



Deliverable WP2: “Reports of situation analysis  
of the partners' knowledge transfer activities”



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**Deliverable 2.1. : “Reports of situation analysis of the partners' knowledge transfer activities”**

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<b>Description:</b>	This involves reporting the research activities and RDI services of the partners. The methodological framework and purpose of the activity defined by us is to become familiar with the research activities of the partners as well as to collect professional information related to RDI services. We collect previous research and innovation practices and explore joint structures and share best practices facilitating collaboration in activities that could be common to all alliances. The report presents past experiences, activities and identifies possible practical directions for alliance partners.

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## Glossary

Abbreviation	Meaning
AB	Advisory Board
ABAROMA	Academy of Fine Arts of Rome
CA	Consortium Agreement
CM Team	Content Management Team
Co	Confidential
EC	European Commission
GA	Grant Agreement
LMA	Art Academy of Latvia
M	Month (e.g. M1, M18)
MKE	Hungarian University of Fine Arts
PMM	Project Management Manual
Pu	Public
R	Report
RP	Reporting Period
SC	Steering Committee
WP	Work Package

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## 1. Introduction

The D.2.1 (M1-M18) **Reports of situation analysis of the partners' knowledge transfer activities** involves reporting the research activities and RDI services of the partners. The methodological framework and purpose of the activity defined by us are to become familiar with the research activities of the partners as well as to collect professional information related to RDI services.

We collected research and innovation practices exploring joint structures and best practices in order to facilitate collaboration in activities that could be common to all alliances.

The primary aim of the D.2.1 was at assessing the institutional practices of the partners in the field of art education, by gathering what kind of knowledge transfer methods and practices are used and what organisational background ensures their implementation.

In D.2.1 our goal was to **explore excellent and adaptable examples of policies, experiences** and tools, identifies **possible practical directions for alliance partners** that facilitate and promote Artistic Research, knowledge transfer and research-based solutions for the benefit of each partner in the alliances. To align with the **third cycle education, Artistic Research** and **knowledge transfer** to society, to fulfill the goals of the Bologna process.

D.2.1 is to provide a wide-ranging view of the **benefits and obstacles of the situation of the partners' knowledge transfer** activity compiling a survey on the institutional environment for knowledge transfer focusing on different aspects associated with it. In the knowledge sharing process besides within the universities, the collaborating external partners (e.g. museums, art and scientific institutions, libraries, archives) as stakeholders have key roles in shaping the **best practices in knowledge transfer** situation and moreover implementing these processes.

, The involvement of **external partners** can support the great need for “further strengthening the perspectives of fine arts as a culturally, socially and scientifically engaged approach towards a transdisciplinary discourse on society, sciences and humanities, and knowledge and thinking in general” through creating a platform for an information-pool. This leads to learning and understanding the institutional possibilities for knowledge transfer activities of the partner universities. Moreover, besides the institutional (university) context which could support these processes, it was important for us to explore the forms and possibilities of Artistic Research and knowledge transfer from multiple viewpoints.

**Individual and collaborative researchers** working within the university structure were interviewed to understand how they relate to the university's knowledge transfer principles and how they themselves benefit from the institutional network. It was also important for this report to get the 'external perspective' (cultural and scientific sector) mentioned above to examine how university knowledge transfer practices can be integrated into the practices of collaborating external partners with the ambition is to establish mutually beneficial relations, while respecting each other's main profile and interests.”

We intentionally did not focus on particular definitions, but it would be worthwhile in the next stage of the project to examine for example how the doctoral programmes in the European Union context use and define the Artistic Research in their objectives.

The art philosopher Miško Šuvaković considers Artistic Research to be the most relevant model of art education today, and the most ambitious activity of the contemporary artist. The concept of research in art education emerged at a time when "...poetic platforms of creativity such as the art school were the most important platform for creativity in the world.<sup>i</sup>

Šuvaković distinguishes between two types of art: one that is not based on research and is based on an accepted value system, and one that is based on research and seeks to establish its own value system. Artistic Research is an open process, it has no research algorithm; it is a creative programme that incorporates errors, similarly to a creative programme that incorporates failures, that Irit Rogoff proposed for art education, emphasizing the importance of unplanned mistakes. Rogoff also points out that the purpose of art is no longer primarily mediation, because art does not investigate and translate (mediate for the audience) an existing body of knowledge, but rather a specific form of research. In general, participants in the third cycle programmes argue in favor of, that artistic research is equivalent to research on art and that it is not a specific methodology, but rather a way of thinking. Artistic Research therefore is a concept of artistic knowledge that is created in the course of Artistic Research processes, using cognitive and artistic tools knowledge through art and the use of cognitive and artistic techniques.

## 2. Methodology & pillars

Following the criteria set out in description of the deliverables, there were 4 different but interrelated pillars in the D.2.1.

- **Questionnaires**
- **Interviews**
- **Partners' summaries of knowledge transfer activities**
- **Report on state of Artistic Research in the third cycle**

In terms of the questionnaires and the interviews, the methodology was developed by taking into account the practices of the partner institutions, individual and collaborative approaches to forms of knowledge transfer applying Artistic Research, and the evaluation of the collaborating institutions on previous collaborations. Instead of a representative survey, the qualitative methodology of case studies was chosen as a method in order to make the characteristics of the research topic more tangible and understandable. A qualitative approach was adopted in the questionnaires, the interviews and the report on the state of Artistic Research in the 3<sup>rd</sup> cycle, and within this the case study method was used.

- **Questionnaires:** The aim of the questionnaires was not particularly to collect all the necessary data and make a representative survey, rather get to know different approaches and perspectives, finding similarities or even anomalies by examining the practices of knowledge transfer, the notion of Artistic Research, AR as a method, as a practice, or as a frame of collaboration.

- **Interviews:** The aim of the interviews was to introduce individual and collaborative practices based on concrete projects and case studies and also to survey the role of the external partners. By analyzing the completed questionnaires, the interviews besides the institutional and individual practices were focused on case studies in which projects and particular collaborations were mentioned.
- **Partners' summaries of the knowledge transfer activities:** The aim of collecting knowledge transfer activities by each partner is to emphasize the great importance of strengthening the research activities in addition to the teaching activities. Research activities, in particular Artistic Research, can be found at all levels of Higher Education, in a form that is appropriate to the level of training.
- **Report on the state of Artistic Research in the third cycle:** Data were obtained from various in-depth interviews, documentary analysis and the official site of the project. Based on the results, it is concluded that knowledge transfer, choice of partners and finances stimulate this type of cooperation, and that cultural differences between researchers and research centres are a bonus for this cooperation. Several implications for theory and practice are also presented.

Although this deliverable was not intended to explore the background of Artistic Research outside the institutions, some of the questionnaires on individual and collaborative research do address specificities of external projects. A further possible approach to research could be to compare institutionalised (university-affiliated) Artistic Research with 'independent' Artistic Research, based on aspects such as type of collaborations, visibility, sustainability and funding.

**Terms** – Artistic Research, scientific research, multidisciplinary, interdisciplinarity, practice-based research, creative work/activity, conceptual research

### 3. Questionnaire survey

In cooperation with the members of WP2, 4 types of questionnaires were developed: (Questionnaire for Individual Artistic Researchers, Questionnaire Artistic Research Based on Collaboration, Questionnaire for External Institutions, Questionnaire to the H2020 Partner Institutions & Universities, all completed by participants in March-April-May 2022.

The questionnaires contained 8-9 guided questions that had been discussed and agreed on with the H2020 WP2/3 working group. The questions mainly focused on how H2020 institutions and their partner institutions cooperate; how artistic collectives and their external partners work together. The next group of questions dealt with the conditions for the integration of Artistic Research in higher art education and on the place and possibilities of Artistic Research in independent artistic practices. To conclude the questionnaires, we asked about the possibilities for funding.

In the interviews linked to the questionnaires, we focused mainly on individual artistic practice and experiences to get a more detailed insight into the process of integrating Artistic Research (point 4, Interviews).

### Number of questionnaires received by May 2022:

Questionnaire for Individual Artistic Researchers: 8, Questionnaire Artistic Research Based on Collaboration: 4, Questionnaire for External Institutions: 4, Questionnaire to the H2020 Partner Institutions & Universities: 6

Total number of questionnaires: 22

The respondents were staff members of higher education institutions of the arts in Riga, Budapest, Dresden and Rome, participating in the H2020 research, and their partner institutions, as well as artists from non-institutional backgrounds.

Members of WP2 and WP3 were involved in the dissemination of the questionnaires to stakeholders.

The results of the questionnaire survey cannot be considered representative because not all the institutions concerned had completed the questionnaire by the time the evaluation phase started.

The results of the questionnaires are presented as follows: a summary of the individual responses to each question in the questionnaire is given, followed by a conclusion. The next step is to draw conclusions and then to suggest how the results of the research could serve as a basis for further, broader comparative analysis.

### Questionnaire Individual Artistic Researchers - Summary

In the summary, we reflect on the history of artistic research, the possibilities of integrating it into higher art education and the issues of funding.

In the following, only a few questions will be introduced. All the compiled questionnaires will be part of the annex.

Question 1.: Individual Artistic Researchers „define” Artistic Research in many different ways, but operate with common terms (*How would you define Artistic Research in relation to your own artistic practice?*):

The Artistic Research serves as an indispensable condition, it is **part of a creation process**. It serves both for collecting information and articulating the works. Artistic Research is the process of creating of a grid, a flexible, **contextual framework for every project**. A project can be labeled as based on „Artistic Research“ if it involves some form of exploration/research beyond just aesthetic approach. In a broader sense, Artistic Research is also **a multidisciplinary approach**. It is a possibility to build bridges of knowledge from science and humanities towards artistic thinking and practice. Artistic Research is the process involved in making art, **a field of applied sciences**. Artistic Research in very general terms **is an approach towards artistic practice which follows the idea that art practice can create relevant knowledge in other ways than the traditional academic field does**, and that this knowledge can be made fruitful in a broader frame of societal / academic discourse. Artistic Research is an open process with partly unforeseeable outcomes.

Question 5. (*Was Artistic Research part of your art education during your studies in higher art education? If yes, in what form?*) asks to what extent methodologies of Artistic Research have been developed and integrated into higher art education (e.g. since the 1990s):

In the 1990s Artistic Research was not very well defined, by blurring the line between research and "experimentation". Artistic Research in a broader sense, as performative, practice-based and empirical research, as conceptualization was present in the curriculum. „Classical” art education, e.g. painting, sculpture, in many cases still tends to focus on traditional formal skills (drawing, moulding, craft techniques, etc.) and does not feel the need to combine methodologies and to introduce Artistic Research.

Question 6, 7, 8. (Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?; What form do you think Artistic Research could appear at different levels of education? (e.g. BA/MA/Doctoral); How do you think Artistic Research can be effectively integrated into the educational process?) asked at which stage of higher art education (BA, MA, DLA) do artists see the introduction of Artistic Research as justified and in what form it should be implemented.

Respondents agree that **Artistic Research should be present to different degrees at all levels of higher art education:**

It is highly important on all levels - It helps establishing a particular attitude towards both art and the socio-political, cultural environment, it contributes to understanding the interconnections of art, culture and social justice, contributing thus to the potential and impact the art can have on society.

Raising interest in Artistic Research should already start at BA level in a general form. On MA level the research should target a more restricted area, and it aims at introducing the students into tracking sources, collecting and handling data. It should also serve for building up the context and inherent or explicit references for a work. On the doctoral level beyond these it should focus on developing formats and methodologies that allows the students to conduct the research not for their art, but through their art, especially in socially engaged practice.

According to some respondents, Artistic Research should be included in the optional modules of the curriculum, so it is up to the students' individual choice to learn about the methodology:

it could be helpful for students if they are provided with **an opportunity of a guided learning process** (e.g.: in individual plans from MA level, tailored to students need) on scientific principles, writing and researching – **voluntarily only for the ones who are interested in this method.** “In art education – following the general agenda - topics, media and forms should be developed in dialogue with the student. At the same time there should be all kinds of offer for intellectual input, but **the person that is learning decides on the path they are taking.**” (Grit Ruhland)<sup>[1]</sup>

Proposals for forms of knowledge transfer on artistic methodology:

BA level: General information on AR through a workshop / artist lectures/projects.  
MA level: joint class projects in a longer timeframe (one- or two-semester), introducing basic research and data /material collection techniques and methods, discussions with external stakeholders.  
Doctoral level / Meisterschüler: Framework for PhD practice which goes into depth of methodologies.

Question 9 (If costs are incurred during the research, what are the possibilities for funding?) concerned the funding of Artistic Research:

Respondents agreed that the background institution/university should provide core funding for Artistic Research. The EU's higher education sector shows signs of significant underfunding, this also goes for

institutions of higher art education. Therefore, Artistic Research needs external funding to cover its costs. The alternatives to cover additional and extra expenditure may vary from country to country: national and international scholarships, artist grants, external research partners, cultural foundations, but also self-funding, etc. Respondents agreed on the need to fund not only the presentation of the results of Artistic Research, but also the mostly invisible, behind-the-scenes research phases:

**“Artistic Research needs funding. For the researcher and the research.** In this sense it is not much different from other ways of knowledge production. **Fine arts academies should provide the basis finances for a framework of Artistic Research teaching.** For a student doing Artistic Research in the framework of a PhD or doctoral school, **a scholarship** would be perfect to avoid high personal expenses. To this day the art market is not too interested in Artistic Research most likely due to the regular absence of a sellable artifact. **Research is crucial part of creation process**, therefore costs that occur are production costs and are treated as such. In transdisciplinary projects, **external research partners** could be of help in case of additional funding. When Artistic Research projects are done during the third cycle, **cultural funding opportunities should be used additionally** (cultural foundations etc); the **Creator Doctus model involving external stakeholders** is also an interesting model (this stakeholder cross-finances the student).” (Till Ansgar Baumhauer)

#### **Conclusions and suggestions:**

Some questions in the questionnaires were designed to find out, how the methodology of research in higher art education has evolved, has Artistic Research been integrated to a visible extent for example, since the educational turn of the 1990s? Based on the responses (some of the respondents graduated in the 1990s), there is a positive shift in this direction, even if there are obvious gaps. In the nineties, the concept of Artistic Research was not yet clearly defined, nor was it integrated into higher art education, and in most cases it was synonymous with "experimentation", the two concepts were confused (see KissPál Szabolcs's replay). Generally speaking, artists who work in a multi/interdisciplinary, conceptual way see Artistic Research as an integral part of their work. Today, the teaching of the "methodology" of Artistic Research (text analysis, evaluation, learning about the methodologies of other disciplines, etc.) has become an integral part of higher art education in most cases. At the same time, it would be important to emphasize that students should be able to exercise their (artistic) freedom and their right to decide how much they wish to study methodology. It is important to combine creative, artistic elements with scientific methodology, and to ensure that the two are constantly interchangeable.

Terms: multidisciplinary, interdisciplinarity, practice-based research, creative work/activity, conceptual research, artistic freedom

#### **Questionnaire on collaborative Artistic Research – Summary**

Collaboration in the arts is generally be considered as processes of co-creating within art practices. It involves a group of artists (or artists collaborating with non-artists from different areas) working together to create or achieve a common purpose encompassing knowledge from different artistic media or multiple perspectives. Collaboration means exchanging information, transferring knowledge and sharing practices of art making, the processes of knowledge production, and research methodologies not only within the artistic field but also in cooperation with a variety of scientific partners (either individuals or institutes) as well.

There were 8 questions in the questionnaire on collaborative research focusing on the **practices**, the **type of collaborations**, but also its **methodologies** and **integration into the art education**. There was a question about the possibilities of **funding**.

To the question 1 (*How would you describe collaborative Artistic Research based on your own artistic practice? What are its characteristics? Could you give some examples? Who work together and how?)* in the answers regarding the relation between Artistic Research and collaboration, most of the respondents **considered the collaborations as part of the research process**. The difference in the responses was determined by the different artistic fields. Collaborations do not always presuppose Artistic Research, for example between artistic co-disciplines, in the case of performative disciplines (theatre, music, dance, film, video or even video games) (Franco Ripa di Meana – ABAROMA). An important remark could be added as well on the potentiality of the collaborative Artistic Research: it generates **new knowledge** and results based on **critical discourse and reflection** (Vineta Kreigere - LMA)

Concerning the examples of different types of collaborations (question 1) there were examples when **collaborations are taking place within the university structure**, as **part of the curricula** (in an interdisciplinary course at LMA) or when **different types of collaborations** are realized within the same project (between artists themselves or artists and experts from the field of natural sciences) and external partners. Specific, multi-level collaborations are represented by artists working e.g. in the performative area (Franco Ripa di Meana – ABAROMA):

- a. collaboration in creating the project (e.g. writing)
- b. collaboration in the *mise en scene*
- c. collaboration with the audience

Regarding question 4 (*How is the process structured in collaborative research? How are its stages linked together and how could the tasks and responsibilities be shared?)* in all collaborations the **common ground** in questions, aims and interests is fundamental.

*„In order to collaborate, you need a common ground, although small. If this common ground does not exist, collaboration is impossible. The common ground could be the "Arts" interest in Digital Creativity, the "Science" interest in Art, the "Design" interest in the creative process generating a didactic project. The common ground enables communication, that has then to bounce back into the specific languages. Collaboration is precisely this endless exchange between specific languages and common ground, in which every partner bears the same responsibilities.* (Franco Ripa di Meana - ABAROMA)<sup>[iv]</sup>. *Each collaboration, also artistic, needs to have some research activities. It creates new knowledge and results based on critical discourse and reflection.* (Vineta Kreigere - LMA)

Although this report does not attend to analyze in detail the similarities and differences between the artistic and scientific approaches, but as for the common base of **artistic and scientific research**, one of the respondents (Raitis Smits - LMA) says *„There is a **common ground** in art and science: both **value creativity and innovation**, use **careful observation as a method** to collect the information, use **technology as a tool as well as a means of representation**, tend to create works with universal meaning.*<sup>[iv]</sup> Another respondent emphasized the main difference between Artistic Research and the research in sciences or in humanities is the **creative relationship with the audience** if not peer researchers. (Franco Ripa de Meana- ABAROMA)

Examining the **role of the Artistic Research in art education**, there were two specific questions: **question 6**: *Do you think that there is a "methodology" - even possibly taken from other disciplines - for Artistic Research that can be taught in art education? Could this also apply to collaborative Artistic Research* and **question 7**. *How do you think collaborative Artistic Research could be effectively integrated into education?*

All respondents consider it important to have this type of artistic practice within the higher art education (in different educational levels). Although projects can also be set up, different forms of collaboration are more about linking individual practices, knowledge and research, rather than jointly initiated and implemented research projects. Methodology of the artist research are also varied, it could also be approached: a. that the **concept of "discipline"** is a cultural concretion that needs to be questioned in every moment of art education. And it could be considered as an **artwork as a sum of functions**, of which the "artist" is just one.

One of the respondents (Vineta Kreigere - LMA) mentioned the importance of the concept of **design thinking** as well or the **Two or the Three Diamond method** where the main phases and steps are defined and this concept could also work for collaborative Artistic Research.<sup>[vii]</sup>

The **areas of Artistic Research** within either an individual or collaborative research practice are different: (a) MA, b) PhD/ DLA, c) Lab, d) Institutional projects, e) Foundation grants, fellowships f) Research travel) or Education, and specifically Art education is a collaborative Artistic Research in itself.

**Funding**: to the question of the funding (question 8) regarding collaborative research, the answers were not really specific, but emphasized that the institutional support for collaborative arts research in the university context is mainly focused on project-based research and workshops. Where research is carried out during the course of study, the researchers should cover the research from their own grants.

### **Conclusions and suggestions:**

As far as collaborative research in universities is concerned, it can take many forms, genres and methodologies. However, in order to find analogies between different types of collaborative research, the answers to the questions lead to the following conclusions: firstly, if the research is not part of a specific project, it is **difficult to get funding** (although, for example, in the case of the MKE, there is a particular public grant, but only 1-2 people per year can receive this funding). Another conclusion is that collaborative research between groups of artists in the context of doctoral research is rare. This is probably due to the **evaluation criteria**, i.e. artists' groups are not admitted to the doctoral programme (MKE). Among the contemporary art trends, collaborative groups, whose activities are closely linked to Artistic Research, have been very strong in the last few decades. **The position of collaborative Artistic Research in university should be strengthened**, i.e. not only project-based collaborations with external institutions and partners should be initiated, but also long-term work by groups of artists should be provided, including the **admission of groups of artists to doctoral schools**.

Terms: multidisciplinary, interdisciplinarity, practice-based research, design thinking, creativity, technology, creative relationship

### **Questionnaire to the 2020 partner institutions-universities – Summary**

It was also important to learn more about the research profile of the 2020 partner institutions and their cooperation within the university (between departments and institutes). Questions 1, 2 were focused

on these activities. (*What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website); What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly*):

The majority of the respondents came from „classical” high art education, therefore the research areas within the fields of fine and visual art, include painting, sculpture, graphics, graphic design, conservation, etc. In most cases, students conduct research through the following platforms: lectures, presentations (individual/group), exhibitions and occasionally publications. **Some of the lectures and seminars would explicitly require students to conduct their individual or group research.**

Cooperation within the institution works mainly between departments with similar profiles, as the focus of the different departments is quite different. **In 3rd cycle research, individual research dominates,** because the doctoral students are experienced, self-confident artists, their Artistic Research is connected to the continually changing contemporary cultural, social and economic context, rather than a specific exchange with a different department (see Kicsiny Balázs's reply).

