contribute meaningfully to artistic and public discourse.

NAME:

What is shared: The process, the outcome, or its resonances? Can the same process create different outcomes? What is it, that is re-used in artistic research?

NAME:

If research deals not only with art, but also with what Florian calls "not-yet art,"¹⁰⁾ does this allow for easier sharing?

NAME:

What are the archives of artistic research? The online Research Catalogue? The PhD-dissertations in libraries? A catalogue raisonné? What is shared here?

NAME:

How can we, as artists and artistic researchers, as humans, prepare ourselves and our actions for the global, shared task of saving the earth from climate collapse?

NAME:

the research component of artistic outputs done through a process of artistic research are both unique and particular. They have their own imprint of authorship and they have a unique set of shareable items that is art.

NAME:

Sharing is an act of connection.

NAME:

If artistic research is a form of critical openness that is both open and closed, how do we understand that in our local situations?

NAME:

Artistic research is inherently risky in its mode of production. Therefore, it's also inherently at risk to these other metrics that will define it as research or not.

NAME:

Sharing is the echo after the first sound – resonant, shifting, and never wholly ours again.

NAME:

How can a practice of sharing (making data available) be a positive and useful thing? And when and how can we strengthen that aspect? Not via the increase of the managerial tasks for AR researchers. There is a lot of artistic material that is shared.

NAME:

Maybe sharing in artistic research can also be thought of in terms of choreo-existential questions, bridging research and the world through choreographic thinking, undomesticating the field of artistic research.

NAME:

In artistic research, rehearsal is a condition. Things are settled and unsettled from it, in the form of rehearsal, in the condition of the rehearsal, never settled down completely. Rehearsing, of course, can encompass the idea of rehearsing, but then again we always rehearse as a community.

NAME:

I'd like to offer porosity, maybe as an alternative for opacity, which I also really like. Porosity, in the sense that what is shared is allowed to be transformed and altered by whomever is receiving, so the sensitivity of being adaptable, attuning, malleable.

NAME:

We must find a strategy for how to make this discourse and what happened here available to the scientific community. This resonates with their struggle, their problems and they can benefit from the art community. A strategy will not be ready the next six months, but this is what's needed.

3. DATA

(set the alarm for ____ minutes)

NAME*A:

Let's talk about DATA.

There is no such thing as 'only data'.

NAME:

The OECD's definition from 2007 delimits research data to data used as the primary source for research: "Factual records (numerical scores, textual records, images and sounds) used as primary sources for scientific research, and that are commonly accepted in the scientific community as necessary to validate research findings".¹⁰⁾

NAME:

The idea of data itself brings with it a particular framework and perspective that doesn't always apply to artistic research, and in artistic research, we might not even have 'only data'. Data is always 'sticky', or comes with the form of performativity, or is intrinsic to a form of practice.

NAME:

Data as a concept is already an ideology.

NAME:

Data is not protected by copyright. They are considered discoverable 'facts', not original works in themselves, and are thus not copyrightable.

NAME:

An example of data included in an artistic research project can be a literary artist/author who methodically uses political, social and/or cultural phenomena as qualitative data/information and references in their own creative work. The result could be a novel that problematises contemporary cultural and social phenomena as well as various reflections on the process of writing, ethical dilemmas and the relationship between fiction and documentary.

NAME:

Data could be any material that seems relevant to share, that has a potential of transferability. How stable is artistic

research in moments of transfer: to other places, to other times, to other people?

NAME:

Research data is as complex and challenging to handle in lots of other areas as it is in artistic research.

NAME:

Artistic research has influenced dance in making it document itself in a way that it had not been doing before.

NAME:

When artistic processes generate data, it must be recognised as contextually bound, performative, and shaped by the creative process never as evidence to validate results.

NAME:

We consider open access to methods and processes as important as access to 'data'.

NAME:

Meaning clings to data as a sticky layer.

NAME:

Data in art is not an artifact; it is alive, shaped by context, intent, and makers.

NAME:

In 2014, the European Commission endorsed the FAIR principles, and a pilot for voluntary data sharing was established in the research and innovation programme Horizon 2020; initially in selected parts and then throughout the programme. Under the successor Horizon Europe, the voluntary pilot has been turned into a requirement that all data collected through research funded by the programme shall be made FAIR, findable, accessible, interoperable and reusable.

