



President's Report 2022

Dear members of the Society for Artistic Research,

The Society for Artistic Research was founded 12 years ago to create fundamentally needed opportunities, formats, and tools for researching artists and artistic researchers to engage in exchange about their work, and to archive and disseminate it – within and outside of institutions, also supporting the quality of the institutionalisation of artistic research. The Research Catalogue RC, the Journal for Artistic Research JAR, and the SAR annual international conferences were initiated to address that desire and quickly became an important point of reference in the growing global artistic research community. As you all know, by now these offers are well established and have been joined by SARA, the SAR announcement service, and the Special Interest Groups (SIGs). Today, in 2022, SAR counts more than 60 member institutions (including 24 portal partners) and above 100 individual members to its membership, plus above 100 SIG members, and well above 15.000 RC users to its community. All can access and participate in these opportunities – and through this, our precious community itself keeps forming and growing.

As I wrote in my introduction to last year's Presidential Report, my aim was to add another element to further enhance and round off this already rich picture – an element of valuable synergy and dialogue. Imagine a virtual place where anyone (on top of finding and using free powerful tools for artistic research, encountering open access information about artistic research and research results) could easily find complex discussions on multiple topics, initiatives, and activities within and surrounding artistic research and artistic research contributions. A place from which anyone could enter a rhizomatically thriving, living research culture, anytime. Imagine a metadiscourse emerging from conferences, JAR contributions, RC expositions, SIGs, and other member contributions. Imagine anyone could also *join* the conversation, *contribute* to the exchange of thought and material within the international artistic research community, and *participate* in the forming of peer groups and networks. Imagine a place that could be reached from all strands of SAR activities with one click, and which is open for participation all year around – a place based on the RC and extending its functionality. This is the vision behind the SAR Continuous Conference, and the SAR members' area.

What is more, since 2020, the SAR Executive Board has – with numerous substantial dedicated strategy sessions – put considerable time and effort into the development of a working strategy that would not only achieve this continuous conference vision, but that would open up a new phase of professional services to SAR. The central aims and fields of action are to: (1) evolve further digitally by enhancing and future proofing the RC, portals, and SAR webpage; (2) nurture member and RC users' dialogue further through the development of a Continuous Conference; (3) add faces through new measures to strengthen and grow membership and creating further income; (4) aid research even more by gathering research support resources open for the entire SAR community; (5) voice the SAR stance by transparently and non-normatively articulating the SAR community's interest, self-understanding and values – including integrity, shared responsibility & transparency in SAR activities, sustainability, contemporary epistemologies, diversity and inclusion; and (6) consolidate a work ethics of shared responsibilities and democratic decision making within the society's organisation.

At the point of writing, considerable ground has been achieved towards all these aims (even though our cherished board member Chrysa Parkinson stepped back from her position in 2021). Not only has the RC continued with exciting developments (a particular highlight is the currently released group and project functionality with striking benefits to community building, user exchange, and SIGs, and there is much more – see section 1 below), the RC Management Team was increased to 3 (with Tero Heikkinen joining Luc Döbereiner and Caspar Schipper). This was thanks to – and in response to – a strong increase in institutional members and portal partners, reaching a healthy SAR budget in 2021 (see section 9 below). To look after individual member development and to support the Executive Board in organising internal workflows and realising the strategy, a position of Executive Board Consultant EBC was created, adding Jessica Kaiser to the board support functions next to Executive Officer EO Johan Haarberg. As one of the first tasks of the EBC, individual membership registration workflows were revised and specifications for a renewed SAR webpage including members area have been set up.