The answers to question 4 (*What kind of research partners are you in collaborations with? Please mention examples and indicate the particular areas as well*) show that without exception, higher art education institutions cooperate locally with libraries, archives and exhibition institutions. Obviously, this is an advantage for the capital city institutions, as the list of research partners is considerably wider. The number of institutions from other disciplines (Science Institutions, Social Science Research Centers) is much lower. Cooperation such as between a health institution and a higher art education institution (e.g. between Policlinico Gemelli and ABAROMA) are exceptions.

Regarding project funding, (question 6, 8, 9), we were not only curious to know what the possibilities are, but also whether there is an administrative body or office either within the institution or on national level that can help with funding issues and possibilities (*How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?; Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possibility to apply for other grants? If so, could you summarise what activities this department/office carries out?; . Is there a national coordinating body for research funding in your country?*):

Based on the responses, **university funding varies significantly across countries.** While in Italy, the funding of university projects at the Academy is decided by a designated body, Produzione artistica fundings, in Hungary, because of the significant underfunding of the higher education sector and the lack of core project funding, **external support through international cooperation funds** is almost always required. According to respondents, **the funding varies from project to project**, the majority of projects are co-funded, but because of the bureaucratic difficulties that often arise, it is difficult to synchronize the contributions with other schools.

The percentage of projects successfully implemented with external support is between 50 - 70 %. (With the exception of Hungary, where projects cannot be implemented without external funding, therefore the rate is 100%. - see Kisspál Szabolcs's reply)

According to the responses, the majority of these universities have an international affairs office, which mainly provides information on current applications and grants. These offices are not usually involved in transmitting additional funding or recommending cooperation partners.

All respondents stated that there is a national coordinating body for research funding at national level, (e.g. National Research, Development and Innovation Office (NKFIH) in Hungary, Latvian Council of Science), but they do not always fund Artistic Research or „do not consider it really seriously” (see Kisspál Szabolcs’s replay). In Italy there is CNR, Centro Nazionale delle Ricerche, but not for the arts.

### **Conclusions and suggestions:**

Based on the responses evaluated in this chapter, knowledge transfer is still rather an exception among different disciplines, while the creative potential of artistic thinking and Artistic Research can also be fruitful for other disciplines. Therefore, **interdisciplinary research and the interoperability of different fields between institutions** should be further emphasized. For example, by inviting experts in different methodologies that can also be used in Artistic Research to lead seminars; integrating the latest results of practical artistic activity in universities into co-disciplines (art psychology, art education) etc.

Based on the answer of Balázs Kicsiny (MKE), the **teaching activities of doctoral students** that go beyond practical knowledge of art may prove fruitful: „The doctoral students however in the form of teaching practice, teach at the Painting Department. The aim of the course they provide is to develop the undergraduate student’s professional presentation skills in English, to encourage critical discourse, self-reflexive attitude during group sessions, prepare the student for self-confident communication in the international contemporary art field.”

As regards funding, in addition to the provision of financial backing, other proposals for **resource-sharing** have emerged, based mainly on dialogue and **community use** (e.g. use of space and equipment provided by the partner institution, see. Giulia Palazzi’s reply). They could reduce dependence on external sources and public funding. At national level, efforts should be made to set up committees of experts to evaluate the results of experimental-creative-Artistic Research and to ensure their funding within the backbone institutions providing general funding for scientific research.

Terms: multidisciplinary, interdisciplinarity, resource-sharing, community use

### **Questionnaire for External Institutions – Summary**

Question 1., 2. aimed at how and in what form external institutions and universities work together (*Does your institute collaborate with universities (as background institutions) or artists conducting research?; If yes, how do you collaborate? (in what form, e.g. providing research materials, exhibition opportunities, as producers...etc?)*):

The answers to the question show that cooperation between universities and external partner institutions is almost always project-based, valid for a limited duration and for specific purposes. (Examples: the cooperation between DIDA Firenze and EU4ART\_*differences* to set up a proof of concept of a digital atelier, <https://www.dida.unifi.it/vp-817-laboratorio-bexlab-building-environmental-experience.html>; Transkulturelle Akademie: conference / research exchange with <http://worldingcultures.org>, cooperation between SKD and University Heidelberg, "From Complicated Past Towards Shared Futures", <https://sharedfutures.eu>, cooperation between LCCA and University of Latvia).

The forms of cooperation show similarities, for example, research results are often presented in the form of exhibitions. The institutions strive for a lively dialogue, they organise online and onsite talks and discussions, discursive events, provide research material, etc.

Based on the answers to question 3. and 4. (*How can you integrate Artistic Research into the research processes of your institute or its presentation?; How can Artistic Research and its results be presented in an art institution in a relevant way that can also be communicated to visitors? Is it a curatorial, artistic or mediation / museum education task?;*) we can say that the integration of Artistic Research into the professional life of external partner institutions usually takes the form of public events with audience participation. It was a very important insight of the respondents that **the presentation of Artistic Research should not necessarily take place in artistic institutions.**

One of the respondents, reflecting on the question 4 highlighted the importance of **the critical potential of Artistic Research** also for their own institution:

“Artistic Research is one major methodological strand of **transdisciplinary research**. **Foremost, Art research is a methodology to widen, question, provoke and extend the canonised form of art-historical research.** That means, art research is educational, if you will, towards the institution itself (and its employees), not to the general public only. **Art research is one of the critical methodologies to situate the museum into the present towards the future** by insisting in knowledge as a practice, a process and a relation between public and museum. **Art research occupies a critical role in re-thinking the museum in the 21st century,** therefore, art research is part of the DNA of a museum and should not be limited to one department.” (Doreen Mende)

However, apparent differences emerged in the answers to question 5. (*Are there any new areas of research that you think are of particular importance to the institution and that you think could be part of Artistic Research? What are they?;*) Most respondents approached the question from their own area of expertise, but **local differences** became clear.

While from a Western European perspective, Black Studies, Critical Race Studies, New Materialism etc. seem to be missing, in the Central and Eastern European region, for example, Contemporary feminist aspects, Gender theories, National critique, Research on accessibility would be needed. But respondents also came to the same conclusion: Artistic Research here could be a critical forum to engage in terrains of study challenging traditional academic / art-historical research.

In response to question 6. (*Are there any platforms for the promotion and dissemination of Artistic Research related to your activities, and if so, what are they? (e.g. Open University, discursive programmes)*) most respondents agreed that making the process and results of cooperation visible to the wider public is still problematic. A solution could be to make any open access publications resulting from collaborations.

Questions 7 and 8 concerned the method and possibilities of financing, and the "success rate" of the projects (*How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?; What percentage of collaborative projects succeed in attracting external funding?;*):

All respondents consider it **problematic that funding varies from project to project, there is no single funding system, no single set of rules, and that cooperation based on Artistic Research is always project-**

**dependent** and depends on the conditions of the specific grant. Artistic Research is almost impossible to fund through scientific grants, although its results would often justify it.

The **success rate of collaborative projects** between universities and external partner institutions ranged quite widely, **from 10% to 75%**.

### **Conclusions and suggestions:**

Cooperation with external partners seems to have a real perspective if it does not only serve the interests or objectives of the external partner (e.g. digitalisation of a collection), but opens up a broader horizon through the institution. For example, the study of the Dresden collections sheds light on the shortcomings, and at the same time reveals broader, socially critical aspects (see D. Mende's reply). In terms of dissemination, efforts should also be made to go beyond institutional boundaries and to make the results of collaborations visible not only on the institution's own platforms and in its own domain, but also in a broader perspective (international online platforms, e-flux, etc.). Also, Artistic Research should not be the exclusive domain of art institutions and media (see Matteo Zambelli's reply). It would be important to present not only the results of the research that has been completed, but also the research process, the questions that arise during the process, etc. (see Ieva Astahovska's reply).

Beyond project-based cooperation, a sustainable, longer-term cooperation in a general sense would be a perspective (which could mean tutoring of students by representatives of external institutions, supervision of individual projects, but also continuous information exchange on current activities in the institutions, etc.).

Terms: internationality, wider publicity, shareability of media surfaces, sustainability

## 4. Case studies based on the interviews

During the interviews with artists<sup>[lviii](#)</sup>, researchers, and educators, several common themes emerged both in terms of their conception of Artistic Research and their practice as individual or collaborative art practitioners. One certain question that all of them answered in one way or another was the question of the nature of their artistic practice and its relation to research and collaboration. In the following paragraphs, we introduce four of the interviewees' practices from this viewpoint.

**Grit Ruhland** is an artist and educator with a multidisciplinary approach. She is currently a lecturer at the University of Dresden Faculty of Architecture and previously acquired her Ph.D. from the Bauhaus University Weimar. Her thesis work *Folgelandschaft* explored the broad effects of East German uranium mining. As she described, she used a multidisciplinary approach to open the field of research and cover the social, ecological, and cultural impacts of these mining activities. She also described Artistic Research as a so-called meta category, an area of research that is a lot of time mostly concerned with its own self, its medium, methodologies, and ontology. Compared to that, her practice is more concerned with the topic and content of the research rather than the questions of the Artistic Research approach itself.

Another artist dealing with scientific questions through collaboration is **Raitis Smits**. He is a well-known artist and educator, currently teaching in the Latvian Academy of Fine Art and recently lectured in the Art, Culture, and Technology department at the Michigan Institute of Technology. His work is comprised

of two different collaborative approaches. Firstly, he is working with his close artist collaborator Rasa Smite and secondly, they together collaborate with scientists from a large variety of fields. As he described collaborating with other artists is usually very goal-driven, each adds their own expertise, and the collaboration is realized through the shared language of art. With scientists, it is always unknown territory, but it is possible to create an artistic practice based on scientific knowledge. As he said, during the many years of practice they had the opportunity to work with scientists who were as curious about art practice as they were about the science.

Collaboration and ecological questions are also the backbones of the practice of **Éva Bubla**, a Hungarian artist, activist, and educator. Her work is centered on environmental and ecological questions and their relation to society as well. She specifically describes herself as an artist and activist, although she questioned the legitimacy and need to separate those two terms, as in her practice one is contained in the other and vice versa. She is also a doctoral fellow at the Hungarian University of Fine Arts where her topic is Art as a catalyst, and she researches art practices that are able to catalyze a change in form of action. Aligned with that her work also engages not only with the audience but the local communities as well.

**Szabolcs KissPál** is a prominent Hungarian artist and educator in the field of Artistic Research. He has been a lecturer for many years in the Department of Intermedia at the Hungarian University of Fine Arts, he also is a supervisor and lecturer at the Doctoral School of the same institution. In the interview, we largely focused on his role as an educator both at the undergraduate and doctoral levels. However, research is important in his own artistic practice too. He described it as research-based art and emphasized the difference between that and Artistic Research. In his description, research-based art is a practice that is relying on research beforehand and artistic production based on this research. While in Artistic Research, the research and the art production is not separable but one where the research is carried out through the artistic practice. Based on that he also stated the importance of collaboration and that he is considering socially engaged art where knowledge production and social impact are carried out together the highest form of Artistic Research.

## Conclusion

In these four case studies despite the similar topics and practices there is a large variety and abundance of approaches in the field of Artistic Research and practice. This heterogenic field is allowing a lot of different but equally valid approaches both in terms of theoretical definitions and the practices relying on those. One common theme recurring in every interview though is the case of collaboration both with other artists and with experts and scientists from other fields of study. With collaboration, **new methodologies could be incorporated into the artistic practice** and the field of science as well. Another important topic for all interviews was the **question of dissemination and societal outreach** as all of their approaches included communication with not just the common audience of art but the larger society.

## 5. Summary of the Partners' knowledge transfers

### Knowledge Transfer within the ABAROMA

In the area of Artistic Research, especially in the Department of Visual Arts, Graphic Design and "Grafica d'Arte" and in the Department of Cultural Heritage, the Accademia is collaborating with the following museums:

- Istituto Nazionale Centrale per la Grafica (which is a museum as well as Art Research Center),
- Museo Comunale di Roma, Musei Capitolini di Roma
  
- Musei Vaticani.
  
- Maxxi (Museum of the Arts of the XXI century);
  
- MLAC: Museo Laboratorio di Arte Contemporanea, "Università la Sapienza" di Roma (Art Research Center)
  
- Galleria Nazionale d'Arte Antica (Museo di Palazzo Barberini)
  
- Regional Parc of Lazio (sculpture and public art and environment)

Professors and students are involved in the dissemination of art and culture within a community of both theory and practice, where meanings and techniques are investigated in terms of expression and communication, resulting in a guided experience for the students and communicated to a larger public. Through these exhibitions, and thanks to the guided preparation, it is possible to start a process that allows research results, discoveries, artistic findings, intellectual property (IP), technology, data and knowhow to flow between different stakeholders.

In the same area, the Accademia shares projects and exhibition with State Libraries and State Archives in Rome, in the center of the city, as:

- Biblioteca Angelica
  
- Biblioteca Vallicelliana.
  
- Archivio di Stato di Roma

Library: many exhibitions are organised by the Accademia di Belle Arti with Historical State Libraries in Rome in the center of the city, as the Biblioteca Angelica and the Biblioteca Vallicelliana, and they are effective to disseminate cultural and artistic achievements to the general public.

Currently, an exhibition of students and professors of the Graphic Department of the Accademia di Belle Arti can be seen in the Biblioteca Vallicelliana of Rome, curated by Marina Bindella and Beatrice Peria, displaying Artist's books and contemporary engravings. The comparison between modern and old, renaissance engravings, in the context of an ancient and historical library of Rome, dating to the Seventeenth century, is stimulating for the students as well for the general public. The knowledge transfer obtained is not only at the level of the aesthetic dimension, comparing traditional and

innovative techniques, but aims at a more complex comprehension of the visual culture in printing from 16<sup>th</sup> to 21<sup>st</sup> century.

Projects of Art Therapy are with:

- Policlinico Gemelli, one of the major Hospital of Rome,
- Comunità di Sant'Egidio, Dissemination of the Culture of Inclusiveness.
- Centro Diurno del CSM di Via di Monte Tomatico, AZIENDA SANITARIA di ROMA !

A very important area of research is the Art Therapy, put forth by the Accademia. An example of knowledge transfer and of the collaboration between the Accademia di Belle Arti of Rome and the Daily Hospital of the AZIENDA SANITARIA DI ROMA 1 (Medical centre of Lazio Region), is the project "IO VISTO DA TE, IO VISTO DA ME\_ TU VISTO DA TE, TU VISTO DA ME" (June 28th- July 9th, 2018). The project, with many benefits for the patients, has been realised with the Sanitary Department of the Lazio Region, curated by the Nicoletta Agostini, Accademia di Belle Arti professor, with the artist Gea Casolaro, with the purpose of developing the manifold opportunity of creative expressions of young people with mental diseases, helped by students of the Accademia as tutors and mentors, each student for each patient. This very important projects, full of enthusiastic participation, was presented to a larger public with the final exhibition of summer 2018 in the Sala Colleoni of the Accademia di Belle Arti of Rome.

Another area of a different kind of research, intended to foster the activities of the Departement of New Technologies and Communication and Visualization of Cultural Heritage, is the planned agreement with the Istituto Nazionale di Fisica Nucleare, now on its way.

The Accademia di Belle Arti of Rome is presently working with the University of Roma 2 Tor Vergata and with the University of Roma 3 for a national project of PhD between Universities and the Accademy, which will result in a network of Artistic Research for cultural heritage; responsible are Costanza Barbieri and Dalma Frascarelli.

### **Knowledge Transfer within the LMA**

The R&D Strategy of the Art Academy of Latvia, guided by the framework defined by the Frascati Manual (Frascati Manual, OECD, 2015), defines research activity as corresponding with five core criteria: creativity, uncertainty, systematicity, transferability and reproducibility.

The R&D Strategy of the AAL also defines three types of research partly based on the Frascati Manual: fundamental (basic) research, industrial (applied) research and experimental development. Fundamental (basic) research was defined as mostly theoretical work to acquire new knowledge in its respective research field. Industrial (applied) research was described as an inquiry to acquire new knowledge to solve a general problem or achieve a practical objective. Experimental development was distinguished as the production of knowledge founded on certain practices with a clear aim to produce new products or processes or to solve a specific problem.

These particular types of research correspond with relevant institutional structures, fields of studies and applied research practices in a nonexclusive way, and they are organically interrelated. The most important fundamental researches are conducted by the Institute of Art History of the AAL and assisted by the Art History Department and Doctoral Study Department. Design department, Technology

Transfer Office and Project and Development Department, supported by Master Study and Doctoral Study Departments usually performed or assisted industrial (applied) researches and experimental developments.

### **Knowledge Transfer within the HfBK Dresden**

As the Academy of Fine Arts in Dresden consists of two different faculties, one for fine arts and one for applied arts, there are different levels of knowledge transfer within the academy and also from the academy to external stakeholders, but also from stakeholders outside the academy to the university, its staff and students.

#### **1.) Knowledge transfer between the two faculties:**

The curricula of HfBK Dresden allow strong possibilities of knowledge transfer within and between the faculties. As the fine arts studies are not divided into different specializations (like drawing, sculpture, painting, video), the students get the possibility to collect knowledge and skills beyond the limitations of a classical artistic field of practice. Due to a relatively flexible modular curriculum system, every student can to some extent shape their studies to personal needs, even involving topics and knowledge from the other faculty. Especially some Meisterschüler (postgraduate) students use the possibility to do their Meisterschüler degree not in their home faculty (e.g., painting students doing their Meisterschüler in stage design studies). There have been stage design students showing their diploma works in the fine arts diploma exhibitions, and professors support these experimental approaches strongly. Especially in the field of Artistic Research, the knowledge transfer between the faculties has become extremely visible. An intense discussion between protagonists from fine arts, stage design and art therapy has led to the development of a new pilot model for a third cycle model in Artistic Research to be explored during the next 18 months.

#### **2.) Knowledge transfer towards society in the fine arts field:**

Fine arts have been intensely discussed in their relation with society and in possible outcomes of artistic outreach to society. Of course, these forms of outreach do not create financial or exploitable income. Nevertheless, cooperation with the artists board of Saxony or with museums has happened relatively often. The latest example is a conference on Artistic Research to be done in July 2022, which is a cooperation of societal, academic and artistic stakeholders.

The Career Service of HfBK explores the potential of outreach to society in terms of artistic involvement in pedagogical and social processes beyond the classical art market system.

HfBK Dresden is very active in exhibiting the outcome of the students' artwork. There is a renowned exhibition hall within the academy, the so-called "Octogon" in which regularly exhibitions are displayed, as well diploma shows as thematic shows which attract a broad public. Apart from this, students' exhibitions are displayed in partner exhibition spaces like "Motorenhalle" in Dresden with a strong outreach to broader society.

#### **3.) Knowledge transfer towards the academic field and scholarly discourses in fine arts:**

There have been diverse joint projects between fine arts and university during the last years. The field of art and digital technologies was explored in the 2010s through a pilot project for joint studies

between fine arts and digital technologies, as a cooperation with Technical University Dresden. Further cooperation projects between fine arts and architecture haven been realized during the last years, one is right in the process, involving also contemporary dance and engineering as well as sound studies. In this special case, the aim is even a knowledge transfer to society, as the project explores ways to communicate scientific knowledge production within society.

#### **4.) Knowledge transfer towards society in the field of applied arts:**

The faculty of applied arts provides a large variety of society-related approaches to knowledge production and gathering.

The art therapy studies even provide a doctoral studies program focusing on embodied knowledge and therapeutic processes as study topic. Both the art therapy studies as well as the doctoral studies in art therapy have a strong focus on knowledge transfer through processes of interaction, not only one-to-one therapeutical sessions, but also through conferences, publications and exhibition formats. HfBK art therapy studies are strongly connected to other art therapy studies and involve fine arts discourses in their doctoral work as well.

The scenography studies have a self-esteem as strongly society related field of studies. Scenography here is not understood any more as applied art fitting into a system of performing arts, but the creative process emancipates, and the protagonists seek to connect their work to a broader social field than only theatre, e.g., Artistic Research and social outreach.

Through cooperation with the Statal Theatre of Saxony, every year a music theatre production is developed with stage design and costume design done by the students of HfBK.

#### **5.) Knowledge transfer towards sciences and humanities in the field of applied arts:**

This sector is especially relevant for the restauration studies. Students and teachers both are involved in a dense exchange between scientific research, artistic practice and related studies, like material studies, humanities etc. The outcome of these processes goes directly into exploitability, be it in the diploma projects, the doctoral degree in restauration or in cooperation with stakeholders outside the academy. Restauration here is the most visible knowledge transfer protagonist at HfBK Dresden. As well, digital research platforms were created in the field of restauration (REACT). A project on artistic material and techniques ended only in 2021 (artemak+X).