NAME:

Several research traditions, including artistic research, use data and metadata that obviously cannot satisfy the FAIR requirement. How fair is that?

NAME:

An overly rigid application of the FAIR principles will exclude a number of research traditions, including artistic research, from receiving funding for research projects. This conflicts with the ambition of interdisciplinary approaches to our current societal challenges.

NAME:

In 2018 The Swedish Research Council pointed out in a publication on the criteria for FAIR research data that adjustments need to be made to the FAIR principles in accordance with the area of research and type of data involved.¹²⁾

NAME:

FAIR does not automatically mean that research data are available without any restrictions. However, reasons for restrictions need to be specified. What are possible FAIR reasons?

NAME:

1. Not everything that we produce during research is DATA. Work material is not data.
2. If DATA, not all data can be made accessible in a meaningful way. There are technical barriers, there's personal information and need for protection of sensitive data; also qualitative data usually only works in contexts and in relation to persons, communities, practices...

NAME:

And you might not have consent to publish non-anonymised data from an interview. How can anonymisation work at all, in for example sound, or video?

NAME:

Let's refer to the CARE principles instead. They are less prominently discussed, however seem more helpful for us. What do they mean?

C... stands for collective benefit A... stands for authority to control R... stands for responsibility... E stands for ethics.

NAME:

CARE principles have been developed in the context of research projects with the indigenous and data that is produced there - the principles resonate a lot with what artistic research(ers) do all the time.

NAME:

If a data management plan clarifies that no data is manageable, why would we need a data management plan? Isn't that just pseudo-openness?

NAME:

We gather not to set ourselves apart but to contribute to a broader chorus – one that blends voices, textures, and ways of knowing.

Our questions find companions; our fragments join larger patterns of thought. What we offer shifts, inviting touch, resisting the urge to settle.

NAME:

Do we have the agency to choose, CARE of FAIR?

NAME:

Individual artists and researchers must have the right and agency to define how and what gets shared.

NAME:

So there are a lot of reasons which allow us to be active in defining what our data is and what is to be shared in an open access manner, right? As open as possible, as closed as necessary, as all those documents state. Let's take a stance.

NAME:

In artistic research, data isn't static. It moves with us, changes meaning in new hands, new eyes.

NAME:

We need an advocating approach where researchers in art is given the mandate to define what is data in their project. The idea of transparency needs to be contested from the positions of artistic researchers. Precision of what (data) you share is a very crucial part of art.

We need to be in dialogue with national data services, share our perspective and develop solutions for moving between transparency and opacity.

NAME:

How do we think of data in a geo-political reality which has totally changed since 2002? Were the ambitions naïve?

NAME:

In the last years, there has been a lot of artworks and artistic research projects on mining, mining in indigenous areas, in the arctic. Artistic research moves in two directions, rethinking art and rethinking what the scientists do, as research. Mining, as a concept, extends into both. It touches not only the material world but the ways data and publications are approached in the sciences. There is a tendency to extract, to simplify, and accelerate, making knowledge immediately accessible and reusable. Let us resist this extractivist impulse. How can art hold on to complexity and slowness? Let data mining find its place in the manifesto, as a reminder to stay with what resists extraction.

NAME:

Maybe data in artistic research can also be thought of in terms of choreo-existential questions.

NAME:

Data mining is a very good metaphor for the process of making something not copyrightable, copyrightable.

NAME:

How do we deal with the tech companies and their thirst for data which they can harvest and quantify? The whole idea of open data, open science is deeply connected to that. Were the ambitions of open science naive?

NAME:

Who's profiting? That's always the question. Open science connects to the tech companies and their thirst for data but nobody talks about that.

NAME:

Recently, I attended a presentation by one of the key players in the field of artificial intelligence who said that all data is already harvested, you do not need to be worried about sharing more. They already have everything. That is a relief as there is no way to keep it anyway.

NAME:

That links back to the question of the power of utopia and

dystopia. Perhaps this dystopia of the tech companies having all the data already is a galvanising moment.

NAME:

We have to understand and to reflect on data and community as a balance between what scientific research is teaching us, and what a creative mindset is. Data are some kind of bricks or blocks, in which we deconstruct the real world, but artists can also put together these blocks to better understand the world or create something else. So yes, data are data, but maybe in art, there is a balance that is not always clear.

4. COMMUNITY

(set the alarm for ____ minutes)

NAME*A:

Let's talk about COMMUNITY.

