



President's Report 2022/2023

Since 2010, the Society for Artistic Research offers unique value propositions to its members and to the international artistic research community. Its goal to connect, present and facilitate artistic research in its multiple forms, facets and dimensions is realized through three key activities:

1. The Research Catalogue remains the largest platform to present artistic research across the arts in a professional academic environment. The number of institutions whose commitment ensures the continuous development of the RC features, grows steadily, and has currently reached around thirty portal partners.
2. The Journal for Artistic Research has published its 28th issue. It is the leading, peer-reviewed academic journal on international level and reinforces this position by further expanding into the Spanish and Portuguese language domains.
3. Our annual, international conferences for Artistic Research have turned again into physical face-to-face meetings. We are very happy to welcome more than 200 registered participants and host nearly 50 artistic research project presentations at the 14th SAR conference in Trondheim.

However, we are faced with the challenge of making SAR's key activities future-proof and long-term sustainable. This requires all our forces, strength, and unity.

Both institutional and individual members are currently experiencing challenges whose consequences and effects may only become visible or tangible over a period of time.

We need to look at SAR's model of self-sustained development and prepare it for a future in which the landscape of higher art education institutions may change maybe even drastically. This may require investigating additional funding opportunities for specific development goals and strategic collaborations

Therefore, SAR's Executive Board has decided to start a process of systematic strategic evaluation and planning. Although still quite young as an academic society, SAR must be understood as an increasingly complex ecosystem. Interventions in one area may yield undesirable or unfortunate consequences in other, maybe not even directly related, contexts.

This situation demands processes that are inclusive and transparent in order to take multiple perspectives into consideration and to make deliberate decisions regarding concrete challenges such as:

- Developing a roadmap and milestones for a next version of the Research Catalogue
- Recruiting new members for the Society in non-European and non-academic environments
- Co-designing a process of further professionalisation to ensure adequate staffing and funding of SAR's administrative structures

I want to take this opportunity to thank all colleagues who have contributed over the past months and years, whether in paid positions or through their voluntary engagement, with all their passion, experience and enthusiasm for artistic research to the immense success of the Society for Artistic Research. Special thanks go to Jessica Kaiser and Luc Döbereiner who both have left their positions to move on to new endeavours.

Together with all members of the Executive Board, I am looking forward to an intense year that will demand a lot of courage, persistence, and curiosity from us. It seems obvious that this process requires both drawing from a continuity of experience and expertise accumulated during the first decade of the society, but also new dynamics and novel approaches from a next generation artistic research.

Over the past months we have prepared the ground through many and intense meetings, sometimes controversial discussions, but with a common overall goal to strengthen the impact and value of artistic research.

The 14th SAR conference on Artistic Research raises the question: What kind of artistic research practices would enable us to reflect and respond effectively to the urgencies of our moment?

We know that art has an ability to anticipate societal changes, sometimes long before they become reality. Artistic research can generate and contribute to new forms of knowledge production which will be most urgently needed in the multiple transitions our societies are currently experiencing.

Trondheim, 10.04.23

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke at the bottom.

Florian Schneider
President

Executive Board

Florian Schneider, President – NTNU, Trondheim, Norway

Geir Strøm, 1st Vice President – Norwegian Artistic Research Program/HKDir, Bergen, Norway

Jaana Erkkilä-Hill, 2nd Vice-President – University of the Arts Helsinki, Finland

Angela Bartram – University of Derby, United Kingdom

Blanka Chládková – Janáček Academy of Performing Arts, Brno, Czech Republic

Esa Kirkkopelto – Helsinki, Finland

Michaela Glanz – Academy of Fine Arts Vienna, Austria

SAR Executive Officer

Johan A. Haarberg – Bergen, Norway

SAR Executive Board Consultant

Jessica Kaiser – Graz, Austria (For the period 01.03.22-31.01.23)

RC Managing Team

Casper Schipper, RC Managing Officer – Utrecht, The Netherlands

Luc Döbereiner, RC Managing Officer – Berlin, Germany (Until 31.10.22)

Tero Heikkinen, RC Managing Officer – Helsinki, Finland

Lula Romero, RC Support Officer – Berlin, Germany

JAR Editors

Michael Schwab, Editor in Chief – London, United Kingdom

Barnaby Drabble, Managing Editor – Germany

Julian Klein, Peer Review Manager – Berlin, Germany

JAR Editorial Board (by voluntary contributions)