Nevertheless, also in stage design there are knowledge transfer processes related to the development of sustainable materials and models (GreTa).

And, of course, also the art therapy doctoral studies focus on knowledge transfer from Artistic Research and practice to social sciences through the medium of art therapy.

Further information on research projects at HfBK Dresden can be found here:

<https://www.hfbk-dresden.de/en/education-research/research/researchprojects>

Beyond these official knowledge transfer activities, students have been always developing a broad variety of transdisciplinary and discourse related projects together with their professors.

## **Knowledge Transfer within the HUFA**

In addition to its teaching activities, the Hungarian University of Fine Arts also places great emphasis on strengthening its research activities. Research activities, in particular Artistic Research, can be found at all levels of higher education, in a form appropriate to the level of training.

### **Graduate training**

At undergraduate level, both theory students, students and art students have the opportunity to carry out collaborative and individual research.

For classical autonomous art students (painters, sculptors, intermedia artists, graphic designers), the master-student training structure offers the possibility of individual consultation. The University has workshops to support practical training, typically those based on the classical use of materials (printmaking, bronze casting, stone carving, analogue photography photography). The restoration and scenography courses provide an opportunity for students to engage in research and development processes during their practical training. In the context of our restoration research activities, we have set up a dust-free laboratory at the institution's art centre in Tihany. The laboratory for drawing, geometric and figurative analogue form making in the foundation course gives students the opportunity to deepen their practical knowledge. In 2020, a research and development project resulted in the creation of the digital form lab, which is linked to the analogue form lab and offers the opportunity to combine classical and digital knowledge. For students of theory, we offer the opportunity to participate in various curatorial and theoretical research projects during their practical training. Teaching/research activities at the university take place in a pavilion-style studio complex outside the main campus, with practical training complemented by an artists' studio not based in Budapest.

### **Postgraduate training**

Our university offers a doctoral degree, the DLA (Doctor of Liberal Arts), which is the equivalent of a PhD, and the study program lasts 4 academic years. The doctoral school has a separate building where the training takes place and a certain amount of studio space.

The doctoral programme is based on an individual research project, and at the end of the course, typically requires the submission of a text based on Artistic Research and the organisation of an exhibition related to the research.

As the relationship between Artistic Research, science and art is becoming increasingly important in national and international higher education, it is important for the HUFA Doctoral School to become part of this international network. For more than a decade, our priority has been to strengthen our international relations, and to this end we regularly participate in national and international higher education conferences and invite guest lecturers and international academics to the Doctoral School. As a result, the number of foreign students is constantly increasing.

### **Research and development activities, knowledge transfer at the MKE**

Art practice, with its diverse activities, can generate meeting points and nodes with culture and, in some specific cases, with industrial and creative actors.

Recognising the importance of this, the Hungarian University of Fine Arts has already carried out several Artistic Research projects at university level. 1) Research into current restoration problems in the field

of heritage conservation and artifact protection 2) Collaboration in the practice of creative work 3) The use of robotic prototyping in the fine and applied arts - developing new procedures 4) The role of the interaction of verbal and visual modalities in fine arts education.

The Department of Restoration is looking for industrial links in which it can carry out material testing tasks requiring specific expertise and infrastructure. The Department of Painting collaborates in the organisation of individual and group exhibitions, the launching and judging of art competitions and the production of murals. The Department of Fine Art Theory seeks research and discourse analysis around contemporary art, with a focus on the dissemination of knowledge. In the case of the Department of Visual Design, the aim is to develop collaborations with industrial actors, especially lighting and theatre technology companies, set design companies, and in the cultural sector to seek cultural-institutional links and development. In the Intermedia Department, exhibitions and workshops are produced in individual and group collaborations. These include the development of ever-changing technologies, photogrammetric applications, 360-degree imaging, 3D modelling, digital philology for art history research, media archaeology, media art restoration consultancy, the use of still and moving narrative techniques in cultural mediation, museum pedagogy, cultural mediation practices, the creative use of robotics and AI. The Department of Teacher Education contributes to the Teaching of Contemporary Visual Arts module of the MTA-ELTE Curriculum Development Research Programme in Visual Culture, in the publication and dissemination phase of the research. Plans include the initiation of research in the field of creative capacity development, as well as research in applied fields related to artistic creativity (e.g. education, health education, creative therapy, lifestyle research).

The University has a number of partnerships with industry specifically for research and development. The annual work of several University departments and the College of Arts (e.g. exhibition design seminars, thematic class exhibitions) is also organised in different art institutions. In terms of the main areas, these collaborations in domestic venues include, but are not limited to, museums (Ludwig Museum, Trafó, Kassák Museum), galleries (Acb Gallery, Telep Gallery, Godot Gallery Budapest Gallery), archives, collections (Open Society Archive, Artpool), theatres (Hungarian State Opera, Kolibri Theatre), research institutes (Research Institute of Art History of the Hungarian Academy of Sciences), biennials (OFF-Biennale, FACT), long-term collaborations within research programmes, national conferences. In terms of international venues and collaborations, international exhibitions, professional workshops abroad (Ecole Supérieure d'Art et Design Grenoble-Valence, DAMU-MKE-PLACCC Festival, Centre for Polish Sculpture in Orońsko), biennials (Beijing Biennale, International Biennale of Drawing and Printmaking), triennials (Miskolc Graphic Triennial), quadrennials (Prague Quadrennial, long-term professional collaborations (IMAGIT, PlayOn), professional conferences abroad (TYPODAY-Bombay, UAL-London).

The University has a Centre for Innovation and Knowledge, which aims to bring its students and staff into closer contact not only with social and cultural actors, but also with economic actors, and to make knowledge transfer more effective for the various cultural actors. Through its programmes and services (organisation of workshops, invitations to speakers, support for conference participation), the Centre aims to bring together creative artists and cultural operators with the creative industries, the arts and business.

## Summary

To identify good practices in knowledge transfer, we collected information on the current research activities of EU4Art Institutions. Individual or collaborative Artistic Research is ubiquitous and in some form part of the educational portfolio of universities.

In addition, EU4Art Institutions cooperate with museums and exhibition spaces, giving participants the opportunity to visit exhibitions in the museums' exhibition spaces. An important point of cooperation is the collaboration with various libraries, where the products are archived and made more accessible to the general public. A particular focus is on cooperation in the field of art therapy or research-based art projects.

Cooperation with various research institutes and universities is also important, where the focus is on disciplinarity and thus cooperation in the field of digital technology and architecture is also possible.

Another form of knowledge transfer is the presence in the academic world through participation in conferences and workshops.

Research and development projects at universities are typically related to an applied art field, such as collaborations between restorers or scenic designers.

## 6. State of Artistic Research in the third cycle in higher art education in the European Union - Report on current progress.

**Authors:** Miriana Pistillo, and Dániel Máté junior scientists of the UE4ART\_*differences* project  
**Supervisors:** Constanza Barbieri, Eszter Lázár and Edina Nagy

### Introduction:

In this short text, we introduce the developments and current situation of our research regarding the third cycle in higher art education, especially in the field of fine arts in the European Union. The text details the goal and scope of the research as well as the methodology used for data gathering and four case studies based on preliminary findings. Also, we discuss possible future developments and dissemination practices.

### The goal of the research

The goal of the research is to create a comprehensible database on the current situation of the third cycle in higher fine arts education in the European Union. As per our knowledge, there is no publicly available fully comprehensible database of this information today. It should be mentioned however that there is notable research in this field and the lack of sufficient data has been perceived in the broader artistic research community. Our goal is to create a dataset based on a certain set of criteria (which we further clarify in the following paragraph 'Methodology of data gathering') that could be used by prospective doctorate candidates and professional researchers as well as the broader society.

### Previous research in the field

From the perspective of our research, the most notable finalized research is the third cycle database of the *Creator Doctus Project*. It had been running between 2018 and 2021 and its main goal was as it states:

“Our ambition with this Creator Doctus project (co-funded by the Erasmus+ Programme of the European Union) is to enable Higher Arts Education Institutions in all countries signed up to the Bologna Declaration to be able to independently enter into the 3rd Cycle level with an award recognized at the same level of, and equivalent to, Ph.D.”<sup>[viii]</sup>

As stated on the website the goal of the database is:

“This is an international database of 3rd cycle awards in the European Higher Arts Education Area, developed within the Creator Doctus project (2018-2021), to identify possible examples of practice in developing and supporting Artistic Research.”<sup>[ix]</sup>

The database which this program produced is available at <http://3rdcycleinthearts.eu>. It is searchable and utilizes an interactive map to better disseminate the collected information. However, looking at the map we clearly see that it does not include every institution which currently operates a third cycle program in higher art education. The map completely lacks institutions from Eastern and only shows a few from Central Europe. On the other hand, the research carried out by the *Creator Doctus Project* might have specific criteria regarding the third level. For further clarification and to avoid redundancy it is advisable to contact the researchers of this project.

### **The scope of the research**

The scope of the research is defined by two parameters. The first is a geographical one, as the database only contains information on universities that are currently operating in the European Union. We consciously chose this narrower region instead of the larger EHEA (European Higher Education Area)<sup>[x]</sup> as the project as a whole is concentrated on the EU. The second parameter is regarding the level of education. The research only focuses on the third cycle and excludes any Artistic Research programs in other levels of higher art education. We included any third cycle program by any higher art education institution regardless of the definition of Artistic Research. As the field of Artistic Research is diverse and in constant change, we do not want to limit ourselves to one definition of Artistic Research or delve into the debates surrounding the term at this stage.<sup>[xi]</sup> As we used online, publicly available data, the database compiled by us could only be regarded as a snapshot from the point of time when the research was done. Therefore, it is important to note that we carried out the data gathering period from 2021 autumn to 2022 early summer. Therefore, any previous or potential future programs are not included in the database.

### **Methodology of data gathering**

For the data gathering, we used publicly available data in the form of information published on the respective sites of each included institution. To create the database, we decided on a certain set of criteria to base the data gathering process and compiled this set, by the goals of the research. We gathered data that we found to be relevant indicators of the workings of the institutions both for future prospective candidates as well as representatives of other institutions and researchers.

*Categories of gathered data:*

- university name: the full name of the institution

- university website: link to the main website of the institution
- location: both the country and the city where the university is based and operating
- granted title: the name of the officially granted title
- website of the doctoral institute: link to the website of the doctoral institute
- qualification: qualification procedures or qualifying bodies
- issuance of title: title issuer institution
- admission criteria: procedures and criteria of admission
- research topics: The fields in which the third cycle program accept doctoral candidates
- structure of the program: data gathered regarding how the third cycle program is structured, how long the program is, and what the steps are the candidate needs to take for a successful degree
- research institute/laboratory: standalone research institute of the university
- website of the research institute: link to the website of the research institution
- exhibitions: mentions of exhibition activity of the University
- external partners: external partners regarding Artistic Research and knowledge transfer
- funding: financial aspects of the program, regarding tuition and grants
- outputs: what outputs the candidate must provide to be granted a title (i.e. written thesis, exhibited artwork)
- assessment: form and authority of assessment

As a reference, we also looked at the categories of the beforementioned “3rdcycleinthe arts” database as it used a similar approach. Information was collected into the categories of awards, time of establishment of the program, research policy, and strategy, key research teams, assessment, forms of outputs, program structure, undergraduate and master research, qualification framework, Quality Assurance & Enhancement, supervision, staffing, student admissions, student funding, student support, links.<sup>[xii]</sup> As we see, the categories of the two research are mostly overlapping, however using slightly different terminology.

We also included links to the websites from which we collected the information. In this way, the origin of the information is clear and traceable. However, it is possible that the contained links in time became unavailable or information on them will change by university policy.

It should be noted that the information available on the websites limited both the quantity and the quality of the data that we were able to contain in the datasheet. Therefore, the information in the categories is not directly comparable to each other. Rather it is more of a compilation of differently structured information that could be used for evaluation regardless of the differences in type, quality, and quantity.

## **Current state of the research**

The research is carried out by two junior researchers of the EU4ART\_*differences* project: Miriana Pistillo, a current MA student of ABAROMA (Accademia di Belle Arti di Roma), and Dániel Máté, a current doctoral student at HUFA (Hungarian University of Fine Arts). At the beginning of the process, the research was carried out separately, by using a partially different set of criteria. Later we developed the collaboration and merged the two partially different approaches into a new common one covering all the relevant points of the previously conducted research. Based on several internal meetings we formulated the beforementioned categories and merged the dataset by them.

The current form of the database is a shared Excel workbook, we link to this document a current snapshot of it in PDF format. In the workbook, data are grouped by geographical location into separate sheets of Baltic-Nordic region, Central/Eastern Europe, Western Europe, and Southern Europe. In each spreadsheet, institutions are grouped by country of operation. Categories are presented as columns. Where it was possible, we used the text from the source website or wrote a short summary of the content. We should note that in some cases, mostly in the case of Eastern or Southern European universities, information on the website is not available in English but only in the native language of the institute, which constrained our ability to collect information.

## **Preliminary findings**

As we mentioned in the previous paragraph, we have not yet fully assessed the collected data and therefore could not formulate a full narrative at the time of writing. However, there are certain examples that we found relevant from the viewpoint of one of the before-mentioned categories. We introduce four examples as short case studies.

## **Geographical disparity**

One certain aspect we have seen during the data gathering is the geographical disparity between the western and northern regions and Southern Europe and the CEE regions regarding the number and establishment of active third cycle programs. This is no surprise as the practical Ph.D. originated from Great Britain and was early adopted in the Netherlands and Nordic states.

In the case of the east, one disadvantage institutions there had to face is that these countries joined the European Union late. Although these countries were part of the EHEA, the lack of deeper integration into the European system is still notable. There are some remarkably early adopters in Central East Europe. For example, in the case of the Hungarian University of Fine Arts, The Doctoral School was accredited in the field of visual arts in 2002 and has been granted a Ph.D. equivalent DLA (Doctor of Liberal Arts) title since. [\[xiii\]](#)

Development of these programs wasn't just slow in the east but in some western countries too, like Germany, France, or Italy. In these countries adoption of third cycle programs in the arts is still lacking.

## **The third cycle in the visual and performing arts in Italy**

The Minister of Education Luigi Berlinguer reformed the institutions of Higher Education in Art, Music and Dance with the Italian law n. 508/1999 (AFAM: Alta Formazione Artistica e Musicale), establishing the 3rd cycle also for the Academies and the Conservatories. However, since then, the planned Ph.D.

for the High Education in Art and Music still wait to be accomplished, and the students do not have the possibility to access to the third level qualification. This happens because the Academies, like other Italian artistic institutions, falls under the AFAM compartment and not under the University compartment. At the beginning of the 1990s the need to restore university-type value to the titles granted by these institutions led the syndicate to ask for and obtain the equivalence with universities and the supervision of the MUR.

Originally the academies of fine arts and conservatories in Italy were educational institutions equal to the universities; when the third cycle was promoted for the State Universities, in 1980, the Academies and Conservatories were left behind and even though under the supervision of the Ministry of Education (MUR), were no longer considered at university level. In addition to that, the professors of artistic and performative disciplines, members of the board of the Academies (*collegio dottorale*) were not able to grant the title of PhD, not having the title themselves and not following the general rules of the third cycle in terms of criteria of self-evaluation.

The situation is now developing, and the present Minister of Education, Maria Cristina Messa, established the system of joint doctorate (PhD) for Universities and Academies within a National PhD Program, where the title will be granted by the University. The Academy of Rome, together with the University of Rome 2 Tor Vergata, presented a project on Cultural Heritage for a National PhD for the academic year 2022-2023, now under the scrutiny of the Ministry of Education. Partners of the National PhD are the ISIA of Rome (Higher Institute for Artistic Industries) and the academies of Florence, Macerata, Catania and Lecce, who allocated funding and grants in different curricula. The Academy of Rome is also promoting another PhD with the University of Rome 3, the Dance Academy and the Conservatory for the performative arts. On the move!

### **The case for collaborative approaches**

As we carry out this research in the framework of a university alliance, collaborative practices are primarily in our focus. These approaches are not just possible but have become increasingly important in recent years. It could be conducted at every level including collaboration between different universities, institutions, and research groups or individual researchers. In this section, we shortly introduce the Nida Doctoral School which is a joint venture between four universities and located at Nida Art Colony of the Vilnius Academy of Fine Arts in Nida, Lithuania. The international program was initiated by the Vilnius Academy of Fine Arts and the Aalto University School of Arts Design and Architecture and in 2017 joined by the University of the Arts Helsinki and the University of the Arts London. The program was designed in 2018 by all the partners and offers a 5 ECTS gain for students of any partner upon completion of the course. As they state:

The goal of NDS is to provide time, space, and a conceptual framework for participants to gain an insight into their field of research, as well as to broaden and diversify their outlook and methodological tools. [\[xiv\]](#)

Furthermore, NDS is organizing a course every year according to a specific theme. The 2021 installment was named *Documentary Practices 2021* and was curated and organized by Egija Inzule, director of NAC of Vilnius Academy of Arts. It included lectures by invited speakers, Deimantas Narkevičius, Sarah Owens, and Ines Weizman. As stated on the website, the topic of the course was:

“The common threads of the 2021 iteration of the course are documentary practices in use today. NDS aims to focus on research that reconsiders the conditions and purpose of documentary practices

invested in politics, particularly those that contest existing narratives and consider the impact of recent technological, historical, and political developments and relations.”<sup>[xvi]</sup>

Nida as a physical space also offers a library and exhibition opportunities. It also publishes publications connected to its activities.

### **The case for open dissemination**

Open access and generally broader dissemination of research in the third cycle have become increasingly important in recent years. The Commission of the European Union supports open access, especially in its funding programs. Broad access to research outputs is important for Artistic Research too, especially as possibilities to publish in scientific journals are rare in this field. One good example of an open initiative is the *A/R asbl – art (slash) research* which is a “non-profit organization for the support, exchange, circulation, and promotion of arts research in the Higher Schools of Art of the Wallonia-Brussels Federation”.<sup>[xvii]</sup> The site has published different kinds of research projects throughout its existence. From 2015 to 2018 it was operated only as a peer-reviewed journal. Since 2018 it had been integrated into the *FRART* initiative and publishes outputs of research carried out in the framework of that project, while still publishing journals.<sup>[xviii]</sup>

The Art Research Fund (FRArt) enables funding of Artistic Research projects art conducted by artists-researchers individually or collectively, outside the framework of any doctorate, that have been validated by one or more *Écoles Supérieures des Arts* (ESA).<sup>[xix]</sup>

Besides that, *A/R asbl* also publishes research carried out in *the Ecoles Supérieures des Arts* (Higher Schools of Arts) of the Wallonia-Brussels Federation (FWB). It contains research on every cycle including the doctoral program.<sup>[xx]</sup>

Another important platform of dissemination is the Research Catalogue provided by the Society of Artistic Research and hosted on the servers of the Royal Institute of Technology, Stockholm. The main goal of the program is:

“The RC is an inclusive, open-ended, bottom-up research tool that any researcher in the world can use free of charge as a private or collaborative workspace and for the dissemination of their Artistic Research.”<sup>[xxi]</sup>

The RC provides a by default open access publication opportunity for any researcher in the field of Artistic Research. It also acts as a platform of publication for partner institutions (called portal partners) and journals too.<sup>[xxii]</sup> On the other hand, it also has a unique way of representing outputs of Artistic Research as it allows the usage of not only text, but video, sound, and photography too, and displays the information in a non-linear matrix. The *EU4ART\_differences* project has installed a cooperation with the Research Catalogue. The project will have a project portal site under the new category of “projects” on the main Research Catalogue website. The portal will be operational from June 2022.

### **Further development of the research**

As we noted in the paragraph “current state of the research” we established a set of data organized by our set of criteria. In the next phase, we need to assess the collected data and also, based on the

findings, formulate a narrative. We realize that the nature of the current data gathering will not necessarily be sufficient information to establish a broad understanding of the current situation of the third cycle in higher art education. Considering that, it would be possible to utilize other tools of data gathering to deepen our knowledge of the scene. One possible form is to conduct interviews with heads of institutions (or other qualified personnel) to gain information that is not necessarily disclosed on the public-facing websites and to clarify some of the points raised by previously collected data. In this case, these interviews would function as case studies.

On the other hand, the dissemination of the collected data should be open and easily accessible, both in its publication and its utilized technique. Currently, the data is stored in Excel format. While it is appropriate for collaborative work and data assessment it is not sufficient in representing the collected information. A possible form of data visualization could be a map, as we see a clear distinction between regions regarding the third cycle in higher art education. Also, there are previous examples of that approach, most notably the before-mentioned database called "3rdcycleinthearts". It is utilizing a publicly available website with an interactive map showcasing all included institutions. By clicking on one, further detailed information appears on a separate site, for example: "3rd Cycle in the Arts, Academy of Fine Arts, Helsinki."