This is, of course, on top of the daily SAR productivity that includes JAR and its increasing submissions and multi-language policy (section 3), the very popular SARA (section 8), the SIGs with the latest addition being the *Artist Pedagogy Research Group* (section 7), advocacy and networking (see section 6 on the Vienna Declaration and SARs ongoing contribution to joint institutional efforts led by AEC to optimise the representation of Artistic Research in the Frascati Manual; but also including our associate partnership with the EU project SENSE!; the 2021 SAR Funding Agency Meeting; and developing our alliance with AEC, ELIA; discussing shared interests with the German Society for Artistic Research GfKFD; etc.), the SAR Annual Price for Best RC Exposition (section 5) – plus we now have, with the Vienna conference proceedings published only weeks ago (see section 10), a second substantial and beautiful edition of conference proceedings after the *Lost Conference Bergen 2020*.

Non-hierarchical teamwork based on collective thinking and shared responsibility between the three presidents and within the board focus groups that were created since 2020 has proven productive and is appreciated within the board. The latest addition to our initiatives is the new SAR Trialogues on Artistic Research format, which I inaugurated early June and in which Florian Dombois, Michael Schwab, Henk Borgdorff, and Anna Lindal, that is, all three founders of SAR and three former SAR Presidents, were amongst the discussants.

I continue to think that artistic research is here to affect not only knowledge and understanding, but also values. Let's continue to probe into the human potential for dialogue, understanding, and ethical action, with a sense for quality! Let's continue to respond to fundamental human and societal challenges in amazingly inventive and resourceful, daring ways! Let's make every effort in SAR to create increasingly substantial support for our pluralistic research culture, and open up further means for critical exchange and friendly resonance!

Looking forward to seeing many of you in Weimar and at the General Assembly –



Deniz Peters (President)
Graz, 21 June 2022

Executive Board members

Deniz Peters, President (Graz, Austria)
Geir Strøm, Vice-President (Bergen, Norway)
Jaana Erkkilä-Hill, Vice-President (Helsinki, Finland)
Angela Bartram (Derby, United Kingdom)
Michaela Glanz (Vienna, Austria)
Gabriele Schmid (Ottersberg, Germany)

SAR Executive Officer

Johan A. Haarberg (Bergen, Norway)

SAR Executive Board Consultant

Jessica Kaiser (Graz, Austria)

What follows is an account of SAR activities and status quo in the period of 2021/2.

1. Research Catalogue (RC)

With currently around 20.000 registered users, the RC offers the largest existing forum and network for artists interested in research today. It is used as an institutional repository and archive, for profiling and self-publication, as a research management tool, for education and learning purposes, as well as a publishing platform for several online journals. The RC source code is openly available.

We are now at the end of a major upgrade project, made possible by a joint funding from a number of our portal partners. This upgrade addresses the connectability and repository functionalities of the RC, as well as the RC exposition formats. The upgrade facilitates the connection of the RC to external media repositories by implementing a programmable interface (API). Moreover, the upgrade contains the recently realised and introduced development of a new personal media repository for all RC users, which allows each to navigate and manage their media files and to share files with other users. In addition, a new fully specified exposition format that merges both existing formats is developed. This new format will allow for a wider use while building on a strict and transparent structural core. This will significantly improve the extensibility, referenceability, responsiveness and long-term archivability. As part of these developments, we have done a redesign of the RC front page, which was implemented around the start of 2021. The RC Team has also supported our RC-based journals to be able to register in the Digital Open Access Journal Register (DOAJ).

The portal partners that have decided to back this joint funding operation are Faculty of Fine Art, Music and Design, University of Bergen (KMD), Norwegian Artistic Research Programme (NARP), Rhythmic Music Conservatory, Copenhagen (RMC), Stockholm University of the Arts (SKH), Uniarts Helsinki, and University of the Arts The Hague. The Executive Board highly appreciates the support for this joint effort!

A detailed description on these developments, as well as some additional features are presented as an appendix to this report (Appendix A). A further challenge is related to the issue of universal accessibility, and how this can be balanced with the rich media expressions needed for artistic outcomes and artistic research.

In parallel, we are also working on creating a closed vocabulary for the RC. This development is being done together with librarians from some of our portal partners.