Annette Arlander – Helsinki, Finland

Carolina Benavente – Santiago de Chile

Danny Butt – Melbourne, Australia

Yara Guasque – Florianopolis, Brazil

Siham Issami – Berlin, Germany

Paul Landon – Montréal, Canada

Barbara Lüneburg – Linz, Austria

Manuel Ángel Macía – Nottingham, United Kingdom / Rīga, Latvia

Gabriel Menotti – Kingston, Canada / Vitoria, Brazil

Helly Minarti – Indonesia

Elisa Noronha – Porto, Portugal

Jesús Fernando Monreal Ramírez – Mexico City, Mexico

Mareli Stolp – Cape Town, South Africa

Reiko Yamada – Hiroshima, Japan / Barcelona, Spain

Mariela Yeregui – Buenos Aires, Argentina

Jeffrey Cobbold – New Brunswick, New Jersey, U.S.A

Costanza Tagliaferri – Italy / United Kingdom

1. Membership

Institutional members and portal partners

In 2022, SAR included 42 regular institutional members (compared to 40 in 2020) and 29 portal partners (compared to 24 the year before). We are very happy to welcome our new institutional members that joined us in 2022:

- UmArts, Umeå University, Sweden
- University College Østfold, Norway
- Weißensee School of Art and Design, Berlin, Germany

We can also welcome the following new portal partners in 2022:

- Aalto University School of Arts, Design and Architecture, Finland
- AMU-Academy of Performing Arts, Prague, Czech Republic
- AVU-Academy of Fine Arts, Prague, Czech Republic
- Fontys School of Fine and Performing Arts, Tilburg, The Netherlands
- Universidad Nacional de Costa Rica
- UPRUM-University of Architecture, Arts and Design, Prague, Czech Republic

Until now in 2023, two members have signed up as new portal partners:

- Birmingham City University, Faculty of Arts, Design and Media, UK
- University of Agder, Faculty of Fine Arts, Norway

Individual Members

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, in 2021 we again reached the high number of 119 and in 2022 a comparable number of 113 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 making a payment.

The Executive Board is investigating if actions can be taken to make membership more attractive to the different member categories.

2. Research Catalogue (RC)

With currently well over 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 education and learning purposes, for profiling and self-publication, as a research management tool as well as a publishing platform for several online journals.

The RC source code is openly available.

In 2022 we completed most of a major upgrade project, made possible by a joint funding from several of our portal partners. This upgrade addresses the connectability and repository functionalities of the RC, as well as the RC exposition formats. This 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. The RC Team has also supported our RC-based journals to be able to register in the Digital Open Access Journal Register (DOAJ).

During the last twelve months, several new smaller features have been installed, in addition to a grouping function that enables our portal partners to create diverse focus groups among their portal users. Better accessibility has had a main focus. 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 conferences, project funding and of admissions to degree programmes etc. From this year on, this part of the RC platform also allows for double-blind reviews. The module has been used to manage submissions and selections for our conferences in Bergen, Vienna, Weimar, and Trondheim. It is available for use to the portal partners.

During the period for this report, 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.

3. SAR Portal Partnerships for the RC

The Portal Partnership scheme is at this stage well established with around thirty 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 five new portal partners from Czech Republic, one respectively from Costa Rica, Cyprus, and Portugal.

All in all, eight new partners have signed up in the period January 2022-March 2023, and several more members are considering joining later this year.

The Executive Board has formerly arranged meetings twice a year for our Portal Partners, where future developments are discussed, experiences shared and contacts between institutional representatives established and developed. In 2022, SAR arranged the first onsite Portal Partner Meeting since January 2020, with the Vienna Academy of Fine Arts as host. This two-day seminar had around thirty-five participants from close to twenty of our portal partners. In 2023 this event will take place in Tilburg in the beginning of June.

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. 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 available as recordings on the RC for our portal partners.

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.

4. Journal for Artistic Research (JAR)

In 2022, JAR published three issues (JAR 26, 27 and 28) with 19 expositions overall. Two more than the previous year (6,3 expositions/issue on average), as well as five reflections and three book reviews (8 JAR Network texts overall; respectively 12 in the year 2021). In the submission period 1/4/2021-31/3/2022 JAR received 56 submissions (21 fewer than the same period from the previous year). From these 56 submissions, 7 (12.5%) were desk rejected, 14 (25%) rejected by the editorial board, 11 (20%) rejected during peer review and 24 accepted for publication (a success rate of 43%; 2021 33%; 2020 56%).

In 2022, JAR had 6 non-English submissions, and published two Spanish Language expositions. Two JAR Network reflections were in German (or bilingual).

Both the increased number of expositions that was published as well as the reduced amount of submissions received during 2022 seems to be due to the Covid pandemic. When comparing the figures with pre-Covid levels, the editorial board have the sense that the steady upwards progression, that was experienced, still holds.

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

The Executive Board has decided to renew Michael Schwab as the JAR Editor in Chief for a period of three years commencing on 1st March 2023. The Executive Board has installed a document describing JAR's editorial objectives and financial framework on an annual basis, and a support scheme for editorial board members' participation at the SAR conferences. A constructive meeting between the editorial board and the executive board took place in February 2023.