Here we are. A community in one room. What does connect us?

NAME:

Community is not a word. It is a fragile choreography. A leaning in, a circling back.

NAME:

Open research is about giving back to the community but also maintaining a resonant space for research to exist in, where it matters, has urgency, makes a difference. Artistic research without community can only be artistic, if at all, not research.

NAME:

Do we still believe in the solitary artist, aka genius? I hope not.

NAME:

Until now, artistic research has been built on individual practices, where authorship and ownership are kept together with one set of agencies, as in the fine arts. But if we really want to embrace research, we have to think about it as a collective and collaborative endeavor. As in medicine, filmmaking, or building cathedrals.

NAME:

Sharing is a condition for community. There is a need to think about community-based concepts of licensing, the idea of sharing and the reuse. The reusing of research outcomes of material is crucial also in the community.

NAME:

The concept of community driven licensing in artistic research could draw inspiration from circular and sectoral economies.

NAME:

What do we do as artists and artistic researchers when society falls apart in populism, divides more and more into rich and poor, when fake news destroy the possibility of arguing on a common ground? Can we, can art strengthen social cohesion?

NAME:

Community-driven approaches to licensing and sharing – similar to circular and sectoral economies can protect and promote artistic agency and reciprocity.

NAME:

To gather is to risk, to connect, to find the shapes of what we could be.

NAME:

The climate forecasts are clear: It will get warmer and warmer if we do not dramatically reduce our emitting of greenhouse gases. It means all of us. How can we collectively change nothing less than our way of living? And what role do the arts and artistic research play in this task? Isn't art also the field, where society tries alternative ways of living?

NAME:

Is artistic research our chance to form communities?

NAME:

We sit here, a temporary constellation. What binds us – gravity, choice, or just this moment?

NAME:

How much is artistic work and artistic research work embedded in different horizons of groups of people? Is artistic research the chance to allow these collaborations and influences to become explicit, be appreciated, even enjoyed?

NAME:

Compare the documentation of authorship in fine arts versus in film. What do you see?

NAME:

How do we want to choreograph the different horizons of collaborations and influences? How can we change from working in different size groups or alone?

NAME:

Can we have a community with non-humans?

NAME:

Can any research survive without a community of experts?

NAME:

As an artistic-research community we can take a joint stand and say: "This is how artistic research is open."

NAME:

We need to support each other in navigating these spaces when it gets too tight.

NAME:

In artistic research the communities of practice are operating without data.

NAME:

We need to build communities of researchers, technical experts, other involved social actors and test together the limitations of existing regimes of openness.

NAME:

The artistic researcher is part of a diverse, fluid, and evolving community that collectively shapes the norms and values of openness in practice. No single entity can impose what must be shared or withheld.

NAME:

We must hold space for diverse perspectives, even those that resist openness. As open as possible and as closed as necessary.

NAME:

We hold together through cracks, through threads, through the stories we weave.

NAME:

Openness must extend into the community of students. Connecting students to the community sustains the future, ensures that artistic research remains grounded in reality, responsive to the present, and open to what lies ahead.

NAME:

In artistic research, rehearsal is a condition. Things are settled and unsettled from it, in the form of rehearsal, within the condition of the rehearsal, never fully settled.

Rehearsing can also be like the idea of rehearsing of course, but we always rehearse as a community.

NAME:

Artistic research holds space for imagining futures, futures not solely shaped by dystopias, but by visions of where we might go. Pre-formed narratives lean heavily on collapse, on worlds unraveling, but the work of artistic research is to develop pathways. Dystopias can sharpen the senses, but they cannot be the only horizon. Artistic research opens the field for co-creation, for crafting images that point forward, towards what could be done differently, towards futures worth moving toward.

NAME:

At some point, you have to decide to position yourself to create a statement.

NAME:

Openness moves through forms of assembly, gatherings that unfold in the here and now, shaped by those present. This openness extends beyond the artistic or architectural, inviting others into the process. It resists the closed session, the fixed working group, favouring fluid configurations instead. Artistic research leans towards, towards new forms of assembly, towards modes of sharing not yet fully defined, but already emerging. Openness, in this sense, is directional. It reaches forward, even as it happens now.

NAME:

The notion of 'towards', does sum up the intention for this manifesto for critical openness in artistic research.