The application module within the RC enables the processing of submissions for project funding and of admissions to degree programmes etc. The module has been used to manage submissions and selections for the conferences in Bergen, Vienna, and Weimar. It is available for use to the portal partners.

During the past year and a half, the RC Management Team has provided several Webinars on the use of RC. These webinars were open to all individual members and to all affiliated to our institutional members, and were well received.

2. SAR Portal Partnerships for the RC

The Portal Partnership scheme is at this stage well established with around twenty-five partners, of whom most now actively operate their portal. During 2019, the Executive Board decided on a new portal partnership fee policy, which offers more diversity and lower fee levels for potential East and South European partners. So far, this has resulted in two new portal partners from Czech Republic, one from Portugal, one from Cyprus and one from Costa Rica. Seven new partners have signed up in the period January 2021-May 2022, and several more members are considering joining later this year.

The Executive Board has been organising meetings twice a year for representatives of partner institutions to present new functionalities, discuss future developments, share experiences and establish and expand contacts between institutional representatives. Very recently, the latest of these on-site Portal Partner meetings took place in Vienna over two days in June 2022, with the University of Applied Arts as the local host. A new on-site meeting has just been arranged, also in Vienna, with the Academy of Fine Arts as host. This two-day seminar was attended by about thirty-five participants from nearly twenty of our portal partners. Topics focused on new RC developments, including new RC project frontpage module and grouping & reachability features. Some of our portal partners shared how they are using their portal. These presentations covered using the RC for teaching and learning purposes, peer review procedures and publishing policies, and using the new block editor. There was also a session on ownership rights, open access and publishing strategies on RC portals. Such Portal Partner Meetings play a very important role as a platform for networking and exchanging ideas and challenges for portal administrators. They also provide the RC team with highly valuable input and feedback for future developments.

Since the beginning of the pandemic, SAR has held regular on-line short thematic seminars for portal partners, approx. every four to six weeks during the academic year. These seminars have covered a wide range of topics and were well attended by our partners. The seminars will continue to be an important addition to face-to face meetings also in the future. All seminar presentations are also available as recordings on the RC for our portal partners.

As a result of the pandemic, we now also provide each portal with the option of an internal portal for education, teaching, and assessment purposes. In combination with the new feature for flexible grouping of RC users, this will be an important tool for those institutions that want to introduce artistic research as part of the curriculum at BA and MA level, as well as for doctoral programmes.

3. Journal for Artistic Research (JAR)

2021 was JAR's tenth, and again very successful year. Three issues (JAR23, 24 and 25) with 17 expositions overall as well as nine reflections and three book reviews were published. A JAR publication (Solstreif-Pirker) won the SAR RC prize the fourth year in a row. Having started to invite submissions in Spanish, Portuguese, and German with JAR18, JAR25 saw the publication of one exposition in each of these languages. JAR has invested a lot of work in

the inclusion of non-English languages, in terms of workflows, the website, and the editorial board structure.

With altogether 71 submissions in 2021 (2020: 59; 2019: 47), JAR's submission was up again, including four non-English submissions, two of which entered the review process. JAR has also continued to expand its engagement on Facebook, with the number of followers on the page having increased by 13.5% at the end of 2021 compared to 2020. The editorial workflows are established and working well, and the language panels have processed their first submissions to publication.

From 2022, JAR will be ranked as a level 2 journal in the Norwegian Publication Index.

4. Membership

In 2021, SAR encompassed 40 regular institutional members compared to 36 in 2020 and 24 portal partners, compared to 21 the year before. We are very happy to welcome our new institutional members that joined us in 2021:

- IKG - Instituto Katarina Gurska
- Kingston School of Art
- Luca School of Arts
- Universidad Nacional de Costa Rica

We can also welcome the following new portal partners in 2021:

- Cyprus University of Technology
- ICKA - International Center for Knowledge in the Arts, Copenhagen
- INN University -Norwegian Film School
- Janáček Academy (JAMU), Brno
- Swedish Research Council

Until now in 2022 two members have signed up as new portal partners:

- Universidad Nacional de Costa Rica
- Aalto University School of Arts, Design and Arch.