5. The 13th SAR International Conference on Artistic Research – Mend/Bland/Attend – Weimar 2022

After a delay due to the pandemic, the 13th SAR International Conference on Artistic Research 2022 took place– for the first time in Germany – from Thursday 30th June to Sunday 3 July 2022 in Weimar, with Bauhaus University Weimar as local host, see <https://sar2022.uni-weimar.de/about>

The first 24 hours was dedicated to two online sessions under the heading *The Long Conversation*. The key note was done by Otso Lähdeoja, and approx. twenty submissions had been accepted for these presentations.

For the whole event there were around 150 registered participants, of which approx. thirty took part only in the on-line sessions. During the three days on-site in Weimar there were more than forty presentations in parallel sessions, and three key notes: Camille Jania Norment, Berhanu Ashagrie Deribew and Rachel Armstrong & Rolf Hughes.

Although the shift from late March to July obviously impacted the number of participants, there were mainly positive feedback from the audience during the closing session – and the focus on inclusivity, diversity and our environmental challenges was welcomed by many.

Proceedings for the conference are in design production as a PDF under the guidance of the conference committee and a dedicated manager. Sometime soon, this will be available to download from the Research Catalogue.

6. Special Interest Groups (SIGs)

SAR Special Interest Groups (SIGs) are aiming at 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. Since the launch of this initiative in 2019 altogether seven SIGs have been endorsed by the Executive Board.

With „APARN – Asia Pacific Artistic Research Network“ (SIG 6), initiated by Danny Butt, Kurniawan Adi Saputro, and Gunalan Nadarajan, and „Co-Agency – Artistic Research as transformative practice“ (SIG 7), coordinated by Jens Badura, Prerna Bishoi, Anke Haarmann, and Mari Sanden, two new SIGs have been endorsed recently and already started to work.

Five SIGs have also taken the opportunity to present an insight into their work in the frame of the pre-conference programme during the Opening Day of the SAR 2023 conference in Trondheim.

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 the group coordinator and of at least three confirmed group members who are also SAR members. The group coordinator is the SIG's contact and spokesperson and is responsible for SIG moderation. SIGs are asked to create a SIG page on the Research Catalogue, and can make use of the new RC group / project feature that has just been released in 2022. Calls for new members and further participation possibilities are published via these RC pages and SAR announcements.

SAR members who want to propose a potential new SIG may contact the SAR Executive Board's SIG action group at any time: Jaana Erkkilä-Hill (jaana.erkkila-hill@uniarts.fi), Michaela Glanz (m.glanz@akbild.ac.at), and Esa Kirkkopelto (esa.kirkkopelto@uniarts.fi).

7. SAR Annual Prize for Best Research Catalogue Exposition 2022

The Annual Prize for Excellent Research Catalogue Exposition aims to foster and encourage innovative, experimental new formats of publication and to increase the visibility of the qualities of artistic research artefacts. The creator receives the annual prize money of € 500.

The jury for the 2022 prize has been Paulo Luís Almeida, Jacek Smolicki and Blanka Chládková, and fourteen submissions were received (compared to eleven for 2021).

The jury has unanimously selected a clear winner of the 2022 prize, and the Executive Board is delighted to both announce the winner and to give space for a presentation of the exposition during the Trondheim conference.

8. 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 A).

At this stage, the necessity for such changes has not been recognized by the NESTI Bureau, and further jointly concerted efforts will be needed, and for this purpose this appendix is recirculated to the membership also this year.

9. SARA – The SAR Announcement Service

SAR introduced our 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 are € 100 per announcement for members and € 200 for non-members. These fee levels are low compared to other similar services.

Both in 2022 and this year, the use for this service have been popular, Last year we had all in all 127 postings, including those made for the SAR conferences, JAR and SIGs. with a total income of approx. € 12.000 last year.

10. Finances: Final Accounts 2022 and Working Budget 2023

The aim for 2022 of a significant rise in the portal partnerships has been reached, not at least because of a highly active institutional membership recruitment the last years, which we have also been able to keep up both during and after the covid-19 pandemic. We also succeeded in obtaining a certain support from some of our portal partners for new RC modules developments.

While the GA endorsed Working Budget was set up in balance between income and expenses the bottom line presents a surplus of approx. € 11.000. This provides us with a balance/working capital of more than € 50.000 and brings the organisation's overall financial situation to a more comfortable level of security.

Further growth of membership numbers in all categories – in particular, a further consolidation of portal partnership numbers – will be important for the long-term sustainability of our society. There is substantial work going on to achieve these aims, including much organisational development work and membership recruitment. The working budget for 2023 is presented in balance and shows the reserve to be kept at around the same level as the result for 2022.

For details, see the Financial Report 2022/Working budget 2023.



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