## Endnotes:

[i] Eszter Lázár: Educational Turn in Contemporary Art and Art Education, PhD dissertation, Cultural Studies Doctoral Program, University of Pécs, 2019. quote: Miško Šuvaković: Art as Research”, Nika Radić and Dietmar Unterkofler (texts), 2011. Orion Art, Belgrade and Zavod P.A.R.A.S.I.T.E, Ljubljana

[ii] ibidem

[iv] the quotes are taken from the questionnaire

[vi] see the questionnaire by Vineta

[vii] Interviewers were selected by considering all types of questionnaires, focusing on case studies and project based artistic practices. (They are for internal use, because they need to be edited). This interview – format (approx 20 min duration) could be a suitable way for making a series on our research and make the process visible for the public as well.

[viii] “Creator Doctus,” accessed June 8, 2022, <https://creatordoctus.eu/>.

[ix] “3rd Cycle in the Arts,” accessed June 7, 2022, <http://3rdcycleinthearts.eu/institutions/academy-of-fine-arts-helsinki-university-of-the-arts-helsinki/>.

[x] “European Higher Education Area and Bologna Process,” accessed June 6, 2022, <http://www.ehea.info/page-members>.

[xi] We recognize the latest developments in the definition of Artistic Research, i.e. The Vienna Declaration on Artistic Research. But we understand that as a very recent development it is not universally in use in third-cycle programs. Therefore, it is not sufficient as a universal concept of Artistic Research.

[xii] “3rd Cycle in the Arts, Academy of Fine Arts, Helsinki,” accessed June 6, 2022, <http://3rdcycleinthearts.eu/>.

[xiii] *Hungarian University of Fine Arts Doctoral School* (Budapest: Hungarian University of Fine Arts, 2013).

[xiv] “Nida Art Colony of Vilnius Academy of Arts, Nida Doctoral School,” accessed June 6, 2022, <https://nidacolony.lt/en/nida-doctoral-school>.

[xv] “Nida Art Colony of Vilnius Academy of Arts, Documentary Practices 2021,” accessed June 6, 2022, <https://nidacolony.lt/en/nida-doctoral-school/documentary-practices-2021>.

[xvi] “École de Recherche Graphique,” accessed June 8, 2022, [https://wiki.erg.be/m/#PhD\\_and\\_Research](https://wiki.erg.be/m/#PhD_and_Research).

[xvii] “A/r,” accessed June 8, 2022, <http://art-recherche.be/en/about/>.

[xviii] “FRART,” accessed June 8, 2022, <https://www.frs-fnrs.be/en/financements/credits-et-projets/frart>.

[xix] “A/r.”

[xx] “Research Catalogue – Society for Artistic Research,” accessed June 8, 2022, <https://societyforartisticresearch.org/rc/research-catalogue/>.

[xxi] “Research Catalogue - an International Database for Artistic Research,” accessed June 8, 2022, <https://www.researchcatalogue.net/portal/institutions>.

## 7. Annexes

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<b>Név</b>	
<b>Name:</b>	Marina Bindella
<b>Occupation, title:</b>	Professor
<b>Organisation:</b>	Accademia di Belle Arti di Roma
<b>Contact information (email and/or phone)</b>	m.bindella@abaroma.it
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	Exhibition, publication, presentation
<b>What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	My project concerns a round table held in 2015, published in 2017, which had as outputs a book with the following title: Il segno inciso nell'arte contemporanea (The mark engraved in contemporary art), published by the Accademia di Belle Arti of Rome, and a workshop with the students of both the University and the Academy. The partner institutions was the University of Rome "La Sapienza" and the professors involved were Claudio Zambianchi and Ilaria Schiaffini, professors of the University as well as responsible of the Museum MLAC (Museo Laboratorio Arte Contemporanea of the University of Rome "La Sapienza"), together with the artists Christiane Baumgartner, Guido Strazza, Stamperia Bulla.
<b>What kind of external institutional research-networks your university is involved in?</b>	none
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Museums / Art Research Center; Archive / Library;
<b>Please mention examples, and indicate the particular areas as well</b>	The exhibition at the MLAC in 2015 was an example of a research workshop in engraving and printmaking in a Museum Another example was a cycle of collaborative workshops in the Vallicelliana and Angelica Libraries in Rome 2014/2022
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	The funding possibilities, for the Academy, are represented by the Produzione artistica fundings. Each year the professors present one or more projects that can be approved by the Senate, and then financed.
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	Usually the collaborative projects are welcome and preferred to the projects presented by singles. The percentage of approved collaborative projects is 70%.

<p>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possibility... If so, could you summarise what activities this department/office carries out?</p>	<p>No</p>
<p>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</p>	<p>In Italy is CNR, Centro Nazionale delle Ricerche, but not for the arts.</p>
<p>I have read the Data Privacy Statement acknowledged the contents thereof</p>	<p>I have read and accepted</p>

<b>ID</b>	2
<b>Kezdés ideje</b>	3/23/22 11:10:05
<b>Befejezés időpontja</b>	3/23/22 11:53:49
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Dr. habil Szabolcs KissPál
<b>Occupation, title:</b>	associate professor
<b>Organisation:</b>	HUFA
<b>Contact information (email and/or phone)</b>	kisspal.sz@gmail.com
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	Some of the lectures and seminars would explicitly require students to conduct their individual or group research. Occasionally for some group exhibitions they are required too.
<b>What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	The inter-department researches are not common due to the different focuses of the various departments. In my personal case I rather initiated inter-institutional research with international partners. One example is the "The Colonial Warehouse & Garage Europa", a collaboration of HUFA and EBABX (École supérieure des Beaux-Arts de Bordeaux). This several months long collective research involved three teachers and 21 students from the two institutions, and placed the focus on the legacy of colonialism and the issue of racism. The project was completed in several phases, the first being several separate workshops with the students of both institutions in which the major topics were introduced and the students invited to research on different aspects of it. This was followed by an exhibition in Bordeaux, where the students were asked to summarize their individual research outcomes into A1 posters, while they were invited to work collectively on several installations in which they tried to synthesize in group some of their findings. The very successful exhibition was followed by a new round of individual works, that were compiled into another, larger exhibition at Archives Bordeaux Metropole. See: <a href="https://fromfakemountaintofaith.eu/2020/01/15/the-colonial-warehouse-enquete-sur-le-racisme-en-europe-aujourd'hui-archives-bordeaux-metropole-2020-en-fr/">https://fromfakemountaintofaith.eu/2020/01/15/the-colonial-warehouse-enquete-sur-le-racisme-en-europe-aujourd'hui-archives-bordeaux-metropole-2020-en-fr/</a>
<b>What kind of external institutional research-networks your university is involved in?</b>	Beyond the above in the framework of a seminar led by myself entitled Research methodology involving doctoral students of the HUFA, I initiated a BIP erasmus program (planned for 2023-24) entitled Perception and action. with the participation of the doctoral schools of three institutions: HUFA, HDK-Valand Academy of Art and Design, University of Gothenburg Sweden and The Jan Matejko Fine Arts Academy in Kraków. The cooperation aims at bringing together doctoral students in order share their research outcomes with special regard to the issues of methodologies and dissemination. The collective inquiry will focus on questions such as: - what are the possible methodological connections between the artistic background research and their impact on the socio-political imaginary? - in what ways significant contemporary topics such as the anthropocene, ecological concerns, the global rise of authoritarian political systems, etc, can be addressed from the shifting positions of artistic perspectives and strategies? - what social roles the artists could/should take within the cross-section of cultural and political intersecting and conflicting zones? - what are the methodologies that may bridge the individual and social, the global and local contexts? - how the potential knowledge generated by specific methodologies of artistic research can be democratised through participatory practices?  In perspective the program it is envisioned to have three stages and various outcomes: symposium, workshop, written contributions, performative lectures, publication, exhibition.
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Archive / Library;Museums / Art Research Center;
<b>Please mention examples, and indicate the particular areas as well</b>	Mostly educational partner institutions, occasionally cooperating with galleries, archives.
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	It varies from project to project. The funding in HU it is extremely difficult and bureaucratic, therefore it is extremely difficult to synchronize the contributions with other schools. The budget is usually secured through international cooperation funds (Erasmus+, K1, etc)
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	100%, as the ones without external founding won't take place.

<b>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possibil...</b>	Yes
<b>If so, could you summarise what activities this department/office carries out?</b>	There is an office for external affairs at HUFA, that occasionally informs the departments about calls for application, nonetheless their activity is altogether is rather modest.
<b>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</b>	Yes, even though the artistic research it is not really considered seriously in these processes in general, and both the opportunities and the amount of funding are rather modest. The R&D support it is more directed towards those scientific fields, that carry some practical - therefore industrial - value.
<b>I have read the Data Privacy Statement acknowledged the contents thereof</b>	I have read and accepted

<b>ID</b>	3
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<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Balázs Kicsiny
<b>Occupation, title:</b>	Professor
<b>Organisation:</b>	Hungarian University of Fine Arts, Doctoral School
<b>Contact information (email and/or phone)</b>	kicsiny.balazs@mke.hu
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	The research areas within the fields of fine and visual art, include: painting, sculpture, graphics, graphic design, intermedia, stage and costume design, and conservation. The objective of the doctorate program is to obtain a Doctor of Liberal Arts degree. Students conduct research through the following platforms including lectures, presentations (individual/group), exhibitions and occasionally publications,
<b>What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	<p>Within the HUF Doctoral School, individual research dominates, because the doctoral students are experienced, self-confident artists, their artistic research is connected to the continually changing contemporary cultural, social and economic context, rather than a specific exchange with a different HUF department. The doctoral students however in the form of teaching practice, teach at the Painting Department. The aim of the course they provide is to develop the undergraduate student's professional presentation skills in English, to encourage critical discourse, self-reflexive attitude during group sessions, prepare the student for self-confident communication in the international contemporary art field.</p> <p>Selection of research subjects which were realized in the last 5 years:</p> <p>Triplism in Modern Painting (Tarek Arabi, 2022)</p> <p>Boredom in artistic practice: A video game with Sartrean approach (Volkan Mengi, 2022) Similarity to reality, dissertation revolves around the issues of realistic representation. (Mátyás Fusz, 2021)</p> <p>Texture: Recurrent image structures in the art of the "age of the computer" The relationship between contour and pattern in video art and virtual space (István Labancz, 2021)</p> <p>Painting Beyond and Below the Horizon of (Big) Data Cloud (Anna Peternák, 2021)</p> <p>Possibilities of detecting forged 19th and 20th century paintings in art conservation practice (Ágota Kovácsné Gógös 2020)</p> <p>The examination of construction technology and painting technology of grottos made in Hungary (Franciska Lovas, 2020)</p> <p>Perception and interpretation Relational aesthetics in Hungarian contemporary art (Zsófia Szemző, 2020)</p> <p>"We Don't Talk About That!" Trauma in Creative Work (Mária Chilf, 2020)</p> <p>The philosophical perspective of the image in context of the black rectangle and the human figure (Réka Nemere, 2020)</p>
<b>What kind of external institutional research-networks your university is involved in?</b>	European Forum for Advanced Practices, Management Committee, funded by COST. European Cooperation in Science and Technology
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Museums / Art Research Center;
<b>Please mention examples, and indicate the particular areas as well</b>	The National Restoration and Museum Storage Centre (OMRRK) Fine Arts Museum, Budapest Hungarian National Gallery Peter und Irene Ludwig Stiftung
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	The various collaborations consist of shared funding, for example: The National Restoration and Museum Storage Centre (OMRRK) through to total funding from Peter und Irene Ludwig Stiftung in the form a scholarship for a Doctorate student to research in a foreign insitution.
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	approximately 50%

Questionnaire for H2020 Partners - Answers

<b>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possib...</b>	Yes
<b>If so, could you summarise what activities this department/office carries out?</b>	The Centre of Innovation and knowledge and International Office, within the HUF, can provide information on available grants.
<b>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</b>	National Research, Development and Innovation Office (NKFIH) and The Stipendium Hungaricum Scholarship Programme
<b>I have read the Data Privacy Statement acknowledged the contents thereof</b>	I have read and accepted

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<b>Név</b>	
<b>Name:</b>	Ernani Paterra
<b>Occupation, title:</b>	Vicedirettore, Docente di Fotografie e Multimedialità per i Beni Culturali
<b>Organisation:</b>	Accademia di Belle Arti di Roma
<b>Contact information (email and/or phone)</b>	e.paterra@abaroma.it
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	lecture, presentation (individual/group), exhibition, publication, website, mastersclass and workshop, artistic reserche, Laboratori digitali di ricerca per la stampa editoriale, fotografica e stampa 3D, laboratori per la ricerca produzione per video editing e progettazione degli spazi sonori. Dotazione di attrezzature tecnologiche Foto video e audio per prestito agli studenti per la ricerca e produzione audiovisiva,
<b>What kind of institutional researches are going on in collaboration between the departments at your university.</b>	2019, Master with University La Sapienza of Roame "Linguaggi e tecniche del cinema di animazione", 2022, Master Performance "MAPPA" with Palexpo (Comune di Roma Museum for temporali exhibithion), 2022,
<b>Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	Exiibiithion "Arte e scienza" puttiing together varius department of accademy: Comunicazione e organizzazione" Progettazione artistica, Nuove tecnologie with esternal partner Istituto Nazionale di Fisica Nucleare University La Sapienza (progettazione degli spazi espositivi, curatela, delle opere, e comunicazione. 2021, Laboratorio fotografico con workshop sulla stampa analogica su grande formato con esposizione finale al festival di Fotografia di Arles (Francia). 2018, Convegno internazionale di studi "Liibri e album di disegni 1550-1800) con pubblicazione del catalogo. 2020-2022, Schedatura digitale delle opere di Palazzo Barberini.
<b>What kind of external institutional research-networks your university is involved in?</b>	INFN (Università la sapienza La Roma), Istituto per la Grafica, di Roma, Galleria Nazionale di arte antica di Palazzo Barberini, Palazzo delle Esposizioni di Roma, Università Roma1 La Sapienza (DAAS, Sociologia, Comunicazione), Università di Roma2 Tor Vergata.
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Museums / Art Research Center;Science Research Center / Science Institute;Social Science Research Center ;Archive / Library;
<b>Please mention examples, and indicate the particular areas as well</b>	vedi n°6
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	Dipende dai singoli progetti. L'accademia finanza con le proprie disponibilità e i partner esterni collaborano con scambio di spazi e ore/docenza.
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	

Questionnaire for H2020 Partners - Answers

<p>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possib... If so, could you summarise what activities this department/office carries out?</p>	No
<p>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</p>	No
<p>I have read the Data Privacy Statement acknowledged the contents thereof</p>	I have read and accepted

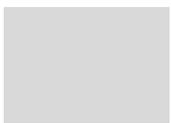
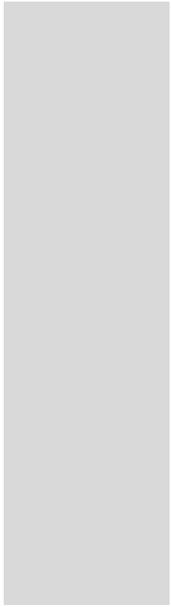
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<b>Befejezés időpontja</b>	4/2/22 3:22:30
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Giulia Palazzi
<b>Occupation, title:</b>	Administrative and financial assistant
<b>Organisation:</b>	Accademia Belle Arti di Roma
<b>Contact information (email and/or phone)</b>	g.palazzi@abaroma.it
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	The EU4ART project organizes events, exhibition, workshop , symposia and publications
<b>What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	the department of education and the department of painting collaborated to create content and investigate research to organize exhibitions
<b>What kind of external institutional research-networks your university is involved in?</b>	Istituto nazionale per la Grafica, Istituto nazionale di fisica nucleare, Policlinico Gemelli, Galleria Nazionale Arte antica di palazzo Barberini, Università la Sapienza di Roma MLAC
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Museums / Art Research Center;Science Research Center / Science Institute;Social Science Research Center ;Archive / Library;
<b>Please mention examples, and indicate the particular areas as well</b>	We have developed a project in cooperation with Policlino Gemelli and our Art Therapy courses. Digital dissemination through digital database in cooperation with Galleria Nazionale Arte Antica Palazzi Barberini Research, analysis and laboratories for the scientific project of exhibition in cooperation Istituto nazionale per la grafica
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	the collaboration was defined by an agreement in which the research institute offered the space and equipment and the Academy paid other expenses
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	0

Questionnaire for H2020 Partners - Answers

<p>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possibility... If so, could you summarise what activities this department/office carries out?</p>	No
<p>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</p>	Yes, CNR but not connected to the AFAM activities
<p>I have read the Data Privacy Statement acknowledged the contents thereof</p>	I have read and accepted

<b>ID</b>	6
<b>Kezdés ideje</b>	4/7/22 5:20:01
<b>Befejezés időpontja</b>	4/7/22 6:05:34
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Māra Traumane
<b>Occupation, title:</b>	Researcher
<b>Organisation:</b>	Institute of Contemporary Art, Design and Architecture
<b>Contact information (email and/or phone)</b>	marra.traumane@lma.lv
<b>What kind of research areas are at your university, in which platform can students conduct research? (lecture, presentation (individual/group), exhibition, publication, website)</b>	lectures, seminars, individual seminar presentations
<b>What kind of institutional researches are going on in collaboration between the departments at your university. Which researches were realized in the last 5 years? Introduce an example shortly (in...</b>	In 2021/2022 in cooperation with the Department of Art History and Theory a seminar is run for the students of Master degree in art history and curatorial studies. The title of the seminar is "Theoretical Perspectives and Research Methods of Art in Eastern Europe after WWII." The new research field will be established in cooperation with the academic MA program "Architecture" - currently under development. There is an academic exchange with the Interior Design department of the Latvian Academy of Arts.
<b>What kind of external institutional research-networks your university is involved in?</b>	Since the beginning of 2022 Institute of Contemporary Art, Design and Architecture of the Latvian Academy of Art is involved as a partner institutions in a research project "IDEUM: Landscapes of Identities: History, Culture, and Environment" which is funded by the State Research Program of the Latvian Council of Science. In the framework of the project and research, that runs till december 2024, a close cooperation with 4 partner-institutions is established. Among the partner institutions are: Institute of the Literature, Folklore and Art of the University of Latvia (leading partner), Liepāja University, Latvian Academy of Culture and Rezekne Academy of Technologies. The researchers of the institute are also closely following and are occasionally involved in the EU4Art project activities.
<b>What kind of research partners are you in collaborations with? Please mention examples, and indicate the particular areas as well</b>	Science Research Center / Science Institute; Archive / Library;
<b>Please mention examples, and indicate the particular areas as well</b>	Institute is running a collaboration with the following research institutions - Institute of the Literature, Folklore and Art of the University of Latvia (leading partner), Liepāja University, Latvian Academy of Culture and Rezekne Academy of Technologies. Researchers of the institute are also conducting their research in cooperation with National Archives of Latvia, Archive of the Latvian Museum of Architecture and the National Library of Latvia.
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	The funding varies from project to project. Apart of the base funding of the Institute secured by the Art Academy of Latvia, there are also application and funding opportunities of the Latvian Council of Science and its programmes (this funding if usually shares among different project partners). Additional funding opportunities are provided for smaller research projects and conferences by the State Culture Capital Foundation.
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	Considering that the Institute of Contemporary Art, Design and Architecture is a new entity established in the summer 2021, currently 50% of our collaborative projects succeeded in attracting external funding.