Consequently, the total of institutional memberships by end May 2022 has grown to 64.

Since we have annual memberships, the number of individual members changes significantly from year to year. We gain most individual members before the annual conferences; hence the number is closely tied to a lower or higher number of these registrations.

In 2019, we reached the highest number of individual members to date with 132 registered payments. For 2020, we had 69 payments from individual members, and in 2021 we again reached the high number of 118 individual members. We are unlikely to reach a similar number in 2022.

A major challenge here is to keep our individual members from one year to the next, and we also see a significant number of people requesting membership without actually making a payment. The Executive Board has taken some actions to make membership more attractive

to all different member categories, and the new Executive Board Consultant is one important step in that direction. Key tasks include, for instance, revising and enhancing registration and onboarding processes and supporting the strategy to increase member engagement and visibility.

5. SAR Annual Prize for Best Research Catalogue Exposition 2021

The Executive Board of SAR is delighted to announce the winner of the Annual Prize for Excellent Research Catalogue Exposition 2021. It aims to foster and encourage innovative, experimental new formats of publication and to increase the visibility of the qualities of artistic research artefacts. We received eleven innovative submissions for the prize.

The jury (Paulo Luis Almeida, Ernie Roby-Tomic, Gabriele Schmid) felt that one exposition met these conditions to an exceptional high level: The prize 2021 goes to Jacek Smolicki for his exposition "Minuting. Rethinking the Ordinary Through the Ritual of Transversal Listening". The author received the annual prize money of € 500.

Two other expositions met the criteria to a very high level as well. These are the expositions "The Plot, the Composer, Mourning/Mistakes" by Alexandra Crouwers and "Mörk Materia / Dark Matter(s)" by Timo Menke.

6. The Vienna Declaration on Artistic Research / Proposed adjustments to the Frascati Manual

The OECD document, the *Frascati Manual*, is widely used as the reference paper on what can be understood as research. The current version from 2015 mentions *art* for the first time, but still does not clearly recognize *artistic research*. Research for and on the arts is acknowledged, but the only direct reference to art practice leads to the conclusion that artistic expression will not normally be considered research.

In the late summer of 2019, a number of international umbrella organisations connected to higher arts education and research formed a consortium with the aim to have artistic research included in the manual's overview of research fields, preferably as a separate category on a par with e.g. the humanities. As a first step for this goal, the members of this consortium agreed to jointly sign the *Vienna Declaration on Artistic Research* in June 2020. This document had been developed by an editorial working group, overseen by a larger reference committee within the consortium. SAR was represented by our Executive Officer in the editorial group and by our President and First Vice President in the reference committee. The declaration can be downloaded from our website.

The next step in this process was to make concrete proposals for reformulations within the text of the Frascati Manual itself, and the editorial board has just completed this work, which has now been endorsed by all the organisations that are part of the consortium. The changes have their starting point in the statement of the 2015 edition of the manual, in which the arts are recognized for the first time by the manual as a separate domain of knowledge, and include several reformulations in relation to this domain of knowledge.

Consequently, the consortium also proposes to change the name of the category 6 to *Humanities*, to change the subcategory 6.4 to *Studies on the arts* and to create a category 7 *Arts*, with a number of subcategories covering the multiple disciplines within this domain of knowledge.

The letter of Proposed Changes to the Frascati Manual has been sent to the Frascati Editorial Board, the NESTI Bureau, and can be found as an appendix to this report (Appendix B).

7. Special Interest Groups (SIGs)

Since the launch of this initiative in 2019 five Special Interest Groups (SIGs) have been endorsed by the Executive Board. The Artist Pedagogy Research Group (SIG 5), initiated by Magnus Quafe, has been confirmed and already started to work.