DISCUSSION

MODERATOR:

What you've heard are not entirely our thoughts, although some of them may be. They are the thoughts that emerged, bubbled up, erupted, exploded in the open meetings of the past. They are some of the signposts that we've read on our way towards a manifesto for critical openness in the arts.

For the remainder of this session, we'd like to invite you to share your thoughts, to add another signpost on this route, what emerges for you, what bubbles up for you? Does anything erupt or explode? We would welcome your short comments of the kinds that we have been relaying; comments, commentary, statements, statements of belief or contradiction.

There are four microphones around the room. I invite you to make your way to a microphone to make your comment. Microphone can move as well.

So as in any emergency situation; take a look around you, the microphone may be behind you.

But first, I'd like to suggest two minutes of reflection before we begin that process. You'll recall the four areas of thinking that we identified at the beginning, openness, sharing, data and community.

Raise your hand if you'd like to make a comment, a statement of belief or contradiction regarding any of these areas, but tell us first which area you're referring.

.....

MODERATOR:

I think that's a wonderful way to finish.

See instructions for what to do after the
meeting in the intro.

References

- 1) <https://elia-artschools.org/page/TowardsaManifestoforCriticalOpennessinArtisticResearch>
- 2) Eco, U. (1989). *The open work* (A. Cancogni, Trans.). Harvard University Press. (Original work published 1962)
- 3) *Budapest Open Access Initiative (BOAI)*.
<https://www.budapestopenaccessinitiative.org/read/>
- 4) *Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities*. <https://openaccess.mpg.de/Berlin-Declaration>
- 5) *Science Europe Principles on Open Access to Research Publications*. <http://scieur.org/opennew>
- 6) *Statute of Anne*, London (1710). In: *Primary Sources on Copyright (1450-1900)*, eds L. Bently & M. Kretschmer
- 7) Nielsen, P., & Sahay, S. (2019). *Critical studying of openness: A way forward*. In: *Information Systems Journal*, 29(3), 664-671. <https://doi.org/10.1111/isj.12236>
- 8) *cOAlition S for the Realisation of Full and Immediate Open Access*. http://www.coalition-s.org/wp-content/uploads/cOAlitionS_Preamble.pdf
- 9) Lepecki, A. (2015). *Teleplastic abduction: Subjectivity in the age of ART, or delirium for psychoanalysis: Commentary on Simon's "Spoken through desire"*. In: M. C. Inhorn, W. L. Locke, & M. K. Franklin (Eds.), *The business of being made: The temporalities of reproductive technologies in psychoanalysis and culture* (pp. 18ff.). Routledge.
<https://doi.org/10.4324/9781315694085>
- 10) Dombois, F. & M, Hiltbrunner (2019). *Is this the end? Or is it a beginning?* In: *OAR: The Oxford Artistic and Practice Based Research Platform*, Issue 3, 62-73.
- 11) *Organisation for Economic Co-operation and Development*. (2007). *OECD principles and guidelines for access to research*

data from public funding. OECD Publishing.
<https://www.oecd.org/sti/inno/38500813.pdf>

12) Vetenskapsrådet. (2018). Kriterier för FAIR forskningsdata. Vetenskapsrådet.
<https://www.vr.se/analys/rapporter/vara-rapporter/2018-12-07-kriterier-for-fair-forskningsdata.html>

Credits

Version #0 of this score was performed on Wednesday 20 November 2024, 9:30 in Room G0.4 NABA Milano, at the "Arts Plural ELIA Biennial Conference 2024" by Stephen Broad, Florian Dombois, Jørn Mortensen, Ellen Røed, Veerle van der Sluys and Maria Topolčanská.

* __ *

Developed by ELIA Artistic Research Working Group (Stephen Broad, Florian Dombois, Jørn Mortensen, Ellen Røed, Veerle van der Sluys, Maria Topolčanská, Michaela Glanz, Glenn Loughran, Gesa Martens, Anne-Helen Mydland and Claus Peder Pedersen), the online community attending the three online meetings "Towards a Manifesto for Critical Openness in Artistic Research", organised on 30 April, 28 May and 17 September 2024. From the ELIA team: Joana Alves, Irene Garfalo, Maria Hansen, Irmak Ertaş, Janja Škerget, Amalia Smyrnioti, Derville Quigley. Typographic design of the score by Viola Zimmermann und Florian Dombois, 2025.

Please contact info@elia-artschools.org should you have any further queries.

CC BY-NC-SA ELIA 2025



www.elia-artschools.org