<b>Is there a separate department/office at the university (e.g. research/innovation department/institute) where, for example, information can be found about possible partners' or there is the possib...</b>	Yes
<b>If so, could you summarise what activities this department/office carries out?</b>	Project and Development Department of the Art Academy of Latvia helps to administrate acquired research funding and provides information about new funding possibilities.
<b>Is there a national coordinating body for research funding in your country? (In Hungary it is called: National Research, Development and Innovation Office (NKFIH))</b>	Latvian Council of Science implements and supervises research programs and projects financed from the state budget.
<b>I have read the Data Privacy Statement acknowledged the contents thereof</b>	I have read and accepted



Questionnaire for Individual Artists - Answers

<b>ID</b>	1
<b>Kezdés ideje</b>	3/17/22 3:50:56
<b>Befejezés időpontja</b>	3/17/22 5:21:10
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	CLAUDIA PEILL
<b>Occupation, title:</b>	PROFESSOR
<b>Organisation:</b>	Accademia di Belle Arti Roma
<b>Contact information (email and/or phone)</b>	c.peill@abaroma.it
<b>How would you define artistic research in relation to your own artistic practice?</b>	I think that artistic research is necessary to improve and enrich own artistic practice
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	I have been working for 30 years in the combination of photography with painting on the aim to create a new language where there aren't technical limits, but you take the peculiarities of each field ( photography and painting) in finalizing an image, thinking on the process of revelation of it. <a href="https://www.claudiapeill.com/blank-c7pqb">https://www.claudiapeill.com/blank-c7pqb</a> <a href="https://www.claudiapeill.com/copia-di-2017-2016">https://www.claudiapeill.com/copia-di-2017-2016</a>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	Research, collecting data, as a realization of an archive of photos, and materials experimentation
<b>Do you work individually or with collaborative partners during the research process?</b>	individually
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	An artist must have a creative project about his work, which we can say poetic. I like to work in series, always within my poetic idea, so usually when I think of a new project I spend a lot of time collecting photo, data, and designing the new series of works. Presentation, as an exposition, has a relative time, that you cannot predict, unless you are working for a specific event or space. It is difficult for me to say how long takes to realize a single work because I always produce several pieces at a time.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	Art research was part of my art education during my studies, even if only few teachers determined it but they were very influence on me. And these professors pushed us students to look into ourselves and investigate the art of the past to produce new forms of art and new languages.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	Yes, of course it is crucial for a student to have the opportunity to reach the highest level of study that he can
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	Doctoral
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	Yes of course. As a teacher I try to do it always, even with the students at the beginning of their course

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

I think the institution must support the costs for every field of research. In my field, that is photography, it means for me to have large resources as complete equipment to experiment the technical qualities and peculiarities of this language

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I have read and accepted

Questionnaire for Individual Artists - Answers

<b>ID</b>	2
<b>Kezdés ideje</b>	3/23/22 13:48:51
<b>Befejezés időpontja</b>	3/23/22 14:01:53
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Szabolcs KissPál
<b>Occupation, title:</b>	artist
<b>Organisation:</b>	-
<b>Contact information (email and/or phone)</b>	kisspal.sz@gmail.com
<b>How would you define artistic research in relation to your own artistic practice?</b>	The artistic research serves as an indispensable condition for the majority of my works. It serves both for collecting information and articulating the works. In the first case it helps in the creation of a structured context, in the second case as an inspiration for various formal elements of the work.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	In my artworks I combine different cultural formats (such as the pseudo-museum) using multiple and various media (objects, photography, video, texts), which I combine in narratives. These narratives situate themselves between documentary and fiction. <a href="https://fromfakemountainstofaith.eu/portfolio/the-chasm-records/">https://fromfakemountainstofaith.eu/portfolio/the-chasm-records/</a> <a href="https://fromfakemountainstofaith.eu/2021/12/17/mifele-reneszansz-what-kind-of-renaissance-trafo-gallery-2021-hu-en/">https://fromfakemountainstofaith.eu/2021/12/17/mifele-reneszansz-what-kind-of-renaissance-trafo-gallery-2021-hu-en/</a>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	First I research on the topic in a broader sense, mapping its historical contexts and references, paying attention on the unusual and uncommon bits of information. I build up a - sometime very extensive - personal repository out of these with quotes, links, notes, and visuals. I consider the whole research process a creative activity, in the sense of 'reading' and interpreting the collected data, that obviously differs from an academic single-field research in the sense of raising uncommon questions related to the topic. The creativity plays a significant role in at least two situations: after several sessions of selection and classification of my data I shift the focus of research on the possible - often unlikely connections between the various elements, and I am try to find supporting data and sources (documentary). In case my search doesn't confirm certain connections, I try to find some secondary connections, that might theoretically link the elements (fiction). Both serves the articulation of various hypotheses, which then are becoming the central elements of the work. In case the factual references would not fully support my hypothesis I introduce a more or less obvious fictional link that would gain its credibility based on a thematically closely related, but separate phenomena. In this process the fictitious links acts as metaphors.
<b>Do you work individually or with collaborative partners during the research process?</b>	In some stages I collaborate with the institutions (mostly archives) and experts of the field in question.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	In many cases it depends on the medium. The preparatory phase is the longest one, though in many cases it doesn't gets clearly distinguished from the first stage of creation of the artwork (for instance collecting objects). It might make up 4/6-5/6th of the time including the field work. The remaining 2/6-1/6th covers the creation of the artwork.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	No, only in a fully misunderstood contextualization, by blurring the line between research and "experimentation".
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	It is highly important on all levels! It helps establishing a particular attitude towards both art and the socio-political, cultural environment, it contributes to understanding the interconnections of art, culture and social justice, contributing thus to the potential and impact the art can have on society.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	On a BA-MA level the research should target a more restricted restricted area, and it aims at introducing the students into tracking sources, collecting and handling data. It should also serve for building up the context and inherent or explicit references for a work. On the doctoral level beyond these it should focus on developing formats and methodologies that allows the students to conduct the research not for their art, but through their art, especially in socially engaged practices.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	By developing specially tailored assignments, that require both the usage of historical-cultural and political-social information, while encouraging them to work with various archives. Furthermore through the cyclical combination and analytical and creative phases throughout the working process.

**If costs are incurred during the research, what are the possibilities for funding?**

National and international scholarships.

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Questionnaire for Individual Artists - Answers

<b>ID</b>	3
<b>Kezdés ideje</b>	4/4/22 8:32:40
<b>Befejezés időpontja</b>	4/4/22 9:18:36
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Ferenc Gróf
<b>Occupation, title:</b>	artist, educator
<b>Organisation:</b>	ENSA Bourges, France
<b>Contact information (email and/or phone)</b>	ferenc.grof@gmail.com
<b>How would you define artistic research in relation to your own artistic practice?</b>	Artistic research is the process of creating of a grid, a flexible, contextual framework for every project.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	I work on general on text based installation projects, using different media with a strong curatorial approach. <a href="http://ferengrof.com/FerencGrofPortfolio.pdf">http://ferengrof.com/FerencGrofPortfolio.pdf</a>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	The research develops always through two intertwining process: the conceptual part (texts, graphs, cartography, mind maps, etc) and the formalistic part (production methods, media questions, tools, etc). In general I work on hybrid environments, using various media. After defining the main theme, I work on the exhibiton as on an essay: finding titles, subtitles, finding the visual and conceptual rhythm.
<b>Do you work individually or with collaborative partners during the research process?</b>	If I need specialists, I work regularly with partners on the conceptual or on the formalistic level.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	It is difficult to define a temporal pattern. Some projects need short preparatory phases but the creation of the work can take a longer period, or vice versa. But let's say that the preparatory phase can take several months, even years, while the creating of the artworks needs less time.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	During my studies in the 90s at the Intermedia dpt of the Hungarian academy of fine arts in Budapest, artistic research was not very well defined, but conceptualization and experimentation was in the core of the curriculum. My education was mainly concentrating on "media consciousness", students could use any media (from painting to digital media) but they had to understand, define and argue their choices.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	Yes, it should be implemented from the 1st year, during BA already. Formalistic research can't be sustained without theoretical research.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	During the first years of art studies much more art history, philosophy should be included in the curriculum, with a strong interdisciplinary approach and linked to visual art practice. BA students should understand the theoretical, esthetical and political stakes of their practice. Thus the MA students could start their studies with stronger bases, already engaged in an artistic field.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	Art educators should work more on collective projects (exhibitions, screenings, book projects, web sites, etc) with the students.

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

The construction of a budget, the questions of funding must be integrated in the collective pedagogical process. If there are no fundings at all, artists have the possibilities to use "arte povera" technics and create with no money at all.

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I have read and accepted

<b>ID</b>	4
<b>Kezdés ideje</b>	4/4/22 8:19:51
<b>Befejezés időpontja</b>	4/4/22 15:58:03
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Ruhland, Grit
<b>Occupation, title:</b>	P.h.D.
<b>Organisation:</b>	University of Dresden, Landesverband Bildende Kunst Sachsen e.V.
<b>Contact information (email and/or phone)</b>	grit-ruhland@web.de
<b>How would you define artistic research in relation to your own artistic practice?</b>	I am not a meta person. There are plenty of definitions on artistic research; I do not see much value in adding my own, besides, I am not keen on definitions anyway. As for my own practice: I am labeling a project as „artistic research“ if it involves some form of exploration/research beyond just aesthetic approach. If I would have to describe my artistic research I would rather call it a „multidisciplinary“ approach. To me, it is more interesting to build bridges of knowledge from science and humanities towards artistic thinking and practice, than to develop a new meta-art category. As I see it, art is strong enough to withstand, embrace, evolve new forms of media, presentation or approach.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	My artistic work is based on a conceptual approach, it involves projects within Community Arts, Public Art, Sound Art, and interaction with scientific institutes and topics. Keywords are cognition, space, technology, landscape and participation.  <a href="https://soundcloud.com/etfa">https://soundcloud.com/etfa</a> <a href="https://folgelandschaft.org/">https://folgelandschaft.org/</a>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	That's the relaxing point in fine arts. It goes with the flow! Wherever I start: fine ... That's different in sciences. You are supposed to start with a research question and follow the trail from there through the described processes. I have observed many of my colleagues with artistic background struggling with the wording their questions - including myself. It feels insane to agonize even after months within a project: what the heck is my research question? Fine art works with processes beyond speech; with images, spaces, processes and networks. I tried to draw a line of argumentation – and failed a dozens times by ending up in a network, a cluster.
<b>Do you work individually or with collaborative partners during the research process?</b>	That's the relaxing point in fine arts. It goes with the flow! Wherever I start: fine ... That's different in sciences. You are supposed to start with a research question and follow the trail from there through the described processes. I have observed many of my colleagues with artistic background struggling with the wording their questions - including myself. It feels insane to agonize even after months within a project: what the heck is my research question? Fine art works with processes beyond speech; with images, spaces, processes and networks. I tried to draw a line of argumentation – and failed a dozens times by ending up in a network, a cluster.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	I have not counted the hours ... my Ph.D. project had lasted several years and I am still continuing. Staying with a specific topic (of relevance) was part of my motivation in the beginning of the project. However I have no idea what “preparatory phase” would be for my work. Funding? But honestly, I do not keep track on the hours in order to answer this question. As I said in 7) phases of reading, fieldwork, interviews, talks, recordings, arrangement, constructing, presenting, writing mixes and alternate.As for my Ph.D. it was an obligation to work individually. However, since I was working not only on a ecological, but also cultural and societal topic I collaborated with many people during this project. The most prominent part was a participatory observation with a group of artists.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	No. I got in contact with artistic research only after completing my degree and within my artistic practice.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	From my point of view, it could be helpful for students if they are provided with an opportunity of a guided learning process on scientific principles, writing and researching – voluntarily. As said, I am interested in multidisciplinary approaches and I see them as the future of knowledge. There are a lot of arguments why artists should get a chance to work on eye-level. I do not understand my so many art schools do not even dare to look in this direction. Art and science are neither the same nor are they opponents to each other. They are simply neighboring minds: one a bit more tame, the other a little more wild. There is no need to choose in between one or the other (as a society). On the other side I would really welcome much more introductions of contemporary art in science and humanities.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	In art education I follow the general agenda that topics, media and forms should be developed in dialogue with the student. At the same time there should be all kinds of offer for intellectual input, but the person that is learning decides on the path they are taking. In developing a project of artistic research it can be helpful, if combined with a thesis. From my experience (and other colleagues) it helps the collaboration if it is something “serious” such as a final assignment of a University.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	The integration of artistic research depends on the structure of the studies and the institution. I don't have a general answer to that question.

**If costs are incurred during the research, what are the possibilities for funding?**

Artistic research needs funding. For the researcher and the research. In this sense it is not much different from other ways of knowledge production. By the way, scientists are usually paid. If they are not paid, as more often in humanities – researcher can not focus, have long breaks because of other jobs obligations and more often than not abandon their projects because of financial struggles. To this day the art market is not too interested in artistic research most likely due to the regular absence of a sellable artifact. Due to societal relevance and often high levels of innovation artistic research gets increasing funding from artist grants.

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Questionnaire for Individual Artists - Answers

<b>ID</b>	5
<b>Kezdés ideje</b>	4/5/22 5:39:05
<b>Befejezés időpontja</b>	4/5/22 6:27:28
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Dominika Trapp
<b>Occupation, title:</b>	artist, doctoral student
<b>Organisation:</b>	MOME, Budapest
<b>Contact information (email and/or phone)</b>	trappdomin@gmail.com
<b>How would you define artistic research in relation to your own artistic practice?</b>	It has always been part of my practice, since my first solo show in 2015. I work in two ways: either intuitively - generally by painting - I find out what I want to work on and then I do research in parallel with my creative work, or I have a specific concept that I research and as part of that I use creative methods such as intuitive painting. I have an aspiration in my work to validate intuitive painting as a specific tool of artistic research: a means by which felt knowledge can be brought to the surface through the vocalisation of bodily intelligence.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	From the very beginning of my career, my practice has been characterized by a two-fold interest: on the one hand, a sensitive painterly approach that allows for intuition and introspection; and on the other hand, an outward-directed sensitivity aimed at facilitating dialogues between communities in the service of collective self-knowledge.  <a href="https://balkon.art/home/online-2020/trapp-dominika-ne-tegyetek-ream/">https://balkon.art/home/online-2020/trapp-dominika-ne-tegyetek-ream/</a> <a href="https://www.youtube.com/watch?v=vs4WBPcOiWc&amp;t=1752s&amp;ab_channel=ParasztokAtmoszf%C3%A9r%C3%A1ban">https://www.youtube.com/watch?v=vs4WBPcOiWc&amp;t=1752s&amp;ab_channel=ParasztokAtmoszf%C3%A9r%C3%A1ban</a> <a href="https://www.youtube.com/watch?v=xaaZS_s23wQ&amp;t=996s&amp;ab_channel=Torigurafu">https://www.youtube.com/watch?v=xaaZS_s23wQ&amp;t=996s&amp;ab_channel=Torigurafu</a> <a href="https://tztvetnik.online/article/power-must-grow-if-it-doesn-t-grow-it-rots-by-dominika-trapp-at-karlin-studios-prague">https://tztvetnik.online/article/power-must-grow-if-it-doesn-t-grow-it-rots-by-dominika-trapp-at-karlin-studios-prague</a>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	I mixed order, depending on the topic.
<b>Do you work individually or with collaborative partners during the research process?</b>	I work both individually and in collectives.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	I would say 40%-40%-20%.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	Not in any shape or form.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	Yes I do, but only for the ones who are interested in this method. From MA level.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	In individual plans from MA level, tailored to students' needs.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	In individual plans from MA level, tailored to students' needs, supplemented by introductory theoretical lessons on the methodologies.

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

Depends on the insitution – state funded, private –, and the location.

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Questionnaire for Individual Artists - Answers

<b>ID</b>	6
<b>Kezdés ideje</b>	4/6/22 9:08:12
<b>Befejezés időpontja</b>	4/6/22 9:35:46
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Egons Persevics
<b>Occupation, title:</b>	Sculptor
<b>Organisation:</b>	Latvian Art Academy
<b>Contact information (email and/or phone)</b>	egons.persevics@gmail.com
<b>How would you define artistic research in relation to your own artistic practice?</b>	<p>Part of a creation process.</p> <p>Artistic research is the process involved in making art, problem is with transferability of the knowledge. Therefore verbalization is one way how to communicate findings and research itself.</p> <p>Artistic research is a field of applied sciences.</p>
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	<p>Sculpture</p> <p><a href="https://www.facebook.com/EgonsPersevicsSculptor/">https://www.facebook.com/EgonsPersevicsSculptor/</a></p>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	<p>All of the above.</p> <p>Preliminary research (secondary data, literature review, image search...)</p> <p>Experiment design (sketches, models, definition of preliminary thesis, production design, process design...)</p> <p>Research (creation of sculpture, data gathering, review of preliminary research and experiment design...)</p> <p>Presentation (exhibition or show, gathering of secondary data)</p>
<b>Do you work individually or with collaborative partners during the research process?</b>	On some projects I work individually, however on some I collaborate with partners.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	It differs.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	Not specifically, but it was incorporated into process.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	Yes it is essential for all creative process.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	It already appears and the verbalization of research happens during creation of diploma work. However on this part students are not specifically trained, thus main method used in those researches are autoethnography.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	It is integrated, however the methodology of research could be one thing that is neglected in BA and MA levels.

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

Research is crucial part of creation process, therefore costs that occur are production costs and are treated as such.

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Questionnaire for Individual Artists - Answers

<b>ID</b>	7
<b>Kezdés ideje</b>	4/7/22 6:42:32
<b>Befejezés időpontja</b>	4/7/22 7:19:58
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Sandra Strele
<b>Occupation, title:</b>	Student
<b>Organisation:</b>	Art Academy of Latvia
<b>Contact information (email and/or phone)</b>	sandra.strele@inbox.lv
<b>How would you define artistic research in relation to your own artistic practice?</b>	Artistic research could be defined as a very important part of my own artistic practice. Artistic practice usually consists of many phases where research is one of them and widens the narrative developed further in the paintings that is the main medium I am working in.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	<p>In my creative work, I create large-scale installations based on classic painting - a series of paintings that, in chronological order, advance from one story to another. I focus on creating and interpreting secluded, alienated, sometimes lonely places, their architecture, and fictitious everyday scenes, offering the viewer the role of an observer. The painted places and landscapes in each series of paintings preserve some of their attributes from the previous one and simultaneously offer the viewer to perceive the changes and transformations that have occurred. In painting, I try to introduce cinema aesthetics, where frame replaces frame. In my work, painting replaces painting, and they are all subject to a single time system, which is simultaneously seemingly real and veritable, but at the same time abstract. Building on the idea of a holographic universe, I try to merge the planes of the past, present, and future, but at the same time offer the viewer small edges of reality that for a moment can be read off these points of overlap. There is always a story or even an infinite set of stories among the serial paintings. What fascinates me most in painting is this opportunity to create a large number of stories, stemming from one original narrative.</p> <p>My large-scale installations, which are pursuing new ways of creating and developing narrative painting, could be considered examples of expanded painting. To achieve complete and distinct storylines that connect the installation's paintings, I create artist's books that contain small textual fragments whose narrative connects them to one of the paintings. Expanded painting as a field of contemporary painting research has been a source of attraction for me for a long time. Addition of three-dimensional objects to paintings, either depicting them in paintings or displaying them in the installation space, is a powerful method of narrating a story. Painting is a very emotionally saturated medium, and in my opinion, it is always important for the viewer to recognize something familiar in paintings. And reproducing painted objects or their replicas in a three-dimensional plane and incorporating them in a single exposition with paintings ensures it.</p> <p>My web page: <a href="http://www.sandra-strele.com">www.sandra-strele.com</a></p>
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	<p>My research process consists of three phases:</p> <ol style="list-style-type: none"> <li>1. Collecting information; exploring literature; visiting sight - specific places/ spaces</li> <li>2. Making sketches and writing texts</li> <li>3. Paintings</li> </ol>
<b>Do you work individually or with collaborative partners during the research process?</b>	I work mainly individually.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	<p>Preparatory phase - 25%</p> <p>Creating the artwork - 60%</p> <p>Project/ fieldwork and its presentation - 15%</p>
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	Yes. When working on assignments. It could be characterized as individual research in the first phase of creating paintings and/ or installations.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	I think it is very important for students to integrate this activity to the structure of the art education at all levels (BA/ MA/ Doctoral) as it teaches and shows the ways how to think about contemporary art practice and helps to develop individual working capacity.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	Theoretical literature studies/ discussions. Discussions about individual works together with supervisors.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	As a separate lesson (in groups and also individual).

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

Collaborative projects; self funding and other field dependant fundings.