SAR Special Interest Groups (SIGs) serve the purpose of lasting in-depth peer exchange, activity, and productivity on any topic or focus area of special interest in relation to artistic research, its practice, education, and institutionalisation. New SIGs may be suggested, founded, organised, and moderated by any SAR member (i.e., individual members or employees/students of SAR member institutions) with the aim of conducting a particular activity, theme or focus area in affiliation with SAR and promoting the activity and its results within the SAR community, thus contributing to the resources for the SAR membership and the artistic research community. Endorsement of SIGs is handled by the Executive Board on the basis of a short proposal, including names of group moderator(s) and of at least three confirmed group members who are also SAR members.

In preparation for the SAR Conference 2022 at Bauhaus Universität Weimar, the Executive Board renewed the Call for Establishing SAR Special Interest Groups (SIGs). Three SIGs took the opportunity to give an insight into their work in the frame of the offered collateral event time slot on the Opening Day of the conference.

8. SARA – The SAR Announcement Service

SAR introduced a new announcement service in January 2018. This service offers both members and non-members an opportunity to make announcements for activities, positions etc. to approx. 11.000 of the users registered on the Research Catalogue. The fees have been adjusted as of 01.01.19 and are now € 100 per announcement (reduced price) for members and € 200 for non-members.

We received 60 requests for SARA announcement in 2020 (56 in 2019), of which seven (ten) came from non-members. There was a significant reduction in the announcement activity during the first months of the covid pandemic, but the announcement activities increased strongly after that. The final figure consequently came to almost € 7.000. In 2021, the use of this service became even more popular, with 110 requests for announcements and a total income of approx. € 12.000. Ten of the announcements came from non-members.

We expect the income this year to be at least on the same level, and the income generated through this channel is now a significant support for the organisation.

9. Finances: Final Accounts 2021 and Working Budget 2022

The 2021 final accounts show a surplus of approx. € 14.000, while the Working Budget endorsed by the GA was set up in balance between income and expenses, and this provides us with a balance/working capital of approx. € 42.000.

This is partly due to higher income levels, especially on RC Commissioned Feature Improvements Request, but also all other income accounts are somewhat higher than expected. The number of Individual Membership is close to the highest on record. All in all, the income is more than € 25.000 higher than budgeted, and the income from institutional members and portal partners is approx. € 25.000 higher than in 2020.

On the expenditure side, costs are either at the expected level or below due to the ongoing epidemic throughout the year. The two significant exceptions are due to an unexpected need to migrate the RC software and content to a new server at KTH and due to the increased income on Feature Improvements Request, which resulted in a similar increase in costs. For these reasons, the total cost level is approx. € 13.000 higher than expected in the budget.

Further growth of membership numbers in all categories – in particular further consolidation of the number of portal partnerships – will be important for the long-term sustainability of our society. Substantial work is being done to achieve these goals, including much organisational development work and membership recruitment. The working budget for 2022 is presented in balance and indicates that the reserve will be maintained at about the same level as the 2021 result.

For details, see the Financial Report 2021/Working budget 2022.

10. Proceedings of the 12th SAR International Conference on Artistic Research – Care/Dare/Share – Vienna 2021

The 12th SAR International Conference on Artistic Research 2021 – took place from Wednesday 7 April to Friday 9 April 2021 – as a digital online event with MDW (University of Music and Performing Arts Vienna) as host institution and in co-operation with the Academy of Fine Arts Vienna and the University of Applied Arts Vienna. Presenters were asked to relate their presentations to the three attractors: Care/Dare/Share. For the first time, the SAR conference took place as a collaboration between three arts universities, and for the first time as a completely online event. The conference had close to 50 presentations and a SAR record of more than five hundred registered participants. The decision to distribute the time slots equally for presentations and discussions received positive response from the participants and the presentations from our three keynote speakers – Emma Cocker, Lisa Lim and Jyoti Mistry – all had high numbers of attendees. A permanent documentation of the conference was edited by Johannes Kretz and realised by Jonas Howden Sjøvaag, showing elegant use of the RC's new block editor, and has been published very recently: <https://www.researchcatalogue.net/view/1572726/1572754>.