**I have read the Data Privacy Statement acknowledged the contents thereof.**

I have read and accepted

Questionnaire for Individual Artists - Answers

<b>ID</b>	8
<b>Kezdés ideje</b>	4/13/22 2:32:34
<b>Befejezés időpontja</b>	4/13/22 3:52:08
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Till Ansgar Baumhauer
<b>Occupation, title:</b>	fine artist, project content leader and project speaker of EU4ART_differences
<b>Organisation:</b>	HfBK Dresden
<b>Contact information (email and/or phone)</b>	baumhauer.eu4art@hfbk-dresden.de
<b>How would you define artistic research in relation to your own artistic practice?</b>	Artistic Research (AR) in very general terms is an approach towards artistic practice which follows the idea that art practice can create relevant knowledge in other ways than the traditional academic field does, and that this knowledge can be made fruitful in a broader frame of societal / academic discourse. AR is an open process with partly unforeseeable outcomes that creates complex interconnections between data / material collection, artistic practice, reflection and re-definition. My AR projects even allowed me to understand more about my own sources of creativity and interests in my topics. Apart from that, I am aware of the methodological discourses in AR, and I try to reflect on their applicability to my own practice to be able to interconnect within the field.
<b>What types of artworks do you make? Give some examples (Please provide links, if it is possible.)</b>	Coming from the field of painting / graphics and interdisciplinary artistic practice, my works focuses on strongly conceptual approaches and oscillates between installation, performative practices, long-term processes and cooperative projects. The main topics of interest for me are war and trauma, which was the central part of my PhD (see <a href="https://acc-weimar.de/ausstellungen/2015/wartifacts/">https://acc-weimar.de/ausstellungen/2015/wartifacts/</a> , <a href="https://www.deutschlandfunkkultur.de/kunst-aus-afghanistan-der-krieg-bleibt-auf-dem-teppich-100.html">https://www.deutschlandfunkkultur.de/kunst-aus-afghanistan-der-krieg-bleibt-auf-dem-teppich-100.html</a> ). A strong focus lies also on questions of transcultural dialog, collective memory and the migration (and understandability) of images. This was a focus of the "trauma transfer" exhibition in Mannheim 2018 <a href="https://mannheimer-kunstverein.de/ausstellung/trauma-transfer/">https://mannheimer-kunstverein.de/ausstellung/trauma-transfer/</a> , <a href="https://www.rheinfalz.de/startseite_artikel,-krieg-und-ornament-trauma-transfer-in-mannheim-_arid,1213883.html">https://www.rheinfalz.de/startseite_artikel,-krieg-und-ornament-trauma-transfer-in-mannheim-_arid,1213883.html</a> ). The spreading of globalized image cultures and economies was the central topic in my exhibition "Conquista Reloaded" in Ecuador 2017 ( <a href="http://anterior.bienaldecuenca.org/menu/detalle/data/aWQ9Mzcz;">http://anterior.bienaldecuenca.org/menu/detalle/data/aWQ9Mzcz</a> ; <a href="https://www.eltelegrafo.com.ec/noticias/cultura/10/muestra-conquista-reloaded-llega-al-museo-de-la-ciudad">https://www.eltelegrafo.com.ec/noticias/cultura/10/muestra-conquista-reloaded-llega-al-museo-de-la-ciudad</a> ; <a href="http://www.quitoinforma.gob.ec/2017/08/02/la-conquista-reloaded-se-expone-en-el-museo-de-la-ciudad/">http://www.quitoinforma.gob.ec/2017/08/02/la-conquista-reloaded-se-expone-en-el-museo-de-la-ciudad</a> ; <a href="https://fundacionmuseosquito.gob.ec/wp-content/uploads/2020/04/MuseoVivo_agosto-1.pdf">https://fundacionmuseosquito.gob.ec/wp-content/uploads/2020/04/MuseoVivo_agosto-1.pdf</a> )  I have been cooperating with artists and artisans from non-Western cultures to explore the processes of images transferred from one context to the other (see also "trauma transfer"), and the migration of images was a central focus in my curatorial work for "disCONNECTED" in Dresden 2020 ( <a href="https://www.kunstforum.de/nachrichten/disconnected-in-der-motorenhalle-dresden/">https://www.kunstforum.de/nachrichten/disconnected-in-der-motorenhalle-dresden/</a> ; <a href="https://kunstaspekte.art/event/disconnected-2020-10">https://kunstaspekte.art/event/disconnected-2020-10</a> )  My working materials, amongst others, are textiles (Afghan carpets) / embroidery / painting, mixed media, installation, sound installation.
<b>What are the phases of your research process (research, collecting data/resources, creative work)?</b>	First of all, the artistic idea rises from personal ideas, experiences / discussions; this is followed by research and data collection, but the artistic practice starts already during the research process. Creative work and research are extremely intertwined and cannot easily be separated from each other, so that a blend of processes takes places which is often cleared up in a later process phase. These phases tend to reiterated in later points of time within the lengthy AR process, so that it is sort of a "never-ending story", although discussion and presentation of the projects mark the end of the main process.
<b>Do you work individually or with collaborative partners during the research process?</b>	In some aspects, e.g. for the migrating images and globalized visual cultures, it is indispensable to work with collaborative partners. The external viewpoint of the partners is highly relevant for the process itself, and I try to control it as few as possible during the phase of development and to analyze it later on.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	difficult to say, as the process of research / data collection - artistic practice - discussion tends to reiterate during the AR process, especially within a PhD project. In general, I would say: preparatory phase: up to 10 %, research / data and material collection: 45%, artistic practice: 45 %, presentation: 10 %.
<b>Was art research part of your art education during your studies in higher art education? If yes, in what form?</b>	Not as a topic called "Artistic Research". But my professor, Ulrike Grossarth, did performative, practice-based and empirical research with us which I later understood was artistic research in a broader sense, and she also discussed other fields of activity than only the art market as future perspectives with us.
<b>Do you think it is important for students to integrate this activity to the structure of the art education? At what level BA/MA/Doctoral? Why?</b>	AR provides another, alternative approach to artistic practice in general, understanding artistic processes not only as individual ways to see the world but also to get in interaction with society and the academic field. This creates a broader understanding of what artists can do through their work even beyond the structures of the art market. Raising interest in AR should already start at BA level in a general form, be deepened during the MA level and allow in-depth AR within the academic framework on the doctoral level.
<b>What form do you think artistic research could appear at different levels of education? (e.g. BA/MA/Doctoral)</b>	BA: General information on AR through a workshop / artist lectures / projects. MA: joint class projects in a longer timeframe (one- or two-semester), introducing basic research and data /material collection techniques and methods, discussions with external stakeholders. Doctoral level / Meisterschüler: Framework for PhD practice which goes into depth of methodologies, allows students to focus on their projects and provides different levels of support structures.
<b>How do you think artistic research can be effectively integrated into the educational process?</b>	In schools: raising the awareness amongst young pupils that making art can be a deeply social process. In academies: The topic should be taught from the side of theory as well as through artistic professors. In BA / MA studies, the approach of AR should become generally visible, in the PhD phase, there should be a framework to support students / candidates in their AR projects. External partners from other academic fields should be involved to enable interdisciplinary practice.

Questionnaire for Individual Artists - Answers

**If costs are incurred during the research, what are the possibilities for funding?**

Fine arts academies should provide the basis finances for a framework of artistic research teaching. For a student doing artistic research in the framework of a PhD or doctoral school, a scholarship would be perfect to avoid high personal expenses. In transdisciplinary projects, external research partners could be of help in case of additional funding. When artistic research projects are done during the third cycle, cultural funding opportunities should be used additionally (cultural foundations etc); the Creator Doctus model involving external stakeholders is also an interesting model (this stakeholder cross-finances the student)

**I have read the Data Privacy Statement acknowledged the contents thereof.**

I have read and accepted

## Questionnaire for External partners - Answers

<b>ID</b>	1
<b>Kezdés ideje</b>	4/1/22 13:38:49
<b>Befejezés időpontja</b>	4/3/22 5:22:44
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Matteo Zambelli
<b>Occupation, title:</b>	Assistant professor
<b>Organisation:</b>	DIDA – Dipartimento di Architettura di Firenze (Department of Architecture of Florence)
<b>Contact information (email and/or phone)</b>	matteo.zambelli@unifi.it
<b>Does your institute collaborate with universities (as background institutions) or artists conducting research?</b>	Yes
<b>If yes, give a few examples from the past 5 years (please provide links if possible)</b>	As far as I know, EU4Art is the first DIDA (Department of Architecture of Florence) collaboration with the Academy of Arts.
<b>If yes, how do you collaborate? (in what form, e.g. providing research materials, exhibition opportunities, as producers...etc)</b>	We are collaborating in order to set up a proof of concept for a digital atelier. We are sharing our knowledge on teaching methods and experience on digital platforms devoted to education due to the fact that in the past I was part of two co-funded European projects devoted to the creation of a virtual university in the field of architecture and civil engineering.
<b>How can you integrate artistic research into the research processes of your institute or its presentation?</b>	Artistic research has always been part of the architectural formation whether in an unstructured or structured (I mean courses devoted to artistic topics) ways. I just want to mention the Bauhaus (1919-1933) experience in Germany where the artistic background was fundamental in the school, it was a sort of pre-requisite in order to become an architect; the school was full of artists such as Klee, Kandinsky, László Moholy-Nagy, Johannes Itten, etc. Jumping to 1975, Frank Gehry, one of the most important and thought-provoking architects of the twentieth century, built his own home starting from the research on raw materials of his friend artists in Los Angeles; he also collaborated with Claes Oldenburg on the design of several buildings, one of them was built and it is known as the Binocular Building in Los Angeles. Artists always anticipate what architects can do, because they are not constrained by clients, functionality and costs.
<b>How can art research and its results be presented in an art institution in a relevant way that can also be communicated to visitors? Is it a curatorial, artistic or mediation / museum education t...</b>	As an architect, I would say that it depends on the kind of research that was developed. I mean: you show me the research you did, then I can suggest who (artists, educational institutions, museums, curators) has to communicate it, how/the way/s to show it to visitors, and the most proper location to present the results of the art research. There are so many ways, but you need to start from real material to be presented and communicated. Finally, I do not think that just art institutions are the only and right places/locations to present artistic research.
<b>Are there any new areas of research that you think are of particular importance to the institution and that you think could be part of artistic research? What are they?</b>	I do not think they are new areas of research, anyway, it might be important that artistic research reflects on ecological topics (in the field of design we talk about human-centered design, now it is fundamental to talk about nature-centered design); the relationship between spaces and citizens; the relationships between artifacts and people from different backgrounds, origins and culture as a mean to nurture comprehension and integration; the relationships between virtual spaces and people.
<b>Are there any platforms for the promotion and dissemination of artistic research related to your activities, and if so, what are they? (e.g. Open University, discursive programmes)</b>	I am an architect operating in the fields of Design Thinking and Design Methods, as a matter of fact, I do not do artistic research. I promote my architectural research by means of books, which are mainly open-access and disseminated by the publishing company websites, and articles, which are disseminated by architectural magazine websites I collaborate with. Most of my books and articles are available on platforms such as Academia.eu and Flore (my academic online repository).
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project? What percentage of collaborative projects succeed in attracting external funding?</b>	I am not able to reply to the first question, it is too general, "how the costs of cooperation are shared" depends from project to project. As far as I can see, there are a lot of funding possibilities, but you have to work hard to win them because there is a lot of competition. I do not know, it depends on the interest of the project to be submitted.
<b>I have read the Data Privacy Statement acknowledged the contents thereof.</b>	I have read and accepted

## Questionnaire for External partners - Answers

ID	2
Kezdés ideje	4/4/22 11:39:23
Befejezés időpontja	4/4/22 11:49:15
E-mail-cím	anonymous
Név	
Name:	Rita Bernini
Occupation, title:	Museum curator
Organisation:	Istituto centrale per la grafica
Contact information (email and/or phone)	rita.bernini@beniculturali.it
Does your institute collaborate with universities (as background institutions) or artists conducting research?	Yes
If yes, give a few examples from the past 5 years (please provide links if possible)	Accademia Belle Arti di Roma: (Exhibition Perentoria figura); Tchoban Fuonadation (EXB Solo Italia); Accademia Belgica (EXB Alla luce di Roma); Real Academia de Bellas Artes Madrid (EXB Piranesi; collection online project)
If yes, how do you collaborate? (in what form, e.g. providing research materials, exhibition opportunities, as producers...etc)	Exhibitions, research projects, education
How can you integrate artistic research into the research processes of your institute or its presentation?	topic studies on engraving techniques
How can art research and its results be presented in an art institution in a relevant way that can also be communicated to visitors? Is it a curatorial, artistic or mediation / museum education t...	art research can be communicated through events even on line, database, insitutional site, paper and digital publications, educational projects
Are there any new areas of research that you think are of particular importance to the institution and that you think could be part of artistic research? What are they?	Collection on line project
Are there any platforms for the promotion and dissemination of artistic research related to your activities, and if so, what are they? (e.g. Open University, discursive programmes)	no
How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it varv from proiect to proiect?	It varies from project to prject
What percentage of collaborative projects succeed in attracting external funding?	10% percentage
I have read the Data Privacy Statement acknowledged the contents thereof.	I have read and accepted

Questionnaire for External partners - Answers

<b>ID</b>	3
<b>Kezdés ideje</b>	4/19/22 11:18:36
<b>Befejezés időpontja</b>	4/19/22 11:41:50
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Doreen MENDE
<b>Occupation, title:</b>	head of cross-collections research department, Prof. Dr.
<b>Organisation:</b>	State Collections of Art Dresden
<b>Contact information (email and/or phone)</b>	doreen.mende@skd.museum
<b>Does your institute collaborate with universities (as background institutions) or artists conducting research?</b>	Yes
<b>If yes, give a few examples from the past 5 years (please provide links if possible)</b>	<p>Transkulturelle Akademie: conference / research exchange with <a href="http://worldingcultures.org">http://worldingcultures.org</a>, University Heidelberg</p> <p>The Whole Life : congress / workshops / research exchange with <a href="https://www.hkw.de">https://www.hkw.de</a></p> <p>Provinence research in collaboration with Zentrum für Kulturgutverluste</p> <p>Lisa and Heinrich Arnhold Lecture series with American Academy Berlin</p> <p>Deutsch-Amerikanisches Austauschprogramm zur Provenienzforschung für Museen (PREP), <a href="https://www.skd.museum/forschung/provenienzforschung/austausch/austausch/#c7144">https://www.skd.museum/forschung/provenienzforschung/austausch/austausch/#c7144</a></p>
<b>If yes, how do you collaborate? (in what form, e.g. providing research materials, exhibition opportunities, as producers...etc)</b>	scientific exchange; exhibition opportunities; providing research material; co-productions; research residencies;
<b>How can you integrate artistic research into the research processes of your institute or its presentation?</b>	it is part of the principles of the cross-collections research department at SKD through workshops, reading groups, artists-in-residence, collaborations, etc.
<b>How can art research and its results be presented in an art institution in a relevant way that can also be communicated to visitors? Is it a curatorial, artistic or mediation / museum education t...</b>	<p>The results can be presented through display interfaces including research displays in exhibitions, interviews, open seminars, conferences, talks, publications, etc.</p> <p>Art research is one major methodological strand of transdisciplinary research. Foremost, art research is a methodology to widen, question, provoke and extend the canonised form of art-historical research. That means, art research is educational, if you will, towards the institution itself (and its employees), not to the general public only.</p> <p>Art research is one of the critical methodologies to situate the museum into the present towards the future by insisting in knowledge as a practice, a process and a relation between public and museum.</p> <p>Art research occupies a critical role in re-thinking the museum in the 21st century, therefore, art research is part of the DNA of a museum and should not be limited to one department.</p> <p>If I had to, I would situate art research in the research department of a museum, as well as in collaborations with NGOs, small-scale art organisations, collectives as well as universities.</p>
<b>Are there any new areas of research that you think are of particular importance to the institution and that you think could be part of artistic research? What are they?</b>	Many: Black Studies and White Critical Race Studies; new materialism; political economy; global art history; visual cultures and curatorial knowledge; critical technology studies; postcolonial thinking; anti-racist practices; ethics. Art research is a critical forum to engage in terrains of study challenging traditional art-historical / academic research.
<b>Are there any platforms for the promotion and dissemination of artistic research related to your activities, and if so, what are they? (e.g. Open University, discursive programmes)</b>	artandeducation.net; e-flux.com; annual conferences such as SARN in Switzerland; annual PARSE conference in Sweden;
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project? What percentage of collaborative projects succeed in attracting external funding? I have read the Data Privacy Statement acknowledged the contents thereof.</b>	<p>No general general cooperation agreement on funding. Art research in museums follows, unfortunately, the neoliberal imperative of the late 20th century. This means, funding varies from project to project, and depends successful project-specific funding applications. This is a problem.</p> <p>I have to inquire this number. The challenge is that art research is not funded by science foundations, even though, art research produces measurable / valuable and necessary knowledge.</p> <p>I have read and accepted</p>

## Questionnaire for External partners - Answers

<b>ID</b>	4
<b>Kezdés ideje</b>	5.3.22 8:11:50
<b>Befejezés időpontja</b>	5.9.22 16:27:18
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Ieva Astahovska
<b>Occupation, title:</b>	researcher
<b>Organisation:</b>	Latvian Centre for Contemporary Art
<b>Contact information (email and/or phone)</b>	ieva.ast@gmail.com
<b>Does your institute collaborate with universities (as background institutions) or artists conducting research?</b>	Yes
<b>If yes, give a few examples from the past 5 years (please provide links if possible)</b>	1. Project "Communicating Difficult Pasts" (2019-2022) - <a href="https://lcca.lv/en/communicating-difficult-pasts-en/">https://lcca.lv/en/communicating-difficult-pasts-en/</a> 2. Project "From Complicated Past Towards Shared Futures" (2021-ongoing) - <a href="https://sharedfutures.eu">https://sharedfutures.eu</a> 3. Project "Reflecting Post-Socialism through 4. Online Workshop "To the Left of Power? Radical Culture in Eastern Europe in the 1960s and 1970s" (2021) - <a href="https://lcca.lv/en/events/-27-september---4-october-2021----to-the-left-of-power--radical-culture-in-eastern-europe-in-the-196/Postcolonialism%20in%20the%20Baltics">https://lcca.lv/en/events/-27-september---4-october-2021----to-the-left-of-power--radical-culture-in-eastern-europe-in-the-196/Postcolonialism in the Baltics" - <a href="https://lcca.lv/en/events/online-discussion--political-empowerment-of-artistic-practices-in-ukraine/">https://lcca.lv/en/events/online-discussion--political-empowerment-of-artistic-practices-in-ukraine/</a></a>
<b>If yes, how do you collaborate? (in what form, e.g. providing research materials, exhibition opportunities, as producers...etc)</b>	We organise online and onsite talks and discussions with the participation of artists conducting research, we invite them in exhibitions, curated and organised by the LCCA, we initiate collaborations between artists and researchers, etc.
<b>How can you integrate artistic research into the research processes of your institute or its presentation?</b>	We integrate artistic research in the discursive events which are part of the projects, conducted by the LCCA, as well as in the exhibitions.
<b>How can art research and its results be presented in an art institution in a relevant way that can also be communicated to visitors? Is it a curatorial, artistic or mediation / museum education task...</b>	It is a curatorial, artistic or mediation / museum education task, but the most important aspect, that it is done in close collaboration between all above-mentioned agencies. It's also essential to look for new ways and approaches how it can be entangled and communicated for a broader audiences. It's also important not always to present the results in a form of completed research, but rather to ask relevant questions and seeking to open up new horizons of the fields the specific artistic research is related to. It's also needed to open up dialogues between different actors involved in the artistic research context, for instance, bringing together artists, scholars, and curators, interdisciplinary researchers. Another relevant aspect is international collaborations and presentations, not remaining in just local or national frameworks.
<b>Are there any new areas of research that you think are of particular importance to the institution and that you think could be part of artistic research? What are they?</b>	Yes, for instance, research on accessibility, as well as disability studies, and how art and culture could be more open to different vulnerable groups.
<b>Are there any platforms for the promotion and dissemination of artistic research related to your activities, and if so, what are they? (e.g. Open University, discursive programmes)</b>	Can't think of.
<b>How are the costs of cooperation shared and what are the funding possibilities? Is there a general cooperation agreement on funding or does it vary from project to project?</b>	It varies from project to project.
<b>What percentage of collaborative projects succeed in attracting external funding?</b>	75%
<b>I have read the Data Privacy Statement acknowledged the contents thereof.</b>	I have read and accepted

Questionnaire for Artistic Research based on Collaboration - Answers

<b>ID</b>	1
<b>Kezdés ideje</b>	3/18/22 7:13:59
<b>Befejezés időpontja</b>	3/18/22 8:18:33
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Gaetanina Campisi
<b>Occupation, title:</b>	Professor printmaking
<b>Organisation:</b>	Academy of fine Art Rome
<b>Contact information (email and/or phone)</b>	g.campisi@abaroma.it
<b>How would you describe collaborative art research based on your own artistic practice? What are its characteristics? Could you give some examples? Who work together and how?</b>	Research on materials and sustainable engraving. Use of non-toxic materials with low environmental impact, water colors, and research on alternatives and replacements for engraving techniques. Professor Francesca Genna Academy of fine Arts of Palermo.
<b>What types of projects and artworks are created through the collaboration?</b>	Workshop end exhibitions
<b>Could there be such an artistic collaboration that is not based on artistic research? Can you mention some examples?</b>	No
<b>How is the process structured in collaborative research? How are its stages linked together and how could the tasks and responsibilities be shared?</b>	Shared project end shared execution
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	One or two semester
<b>Do you think that there is a "methodology" - even possibly taken from other disciplines - for artistic research that can be taught in art education? Could this also apply to collaborative artistic...</b>	The exchange of contemporary artistic research on non-toxic practices is very important
<b>How do you think collaborative artistic research could be effectively integrated into education?</b>	<input checked="" type="checkbox"/> a) MA <input type="checkbox"/> b) PhD/ DLA <input type="checkbox"/> c) Bab <input type="checkbox"/> d) Institutional projects <input type="checkbox"/> e) Foundation grants, fellowships <input checked="" type="checkbox"/> f) Research travel
<b>If costs are incurred during the research, what are the possibilities for funding?</b>	Request for funds for workshops and research from the fund of the academy of fine arts
<b>I have read the Data Privacy Statement acknowledged the contents thereof.</b>	I have read and accepted

## Questionnaire for Artistic Research based on Collaboration - Answers

<b>ID</b>	2
<b>Kezdés ideje</b>	3/31/22 8:46:58
<b>Befejezés időpontja</b>	3/31/22 10:00:36
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Franco Ripa di Meana
<b>Occupation, title:</b>	Full Professor, researcher, artist
<b>Organisation:</b>	Accademia di Belle Arti di Roma
<b>Contact information (email and/or phone)</b>	f.ripadimeana@abaroma.it
<b>How would you describe collaborative art research based on your own artistic practice? What are its characteristics? Could you give some examples? Who work together and how?</b>	<p>Coming from a collaborative environment/practice as Theatre, I cannot imagine an art research that is not collaborative. The creative relationship with the witness/audience, if not with peer researchers, is what for me defines artistic research as different from research in Science or in the Humanities. If there is no witness, no audience, there is no artistic research. Hence Artistic Research has to establish a contact with a community, although composed by individuals. The research outputs lay precisely in the middle ground between the researcher and the witness (co-author?). The first thing that we have to define is nature and the epistemic relationship we are creating with this witness, starting perhaps with a new definition.</p> <p>As an example, I would like to share this project: <a href="http://www.imaginometricsociety.com">www.imaginometricsociety.com</a>, which has generated two outputs/experiments: The Prague Experiment (Award for Imagination at Prague Quadriennial for Performance Design), and The Milan Experiment (Opening event of Brera Accademia Aperta 2019)</p>
<b>What types of projects and artworks are created through the collaboration?</b>	Endless possibilities. As an example, I can quote my collaborative practice of writing text for musical theatre, "libretti" in italian. At the end of such a collaborative research process, the result (in this case, an edited score) is a unity in which the single elements are inextricably bound together. But this unity is only a project, that then need further collaborations: the creative team for the mise en scene, the musical team, and finally the audience.
<b>Could there be such an artistic collaboration that is not based on artistic research? Can you mention some examples?</b>	Theatre, Music, Dance, Performance-based disciplines but also Film, Video, Video-games all imply artistic collaborations not necessarily based on artistic research, in the sense that they give for granted the productive, perceptive and social environment.
<b>How is the process structured in collaborative research? How are its stages linked together and how could the tasks and responsibilities be shared?</b>	As an example, I can describe the research that Accademia di Belle Arti di Roma is carrying out with Università Politecnica delle Marche and Dipartimento di Architettura, Università di Firenze. Although the different "fields" are quite clear (Arts, Design, Science, a perfect New European Bauhaus team!), the collaborative process has so far permitted to achieve results that are more advanced than the sum of the single partners. In order to collaborate, you need a common ground, although small. If this common ground does not exist, collaboration is impossible. In this case, the common ground was the "Arts" interest in Digital Creativity, the "Science" interest in Art, the "Design" interest in the creative process generating a didactic project. The common ground enables communication, that has then to bounce back into the specific languages. Collaboration is precisely this endless exchange between specific languages and common ground, in which every partner bears the same responsibilities.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	It depends from the nature of the elements: sometimes you can have years of preparation for few minutes of "presentation", other times you create once for all an apparatus with a set of rules, that can be "presented" endlessly. In general, I think that these distinctions are not really useful: the preparatory phase is in itself an artwork, an artwork cannot exist without its presentation, which is of course also a project.....
<b>Do you think that there is a "methodology" - even possibly taken from other disciplines - for artistic research that can be taught in art education? Could this also apply to collaborative artistic...</b>	I think that the first methodology could be that the concept of "discipline" is a cultural concretion that needs to be questioned in every moment of art education. The second methodology could be to consider the artwork as a sum of functions, of which the "artist" is just one.
<b>How do you think collaborative artistic research could be effectively integrated into education?</b>	Education, and specifically Art education is a collaborative artistic research in itself. Without a collaborative research, no education is possible.
<b>If costs are incurred during the research, what are the possibilities for funding?</b>	No research is possible with some sort of funding, which does not necessarily mean cost, but can for instance mean time.
<b>I have read the Data Privacy Statement acknowledged the contents thereof.</b>	I have read and accepted

Questionnaire for Artistic Research based on Collaboration - Answers

<b>ID</b>	3
<b>Kezdés ideje</b>	4/6/22 4:39:18
<b>Befejezés időpontja</b>	4/6/22 7:06:22
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Raitis Šmits
<b>Occupation, title:</b>	associate professor
<b>Organisation:</b>	Art Academy of Latvia
<b>Contact information (email and/or phone)</b>	raitis.smits@lma.lv
<b>How would you describe collaborative art research based on your own artistic practice? What are its characteristics? Could you give some examples? Who work together and how?</b>	In my practice I work closely together with artist Rasa Šmite. Together we have worked on several collaborative art and science projects. There is a common ground in art and science: both value creativity and innovation, use careful observation as a method to collect the information, use technology as a tool as well as a means of representation, tend to create works with universal meaning.
<b>What types of projects and artworks are created through the collaboration?</b>	Our artistic interest lies in the intersection of art, science, technology and society. In our projects we have collaborated with environmental scientists, biologists, astronomers and physicists. We have worked with variety of scientific means starting from radio telescopes to microbial fuel cells.
<b>Could there be such an artistic collaboration that is not based on artistic research? Can you mention some examples?</b>	We have collaborated with musicians and writers as well as with programmers and engineers. Apart from research there could be a collaboration oriented on certain task or goal.
<b>How is the process structured in collaborative research? How are its stages linked together and how could the tasks and responsibilities be shared?</b>	From my experience each collaboration had a different structure. It all depends on the goals and know how. We have had very personal collaboration with some scientists which extends over the longer period of time as well as more formal collaboration where each collaborator has a certain task.
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	Again it all depends on the scale of the project, budget and personal involvement. Some of our projects are more process oriented in which case the timeline can be several years. The artistic outcome usually represents several stages of the project. This model allows more freedom for interpretation and improvisation. For projects with the clear goal usually there is more concrete timeline but again it depends on the scale of the project, could be less than a year or several years.
<b>Do you think that there is a "methodology" - even possibly taken from other disciplines - for artistic research that can be taught in art education? Could this also apply to collaborative artistic...</b>	There are key stages of the art research process - What would be the subject of your research? The ideas can come from deeply personal experience as well as be stimulated by rather global events. - Why do you conduct this research? How do you think this research is valuable? Collecting supporting information or personal experience revealing the need for the research. - How would you do the research? This stage includes the actual research process starting from theoretical background up to practical realisation. - So what? The provocative question challenges you to think about the significance and value of your research contribution.
<b>How do you think collaborative artistic research could be effectively integrated into education?</b>	One of the models is that students get involved in real art research projects led by professional artists who are working in this field.
<b>If costs are incurred during the research, what are the possibilities for funding?</b>	
<b>I have read the Data Privacy Statement acknowledged the contents thereof.</b>	I have read and accepted

Questionnaire for Artistic Research based on Collaboration - Answers

<b>ID</b>	4
<b>Kezdés ideje</b>	4/6/22 3:11:07
<b>Befejezés időpontja</b>	4/7/22 3:50:41
<b>E-mail-cím</b>	anonymous
<b>Név</b>	
<b>Name:</b>	Vineta Kreigere
<b>Occupation, title:</b>	Project Manager, Professional PHD student
<b>Organisation:</b>	Art Academy of Latvia
<b>Contact information (email and/or phone)</b>	vineta.kreigere@lma.lv
<b>How would you describe collaborative art research based on your own artistic practice? What are its characteristics? Could you give some examples? Who work together and how?</b>	<p>I started my professional PhD studies at the Art Academy of Latvia just a year ago, so I have had just a few collaborative examples. Within the framework of the interdisciplinary study course, I have worked together with artists from the field of choir conducting and illustration and animation. We have developed a project where all disciplines are present: information design, music, illustration and animation.</p> <p>Within the framework of development my Master Theses at the Art Academy of Latvia, I had been collaborating with graphic designer to implement information design concept.</p>
<b>What types of projects and artworks are created through the collaboration?</b>	Concepts, prototypes, projects.
<b>Could there be such an artistic collaboration that is not based on artistic research? Can you mention some examples?</b>	<p>In my opinion, each collaboration, also artistic, need to have some research activities. It creates new knowledge and results based on critical discourse and reflection.</p> <p>But maybe there could be also some examples where artistic collaboration is only about collaborating not about research. But I cannot mention any examples for it.</p>
<b>How is the process structured in collaborative research? How are its stages linked together and how could the tasks and responsibilities be shared?</b>	<p>I can only write from my own experience to answer this question. All examples of collaborative research I have participated in have had a clear structure where each participant had certain tasks and responsibilities. At the same time milestones of collaborative research were set and discussed to reach the best result. There had been situations when some members of the research group had been investing more than others. Creative people are very different in their personalities, ways of doing, making decisions, etc. That's why setting clear tasks, responsibilities and milestones is very important.</p>
<b>Considering the duration of time, what could the ratio be between the preparatory phase, creating the artwork, project /fieldwork and its presentation?</b>	<p>10% for the preparatory phase,          30% for the fieldwork and development of the project;          50% for creating the artwork;          10% for the presentation.</p>
<b>Do you think that there is a "methodology" - even possibly taken from other disciplines - for artistic research that can be taught in art education? Could this also apply to collaborative artistic...</b>	<p>For all research, mainly design, I have been participating, the best methodology we have been using is design thinking or the Two or the Three Dimond method where the main phases and steps are defined: the 1st phase is to empathize to discover the problem or challenge. This phase includes data collection, field research, speaking with people, and literature review. The insight gathered from the discovery phase can help you to define the challenge in a different way. 2nd phase is to ideate to give different answers to the clearly defined problem, seeking inspiration from elsewhere and co-designing with a range of different people. The delivery phase involves testing out different solutions on a small scale, rejecting those that will not work, and improving the ones that will. This is not a linear process. Returning back to previous phases to discover different aspects happens very often. And one more important thing about this methodology is divergence and convergence processes to open the research issue and then focus on certain ideas to develop. I think this could also work for collaborative artistic research.</p>
<b>How do you think collaborative artistic research could be effectively integrated into education?</b>	<p>It is already integrated into the design education at the Art Academy of Latvia. But it would be very important to integrate collaborative artistic research into other artistic education fields as well. But this question should be addressed to content developers.</p>
<b>If costs are incurred during the research, what are the possibilities for funding? I have read the Data Privacy Statement acknowledged the contents thereof.</b>	<p>If the research is implemented within the framework of certain project (I have experience of it) then it is funded by project costs. But there are research implemented in study process. Then it is funded by researchers.</p> <p>I have read and accepted</p>

Third cycle programs in higher art education in the Baltic and Nordic region

UNIVERSITY NAME	UNIVERSITY WEBSITE	CITY	COUNTRY	TITLE GRANTED	QUALIFICATIONS	TITLE ISSUED BY THE INSTITUTE	ADMISSIONS	RESEARCH TOPICS	STRUCTURE OF THE PROGRAM	DOCTORAL WEBSITE	RESEARCH INSTITUTE / LAB	Research institute website	EXHIBITIONS	EXTERNAL PARTNERS	FUNDINGS	OUTPUTS	ASSESSMENT
Estonian Academy of Art	<a href="https://www.artuniv.ee/en/tao">https://www.artuniv.ee/en/tao</a>	Tallinn	Estonia	PhD	National level. Council of the Academy and registered with the Estonian Education Information System	Yes	admission: CV, portfolio or defense MA thesis, program plan	art history and visual culture, art and design, cultural heritage and conservation, architecture and urban planning	The PhD studies comprise the third stage of higher education and applicants must have a Master's degree or corresponding qualifications in the same or a closely related specialty. The standard period of study is four years and the curriculum calls for the completion of 240 ECTS (including PhD thesis 180 ECTS)	<a href="https://www.artuniv.ee/en/tao">https://www.artuniv.ee/en/tao</a>	AND MATERIAL LAB	<a href="https://www.artuniv.ee/en/tao">https://www.artuniv.ee/en/tao</a>			scholarship fee, but financed no scholarship	The doctoral thesis is a research or artistic project which presents an original approach to an important problem in the specific specialty or creative field. Standard Humanities thesis or practice-based artistic thesis	at least five members (Defence, opponent, public referee)
Art Academy of Latvia	<a href="https://www.lma.lv/en">https://www.lma.lv/en</a>	Riga	Latvia	PhD	Information only in Latvian	Information only in Latvian	Information only in Latvian	Information only in Latvian	The doctoral study program takes place over a period of three years, providing an opportunity to complete studies, defend a qualified doctoral thesis and obtain 240 credit points.	<a href="https://www.lma.lv/en">https://www.lma.lv/en</a>	Yes, POSTULATE OF CONTEMPORARY ART, DESIGN AND ARCHITECTURE / ART HISTORY	<a href="https://www.lma.lv/en">https://www.lma.lv/en</a>		Information only in Latvian	Information only in Latvian	Information only in Latvian	Information only in Latvian
Vilnius Academy of Art	<a href="https://www.vda.lt/en">https://www.vda.lt/en</a>	Vilnius	Lithuania	Doctor of Arts	National, Minister of Education and Science of the Republic of Lithuania	yes	written summary of creative work and professional data	fine art (practice-based), design (practice-based), architecture (practice-based), history and theory of art	The doctoral study program takes place over a period of three years, providing an opportunity to complete studies, defend a qualified doctoral thesis and obtain 240 credit points.	<a href="https://www.vda.lt/en">https://www.vda.lt/en</a>	Yes, INSTITUTE OF CONTEMPORARY ART, DESIGN AND ARCHITECTURE / ART HISTORY	<a href="https://www.vda.lt/en">https://www.vda.lt/en</a>		Information only in Latvian	Information only in Latvian	Information only in Latvian	Information only in Latvian
Nida Art Colony	<a href="http://nidaartcolony.lt/">http://nidaartcolony.lt/</a>	Nida	Lithuania	Doctoral research institute by four internationally recognized Academy, does not provide degree, only credits for doctoral students					The doctoral study program takes place over a period of three years, providing an opportunity to complete studies, defend a qualified doctoral thesis and obtain 240 credit points.	<a href="http://nidaartcolony.lt/">http://nidaartcolony.lt/</a>	Nida is an experimental research facility by Vilnius Academy of Art, Aukštoji University, LMA and LMA's history	<a href="http://nidaartcolony.lt/">http://nidaartcolony.lt/</a>		Project focused institute			
Umräts Helsinki	<a href="https://www.umrats.fi/en">https://www.umrats.fi/en</a>	Helsinki	Finland	Doctor of Fine Arts (DFA)		Yes		fine art, music, performing arts	The Doctor of Fine Arts degree extends to 240 ECTS credits, which corresponds to four years of full-time studies. The degree consists of the doctoral thesis project (170 cr) and doctoral studies in fine arts (70 cr), which include 60 cr of mandatory studies and 10 cr of elective studies.	<a href="https://www.umrats.fi/en">https://www.umrats.fi/en</a>	Yes, Research Pavilion	<a href="https://www.umrats.fi/en">https://www.umrats.fi/en</a>		no tuition fee, no automatic funding, could apply for it	The doctoral thesis project in fine arts can include art exhibitions, exhibition curating, individual artwork, artistic processes or experimental arrangements and their articulation, conceptualisation and theoretical articulation. Typically, an doctoral thesis project consists of one or several visual art components (a maximum total of 140 cr) as well as a written component (30-70 cr). In addition, the thesis project must be available as an electronically archivable documentation written thesis	Doctoral Committee appoint individual reviewers and form a Defence Council with the member	
Aalto University	<a href="https://www.aalto.fi/en">https://www.aalto.fi/en</a>	Helsinki	Finland	PhD		Yes	15 students / academic year, need to propose a working plan	art, design, architecture, media, scenography	The Doctor of Art and Doctor of Science (Architecture) degrees consist of general research studies in the field of research, a thesis project, a PhD in Art, Technology and Design 4 years, 8 semesters. Full time Course (MPhD equivalent) 2 years, 4 semesters. Full time Compulsory course on research methodologies. Student-led annual seminar presentations, Tuesday seminar on ethics. The program is structured around "responsive meetings" and concrete manifestation, and the research domain is fundamentally interdisciplinary.	<a href="https://www.aalto.fi/en">https://www.aalto.fi/en</a>	Yes, The Aalto Research Program and performing platform	<a href="https://www.aalto.fi/en">https://www.aalto.fi/en</a>		free of tuition but does not offer scholarship	All forms of artistic research are permitted, including individual practice-based, practice-driven and collaborative presentation based on exhibitions / dissertations, thesis deposit only by positioning, writing, business, knowledge transfer or advice.	doctoral committee and appointed opponents, public defense, publishing of thesis	
Faculty of Fine, Applied and Performing Arts, University of Gothenburg (GU)	<a href="https://www.gu.se/en/education/graduate-studies">https://www.gu.se/en/education/graduate-studies</a>	Gothenburg	Sweden	Licentiate in Fine Arts, PhD	National Framework Reported through legislation and ordinances. University of Gothenburg regulations and rules and national legislations (Higher Education Act, Higher Education Ordinance and UH regulations, assessments and assessments)	PhD in any specific discipline like the project. Students have the option of receiving a "Doctor of Philosophy" or an "Art Doctor". Research doctorate 4 years, 8 semesters. Full time Licentiate (MPhD equivalent), 2 years, 4 semesters. Full time	Art and Art Institutions in Society and Public Life, Educational Research in the Arts, Foreground and Background and Creation	3 variant, all in collaboration with another institute	The student has a monthly stipend from the university for four years. There are also PhD students with external funding from the EU and other external sources. The salary level etc. for doctoral students financed by external funds is governed by the rules and regulations for doctoral training of the University of Gothenburg. See link below.	<a href="https://www.gu.se/en/education/graduate-studies">https://www.gu.se/en/education/graduate-studies</a>	No separate website			The student has a monthly stipend from the university for four years. There are also PhD students with external funding from the EU and other external sources. The salary level etc. for doctoral students financed by external funds is governed by the rules and regulations for doctoral training of the University of Gothenburg. See link below.	All forms of artistic research are permitted, including individual practice-based, practice-driven and collaborative presentation based on exhibitions / dissertations, thesis deposit only by positioning, writing, business, knowledge transfer or advice.	Annual reports (progress reviews) from colleagues (PhD students) and supervisors are required. Each year the PhD students have a progression seminar with an external speaker. This seminar also serves as the evaluation with progressively increasing percentage weights (25%, 50%, 80%) for the entire duration of the research before the final presentation of the work and public defense.	
Konstfack, University of Arts, Crafts and Design, Stockholm	<a href="https://www.konstfack.se">https://www.konstfack.se</a>	Stockholm	Sweden	Artistic Doctor, Ph.D.	National Framework			3 variant, all in collaboration with another institute	Students are employed for four years on a salary. Four years full time fully funded (salary and no tuition fee) and often extended to five years with 20% tuition.	<a href="https://www.konstfack.se">https://www.konstfack.se</a>	Yes, several fields of research	<a href="https://www.konstfack.se">https://www.konstfack.se</a>			Advanced practice-based research, traditional thesis combined are intended to produce the thesis. For evidence of the work done over the past 5 years please visit this page. And for publications this page.	Annual reports (progress reviews) from colleagues (PhD students) and supervisors are required. Each year the PhD students have a progression seminar with an external speaker. This seminar also serves as the evaluation with progressively increasing percentage weights (25%, 50%, 80%) for the entire duration of the research before the final presentation of the work and public defense.	
Royal Institute of Art	<a href="https://kth.se/en">https://kth.se/en</a>	Stockholm	Sweden	PhD	National Framework	collaboration with the faculty at Malmö Art Academy, Lund University, which holds the right of assessment in cooperation with DUU			The program contains both compulsory and elective courses (2 x 30 credits), sub-tutorials and a final dissertation.	<a href="https://kth.se/en">https://kth.se/en</a>	Yes	<a href="https://kth.se/en">https://kth.se/en</a>		email: gradulation.tho	The post-graduate program is regarded as a four-year term of employment at the Royal Institute of Art project based finance by the university	Basis documentation an artistic research project	
Oslo National Academy of Arts	<a href="https://hioa.no/en">https://hioa.no/en</a>	Oslo	Norway	PhD in Artistic Research	National Framework				To be eligible for admission to doctoral training, applicants must normally have a master's degree in the relevant art discipline, i.e. the description in the second cycle of the Norwegian Qualifications Framework (Documentation of educational and comparable qualifications. A project description, plan for the required coursework, recommendation for at least academic supervisor	<a href="https://hioa.no/en">https://hioa.no/en</a>	Yes	<a href="https://hioa.no/en">https://hioa.no/en</a>			Artistic practice is at the core of the artistic doctoral result. At the same time, the artistic practice is to be documented in an explicit reflection, which, when the project is presented, grants others access to the working methods and insights that emerge from the artistic research. The doctoral result must be archived in a permanent format.	by the assessment committee Oslo National Academy of Arts assesses the application for evaluation of a doctoral thesis. Applications that do not fulfil the requirements stated in section 3.2.2 will be denied. Oslo National Academy of Arts can, on an independent basis, reject an application to have an artistic doctoral result assessed if it is obvious that the result does not meet a high enough standard and is deemed to be rejected by the assessment committee.	
Norwegian Academy of Music (NMH), Oslo	<a href="https://nrmh.no/en">https://nrmh.no/en</a>	Oslo	Norway	PhD	National Framework			art and craft, dance, design, fine art, opera and theatre, Art Research, Music and Health, Music Education, Music Care	3 years full time studies and includes a compulsory component worth at least 30 credits. The compulsory part consists of three subjects: 20 credits: National research in artistic research's creative Artistic research in music 5 credits: Specific topic of the project	<a href="https://nrmh.no/en">https://nrmh.no/en</a>	Yes, several fields of research	<a href="https://nrmh.no/en">https://nrmh.no/en</a>			Students are employed by NMH and receive a salary. The student is granted a salary and a project budget for the study period.	Annual reports (progress reviews) submitted by the student and his supervisor. Additionally, NMH organizes mandatory interim assessments that take place in the third and fourth semester. Final evaluation and delivery of results. Artistic results presented in suitable concert form, etc. - critically reflective documentation. The evaluation process involves two phases: 1) evaluation carried out by the evaluation committee composed of two experts in the sector. 2) if approved, transfer-free (public defense). The committee	
LET The Arctic University of Norway Tromsø	<a href="https://en.let.no/facultyof-art">https://en.let.no/facultyof-art</a>	Tromsø	Norway	PhD	National Framework	PhD validated by another institution within the Norwegian arts research program, e.g. the Norwegian Academy of Music (PhD 3 years, 6 semesters. Full time	Classical Music, Contemporary Art, Northern Issues	Norwegian art research program 6 courses (2-4 days), 6 art research forums (Conferences), 3 when to present your project Research methodologies and ethics integrated in the basic courses, own institution 6-8 one-day research seminars	No separate website	<a href="https://en.let.no/facultyof-art">https://en.let.no/facultyof-art</a>	No separate website			Students receive a monthly stipend and project funding which can be used for the costs of materials, travel, exhibitions, publications, etc. In addition, they apply for state funding and get support from the institutions they partner with.	All forms of artistic research are permitted, including concerts, individual practice-based, practice-led and collaborative presentations based on exhibitions / dissertations.	Annual reports (progress reviews) from colleagues (PhD students) and supervisors are required. Each year the PhD students have a progression seminar with an external speaker. There are three members of the committee who are used for the final evaluation of the artistic presentation, reflection and the voice. Two or three of them must be external.	
Faculty of Fine Art, Music and Design (BMD), University of Bergen	<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>	Bergen	Norway	PhD validated by another institution within the Norwegian arts research program, e.g. the Norwegian Academy of Music (PhD 3 years, 6 semesters. Full time	National	validated by another institution within the Norwegian arts research program, e.g. the Norwegian Academy of Music	artistic research	Norwegian art research program 6 courses (2-4 days), 6 art research forums (Conferences), 3 when to present your project Research methodologies and ethics integrated in the basic courses, own institution 6-8 one-day research seminars	<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>	Yes	<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>			Students receive a monthly stipend and project funding which can be used for the costs of materials, travel, exhibitions, publications, etc. In addition, they apply for state funding and get support from the institutions they partner with.	All forms of artistic research are permitted, including concerts, individual practice-based, practice-led and collaborative presentations based on exhibitions / dissertations.	Annual reports (progress reviews) from colleagues (PhD students) and supervisors are required. Each year the PhD students have a progression seminar with an external speaker. There are three members of the committee who are used for the final evaluation of the artistic presentation, reflection and the voice. Two or three of them must be external.	
Norwegian Artistic Research Program (NAP), Bergen	<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>	Bergen	Norway	PhD	National	The Norwegian Artistic Research Ph	research areas of partner institutes	seminars and national conferences with presentation of projects. Some institutions have 50% seminars are provided.		<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>	Yes	<a href="https://www.uib.no/en/facultyof-art">https://www.uib.no/en/facultyof-art</a>			Research and financing of private projects.	Theoretical projects, Exhibitions, films, publications and peer-reviewed documents, shows; Public commitments; thesis, symposia, Books, Editors	Thesis and / or Presentation (Decided / Presented)
Royal Danish Academy	<a href="https://royalddmshadskole.dk/en">https://royalddmshadskole.dk/en</a>	Copenhagen	Denmark	PhD	National, A secretariat (the Research Administration) is attached to the PhD School, which supports the director of the PhD School and the PhD Committee in the quality assurance work and the development of the PhD programme.	In collaboration with Bergen University	Information only in Danish	design, architecture, conservation	Supervision (240 hours) PhD plan Semi-annual evaluations Course (30 ECTS) Change of assessment Knowledge dissemination Evaluation seminar	<a href="https://royalddmshadskole.dk/en">https://royalddmshadskole.dk/en</a>	Yes	<a href="https://royalddmshadskole.dk/en">https://royalddmshadskole.dk/en</a>		Stipends are employed at one of the three department of BMD	Information only in Danish	Information only in Danish	
International Center for Knowledge in the Arts	<a href="https://artcenter.ku.dk/en">https://artcenter.ku.dk/en</a>	Copenhagen	Denmark	research institute of seven danish art universities						<a href="https://artcenter.ku.dk/en">https://artcenter.ku.dk/en</a>							