Appendix A: Summary of RC Developments since 2020

RC Team/Managing Group

June 2022

Overview

- Specification of exposition format
- Specification of the media repository API
- Media repository
- Block editor
- PDF exporting of expositions
- Real-time collaborative editing
- Hosting of fonts
- Improved handling of media and encoding (SVG, audio, video)
- Vast number of small improvements and bug fixes
- Server-migration
- Front Page for Research Projects
- Group feature
- Collaboration invitation system (about to be released)

RC Modules Developments – Description

The set of features to be developed was initiated in 2019 and has constituted the core developments of the Research Catalogue since 2020. It contains a number of necessary developments that are largely interconnected. These features cover a broad area of functionalities ranging from handling media to publication and editing.

The first submodule was the specification of a format of the RC exposition. It did not itself consist of software development, but was concerned with the specification and investigation of a structured, transferable, and flexible data format that allows for the representation and processing of RC expositions while expanding its possibilities beyond the current state of the existing editors. A practical outcome of this investigation was the specification of the media repository API, which formed the basis for the second submodule, the media repository. The media repo, which represents a significant step in the development of the RC with regard to usability, data handling, responsiveness, modularity of code, shift to dynamic front-end web development, and searchability, was released in late 2020.

In late 2021, the block editor was released and integrated with the graphical editor. Block pages are vertically scrolling layouts, allowing the creation of responsive and flexible web content. It has many advantages when dealing with mobile devices and search engines as it is easier to process and extract data from this format. This development is also a significant step in improving the accessibility of RC publications, advancing the possibility for readers with a disability or impairment to use the RC. As part of this development, we have also

released a new feature allowing the exporting of graphical expositions as PDFs for archiving, printing, and offline reading.

A major development released in early 2022 was the real-time collaborative editing function. It allows any number of users to collaboratively edit graphical expositions, opening a new way of working on expositions in teams and new areas of application in teaching and research (such as, for example, collective notetaking in video conferences).

The fonts available in the editors are now hosted on the RC itself, ensuring cross-platform support and uniform appearance. A migration tool was added, which allows authors to automatically map all their old fonts to the new set.

Miscellaneous

More than one hundred small bug fixes and general improvements to the performance have been made, including media transcoding, a server migration to ensure long-term storage capacities and backend performance. In addition, an automatic error logging system has been set up allowing for faster and more streamlined fixes of problems. The front page and main navigation have been redesigned regarding accessibility and responsiveness. The quality of audio and video encoding has been improved and the handling of SVG files. The protection against spam accounts has been improved.

Further New Developments

New Front Page for Research Projects

A new category of *project portals* has just been launched, which will be displayed on the RC Web Frontpages. This option will be open for research projects that have been funded after an external peer review process, as well as for SAR endorsed *Special Interest Groups'* research projects.

Group Feature

Currently, a new group feature has just been released. This allows groups of researchers and/or students, in projects or educational settings to collaborate and administer their work and have a common profile page.

Collaboration Invitation System

Also, a new collaboration invitation system is about to be released. This will make it easier to keep track of the state of invitations.

Plans for Social Communication Improvements

We want to further develop the social network capabilities and stimulate exchange between authors on the Research Catalogue platform.

To achieve this and pending on available resources, the following areas of development may be included:

- Navigating all research through keyword pages;
- Integrating “discourse” into the exposition format;
- Modernizing the individual user’s profile page;
- Allowing users to more easily upload their “linear” research papers, such as PDFs;
- Improving notifications on feeds;
- Facilitate that users can view their own history of viewed expositions;
- Store citations of public exposition content in the media repository;
- Showing subscribed research feeds on users’ front page (so people can curate this to their own interest areas);
- Stimulate keyword use (nudging);
- Modernizing the messaging service (to behave more like Signal/WhatsApp/Messenger).

Appendix B: Proposed Changes to the Frascati Manual



Proposed Changes to the Frascati Manual

Dear Madam/Sir,

Attached some proposed changes to the Frascati Manual developed by the consortium behind the [Vienna Declaration on Artistic Research](#) which includes all the major European umbrella organisations connected to higher arts education and artistic research:

- Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen ([AEC](#))
- Centre International de Liaison des Ecoles de Cinéma et de Télévision ([CILECT / GEECT](#))
- Culture Action Europe ([CAE](#))
- Enhancing Quality in the Arts ([EQ-Arts](#))
- European Association for Architectural Education ([EAAE](#))
- European League of Institutions of the Arts ([ELIA](#))
- Music Quality Enhancement ([MusiQuE](#))
- Society for Artistic Research ([SAR](#))
- The Global Association of Art and Design Education and Research ([cumulus](#))

The changes take its starting point in the statement of the 2015 edition of the manual, where the arts for the first time are recognised by the manual as a knowledge domain in itself, and includes several reformulations in relation to this knowledge domain, where perhaps the most central conceptual shift can be summarised in this way (NB: All numbers refer to a redesigned ordering of certain points in the manual):

Artistic practices should be recognised to be creative and performative activities, which includes reflection and inspiration, that leads to the production of a work of art or another art manifestation.

Artistic practices lean on the insights and competences that are developed through the knowledge domain of the arts, including research activities both within this domain as well as in other knowledge domains. As stated in 2.17, these practices cannot by default be considered artistic research as described in 2.64.

Artistic practices can, at the same time, be the basis and core of artistic research exercises if these are both creative/performative, led by exploratory uncertainty, novel, innovative, systematically executed as well as transferable and/or reproducible. When artistic practices meet these standards, as set out in 2.7 and 2.64, they are to be recognised as R&D. Compliance with these standards is in particular ensured by evaluation procedures, which Higher Art Education Institutions in most countries already implement on a large scale.

Artistic research is R&D that is carried out by means of artistic practice and reflection. It is an epistemic inquiry, directed towards increasing knowledge, insight, understanding and skills. Within this frame, artistic research is aligned with the five criteria that constitutes R&D as outlined in 1.33/2.7.

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

Artistic research is undertaken in all art practices, including architecture and design, creative writing, dance, fine and visual arts, media and digital arts, music, theatre and other performing arts, etc. - and achieves its results both within these disciplines, as well as in a transdisciplinary setting, often combining artistic research methods with methods from other research fields and traditions.

As a consequence, the consortium also proposes to change the name of the category six to *Humanities*, to change the subcategory 6.4 to *Studies on the arts* and to create a category seven *Arts*, with a number of subcategories covering the multiple disciplines within this knowledge domain.

All the proposals are detailed outlined in the attachment, where suggested removals are marked in blue, and reformulations are marked in yellow.

On behalf of the consortium, we take the liberty to ask for your support for these amendments and to initiate that they are discussed in the upcoming OECD NESTI Bureau September meeting. We would be very willing to make a presentation of these proposals at this event.

Signed by

- Eirik Birkeland, AEC President
- Manuel Damásio, Chair GEECT
- Inês Câmara, Culture Action Europe, President
- Professor John Butler, CEO, EQ-Arts
- Prof. Dr. Oya Atalay Franck, President, EAAE
- Andrea B. Braidt, President ELIA
- Jacques Moreau, MusiQuE, Chair of the Board
- Deniz Peters, President, Society for Artistic Research SAR
- Cumulus, Mariana Amatullo, President & Eija Salmi, Secretary General

May 2022