Third cycle programs in higher art education in West Europe

UNIVERSITY NAME	UNIVERSITY WEBSITE	CITY	COUNTRY	TITLE GRANTED	QUALIFICATIONS	TITLE ISSUED BY THE INSTITUTE	ADMISSIONS	RESEARCH TOPICS	STRUCTURE OF THE PROGRAM	DOCTORAL WEBSITE	RESEARCH INSTITUTE / LAB	Research institute website	EXHIBITIONS	EXTERNAL PARTNERS	OUTPUTS	ASSESSMENT
Faculdade das Belas Artes, Universidade do Porto	<a href="https://www.fba.up.pt/">https://www.fba.up.pt/</a>	Porto	Portugal	phd						<a href="https://fba.up.pt/en/ehd-in-arts-education/">https://fba.up.pt/en/ehd-in-arts-education/</a>	Yes, ID+ Research Institute for design media and culture, DADS Research Institute in Art, Design and Society	<a href="https://ormis.org/">https://ormis.org/</a> <a href="https://dads.up.pt/en/">https://dads.up.pt/en/</a>				
Belas Artes Lisboa	<a href="https://www.belasartes.ulisboa.pt/">https://www.belasartes.ulisboa.pt/</a>	Lisbon	Portugal	phd		Study cycle accredited for 6 years by the Agency for Assessment and Accreditation of Higher Education (A3ES) on March 8, 2017. Registered by the Directorate General for Higher Education under number N/A/EF 1826/2017/LAD3. Curriculum structure and study plan published in Dispatch No. 9177/2018, in Diário da República, 2nd series, No. 176, of September 12, 2018.	Candidates for the Doctorate in Fine Arts are selected by examining the application elements, considering the following ranking criteria for ordering the applications: Classification of the academic degree they hold; Academic, artistic, scientific and professional curriculum; Portfolio, when applicable; Preliminary research project; An interview may be carried out with the candidate, if the Doctoral Scientific Committee deems it necessary.	Art and Heritage Sciences Design Communication design Equipment Design Sculpture Multimedia art Painting	6 years: 1800h	<a href="https://www.belasartes.ulisboa.pt/curso/doctoramento/">https://www.belasartes.ulisboa.pt/curso/doctoramento/</a>		<a href="https://www.belasartes.ulisboa.pt/en/academic/">https://www.belasartes.ulisboa.pt/en/academic/</a>				
Belas Artes Lisboa	<a href="https://www.belasartes.ulisboa.pt/">https://www.belasartes.ulisboa.pt/</a>	Lisbon	Portugal	doctorate		Study cycle accredited for 6 years by the Agency for Assessment and Accreditation of Higher Education (A3ES) on 22 August 2012. Registered by the Directorate-General for Higher Education under number N/A-CZ 184/2012. Curriculum structure and study plan published in Dispatch no. 10198/2013, in Diário da República, 2nd series, no. 148, of 2 August 2013.	Candidates for the Doctorate in Arts are selected by examining the application elements, considering the following ranking criteria for ordering the applications: Classification of the academic degree they hold; Academic, artistic, scientific and professional curriculum; Portfolio, when applicable; Preliminary research project; An interview may be carried out with the candidate, if the Doctoral Scientific Committee deems it necessary.	Institutions participating in the PhD School of Dance of the Polytechnic Institute of Lisbon (ESDUP); Superior School of Music of Lisbon of the Polytechnic Institute of Lisbon (ESLM-PI); Superior School of Theater and Cinema of the Polytechnic Institute of Lisbon (ESTC-PI); Faculty of Fine Arts, University of Lisbon (FA-Ulisboa); Faculty of Arts, University of Lisbon (FA-Ulisboa); Institute of Education, University of Lisbon (IE-Ulisboa)		<a href="https://www.belasartes.ulisboa.pt/curso/doctoramento/">https://www.belasartes.ulisboa.pt/curso/doctoramento/</a>		<a href="https://www.belasartes.ulisboa.pt/en/academic/">https://www.belasartes.ulisboa.pt/en/academic/</a>				
Belas Artes Lisboa	<a href="https://www.belasartes.ulisboa.pt/">https://www.belasartes.ulisboa.pt/</a>	Lisbon	Portugal	doctorate		Study cycle accredited for 6 years by the Agency for Assessment and Accreditation of Higher Education (A3ES) on 18 August 2015. Registered by the Directorate-General for Higher Education under number N/A-CZ 291/2015. Curriculum structure and study plan published in Dispatch no. 13244/2015, in Diário da República, 2nd series, no. 227, of November 19, 2015.		The pEdA enables advanced research work in the field of visual arts, performing arts, educational work in artistic and cultural institutions, artistic education. As a joint Doctorate, dialogues and transits are established between the different institutions in terms of the organization of academic time, work seminars, conferences and publications.	cycle The study cycle is organized into two poles, one at the University of Porto (UPorto) and the other at the University of Lisbon (ULisboa), corresponding to two groups of students, with a functioning that favors student mobility and sharing teachers.	<a href="https://www.belasartes.ulisboa.pt/curso/doctoramento/">https://www.belasartes.ulisboa.pt/curso/doctoramento/</a>		<a href="https://www.belasartes.ulisboa.pt/en/academic/">https://www.belasartes.ulisboa.pt/en/academic/</a>				
Belas Artes Lisboa	<a href="https://www.belasartes.ulisboa.pt/">https://www.belasartes.ulisboa.pt/</a>	Lisbon	Portugal	phd		The International Doctoral Program in Philosophy of Science, Technology, Art and Society was approved by the Foundation for Science and Technology in the scope of the FCT 2013 Doctoral Programs competition.		Starting in the 2014-2015 academic year, the Doctoral Program in Philosophy of Science, Technology, Art and Society has the participation of a highly specialized faculty in different areas of Philosophy, Science and the Arts. This program, first directed by Professor Olga Pombo and now by Professor Maria Fernanda Palma, has the participation of the following institutions:  Faculty of Fine Arts, University of Lisbon Faculty of Sciences of the University of Lisbon Faculty of Law of the University of Lisbon Faculty of Arts of the University of Lisbon Institute of Social Sciences of the University of Lisbon Instituto Superior Técnico of the University of Lisbon Instituto de Ciências e Behaviors of the University of Design and art		<a href="https://www.belasartes.ulisboa.pt/curso/doctoramento/">https://www.belasartes.ulisboa.pt/curso/doctoramento/</a>		<a href="https://www.belasartes.ulisboa.pt/en/academic/">https://www.belasartes.ulisboa.pt/en/academic/</a>				
EINA	<a href="https://www.eina.cat/en/">https://www.eina.cat/en/</a>	Barcelona	Spain	UAD Doctorate			To anyone holding an Official Master's degree proposing a research project in design and/or art, whether it is theoretical or practical.			<a href="https://www.eina.cat/en/6-actes-research-design-art/">https://www.eina.cat/en/6-actes-research-design-art/</a>	Yes, a number of research groups	<a href="https://www.eina.cat/en/research/">https://www.eina.cat/en/research/</a>				
Facultat de Belles Arts, Universitat de Barcelona	<a href="https://www.ub.edu/doctorat/abell/financart/financart/">https://www.ub.edu/doctorat/abell/financart/financart/</a>	Barcelona	Spain	PhD EADA-Advanced Studies						<a href="https://www.ub.edu/doctorat/abell/financart/financart/">https://www.ub.edu/doctorat/abell/financart/financart/</a>	Yes, a number of research groups and projects	<a href="https://www.ub.edu/doctorat/abell/financart/financart/">https://www.ub.edu/doctorat/abell/financart/financart/</a>				
Universidad Complutense Madrid Faculty of Fine Arts	<a href="https://www.ucm.es/financart/financart/">https://www.ucm.es/financart/financart/</a>	Madrid	Spain	PhD						<a href="https://www.ucm.es/financart/financart/">https://www.ucm.es/financart/financart/</a>	Yes, number of research groups and projects	<a href="https://www.ucm.es/financart/financart/">https://www.ucm.es/financart/financart/</a>				
Athens School of Fine Arts Department of Visual Arts (ASFA), Athens	<a href="http://www.asfa.gr/">http://www.asfa.gr/</a>	Athens	Greece	PhD	National	The qualifications are validated by the institution itself.	Prospective students submit a portfolio, research proposal and interview.	Art & Design, Art & Psychoanalysis, Art & Technology, Art & the Public Sphere, Gender in Art, Performative Art Practices & Theory, Representational Practices	Full-time study only Doctoral research is integrated into the general research activities of the Department.	<a href="http://www.asfa.gr/en/financart/financart/">http://www.asfa.gr/en/financart/financart/</a>						

Third cycle programs in higher art education in West Europe

UNIVERSITY NAME	UNIVERSITY WEBSITE	CITY	COUNTRY	TITLE GRANTED	QUALIFICATIONS	TITLE ISSUED BY THE INSTITUTE with partner universities	ADMISSIONS	RESEARCH TOPICS	STRUCTURE OF THE PROGRAM	DOCTORAL WEBSITE	RESEARCH INSTITUTE / LAB	Research Institute website	EXHIBITIONS	EXTERNAL PARTNERS	FUNDINGS	OUTPUTS	ASSESSMENT	
UCA School of Arts	<a href="https://www.uca.ac.uk">https://www.uca.ac.uk</a>	Lyon	France	DIPLÔME (French doctorate)	Certified by the Minister of Culture	with partner universities	research proposal, CV, portfolio, letter of advice	Digital Research Unit, Post-Performance Future, Contemporary Art and Temporalities of History		<a href="https://www.uca.ac.uk/en/education/doctoral-studies">https://www.uca.ac.uk/en/education/doctoral-studies</a>	Yes, three research laboratories: Digital Research Unit, Post-Performance Future, etc.	<a href="https://www.uca.ac.uk/en/education/doctoral-studies">https://www.uca.ac.uk/en/education/doctoral-studies</a>		<a href="https://www.embassyfr.com/lyon">https://www.embassyfr.com/lyon</a>			The forms and conditions of the defense of the degree are specific to each project. The defense can take the form of an exhibition, or a paper or digital publication, an edition, distribution, and event, etc.	by a selected jury
LUCA School of Arts	<a href="https://www.luca.ac.be">https://www.luca.ac.be</a>	Brussels, Ghent, Oostende, Leuven	Belgium	PhD		no, KU Leuven issue it	research proposal, CV, portfolio, letter of advice			<a href="https://www.luca.ac.be/en/education/doctoral-studies">https://www.luca.ac.be/en/education/doctoral-studies</a>	Yes	<a href="https://www.luca.ac.be/en/education/doctoral-studies">https://www.luca.ac.be/en/education/doctoral-studies</a>				PhD in the Arts consists of a thesis as well as (a) research in arts or design. Public defense	by examination committee	
ERG	<a href="https://www.erg.be">https://www.erg.be</a>		Belgium	PhD			he candidate must write a thesis project and have it approved by two personalities whom he considers likely to direct his work. He chooses one from among the academic staff of the University, holders of a doctorate obtained after the defense of a thesis, belonging to the Doctoral School – the promoter – and the other from among the ESA teachers – the co-promoter			<a href="https://www.erg.be/en/education/doctoral-studies">https://www.erg.be/en/education/doctoral-studies</a>	Yes it is itself a research institute	<a href="https://www.erg.be/en/education/doctoral-studies">https://www.erg.be/en/education/doctoral-studies</a>						
a / asbl			Belgium									<a href="https://www.a-asbl.be">https://www.a-asbl.be</a>						
Sint Lucas Antwerpen	<a href="https://www.sintlucas.ac.be">https://www.sintlucas.ac.be</a>	Antwerp	Belgium	PhD		in collaboration with University of Antwerpen	Firstly, you must have a mature artistic or design practice and a strong research proposal. A master's degree in visual arts or in another relevant field is a requirement. In addition, your doctoral proposal must be supported by a promoter (PhD) at Sint Lucas Antwerpen and a promoter (DPh) at the University of Antwerpen	technical, scientific and biological (material) research, as well as interpretative theoretical and empirical research on the role of the arts and arts practice in society Fine arts, individual art, design, interior architecture, hybrid forms and interdisciplinary work		<a href="https://www.sintlucas.ac.be/en/education/doctoral-studies">https://www.sintlucas.ac.be/en/education/doctoral-studies</a>	Yes, research focused institute	<a href="https://www.sintlucas.ac.be/en/education/doctoral-studies">https://www.sintlucas.ac.be/en/education/doctoral-studies</a>			at least one university-financed position / year		The doctoral thesis in "Art and sciences of art" consists of an artistic part: the development and presentation of a work nourished by theoretical research and a written theoretical part: a research work original, proposing a critical reflection and deepening in interaction with the artistic work of the artist	by ASK research board
Royal Academy of Arts	<a href="https://www.raa.nl">https://www.raa.nl</a>	Hague	Netherlands	PhD/Art		in collaboration with Leiden University Academy of Creative and Performing Arts	On a theoretical level, the applicant has to demonstrate that their ideas are already quite well-formed and that they have begun to give their own contribution within the context of existing research or innovative practice. The applicant will need to show a strong sense of intellectual curiosity and be able to justify what the urgency for this particular research is			<a href="https://www.raa.nl/en/education/doctoral-studies">https://www.raa.nl/en/education/doctoral-studies</a>	Yes, member of research initiatives and platforms	<a href="https://www.raa.nl/en/education/doctoral-studies">https://www.raa.nl/en/education/doctoral-studies</a>					art work and dissertation	
Gerrit Rietveld Academie	<a href="https://www.gerritrietveldacademie.nl">https://www.gerritrietveldacademie.nl</a>	Amsterdam	Netherlands	CD (Doctoral Degree)						<a href="https://www.gerritrietveldacademie.nl/en/education/doctoral-studies">https://www.gerritrietveldacademie.nl/en/education/doctoral-studies</a>	Yes	<a href="https://www.gerritrietveldacademie.nl/en/education/doctoral-studies">https://www.gerritrietveldacademie.nl/en/education/doctoral-studies</a>					The three-year research trajectory does not lead to a written dissertation, but to a collection of artistic works or artworks.	
MaaKt	<a href="https://www.maaht.nl">https://www.maaht.nl</a>	Utrecht	Netherlands	PhD	in accordance with partner institute	in collaboration with external partners		Individual, focus on questions of Fine Art program	on individual doctoral trajectories	<a href="https://www.maaht.nl/en/education/doctoral-studies">https://www.maaht.nl/en/education/doctoral-studies</a>	Yes	<a href="https://www.maaht.nl/en/education/doctoral-studies">https://www.maaht.nl/en/education/doctoral-studies</a>	<a href="https://www.maaht.nl/en/education/doctoral-studies">https://www.maaht.nl/en/education/doctoral-studies</a>	partner universities	individual funding	written thesis, exhibition in accordance with partners		
Academie de Media Arts Cologne	<a href="https://www.khm.de">https://www.khm.de</a>	Cologne	Germany	Dr. Phil	in accordance with the legislation for the art colleges of the state of North Rhine-Westphalia - with a university-equivalent, i.e. scientific Dr. phil. in the field of art and media studies.	Yes	the applicant must present to project which is related to art and media studies	art and media studies	With the assignment of the doctoral project to a field of work/subject, the content is supervised by a lecturer at the KHM who is entitled to do a doctorate, and whose approval of supervision is a prerequisite for admission to the doctoral program	<a href="https://www.khm.de/en/education/doctoral-studies">https://www.khm.de/en/education/doctoral-studies</a>	No mention of research on the site	<a href="https://www.khm.de/en/education/doctoral-studies">https://www.khm.de/en/education/doctoral-studies</a>	<a href="https://www.khm.de/en/education/doctoral-studies">https://www.khm.de/en/education/doctoral-studies</a>			<a href="https://www.khm.de/en/education/doctoral-studies">https://www.khm.de/en/education/doctoral-studies</a>	no information	
UdK Berlin	<a href="https://www.udk.de">https://www.udk.de</a>	Berlin	Germany	Dr. Phil		individual yes, (supported) by doctorate co-promoter Yes	description of research project, hypothesis, selection of suitable primary supervisor You have a diploma or master's degree from a German university (at least an overall grade of "good") or an equivalent degree from a foreign university as well as the proven ability to work scientifically. This can either be proven through scientific study components in the degree program already completed or acquired in the doctoral program. In the latter case, the PhD committee requires the applicant to provide evidence of academic achievement within a certain period of time	Fine arts, design, performance, music	Individual or structured (temporary supported by third party research program)	<a href="https://www.udk.de/en/education/doctoral-studies">https://www.udk.de/en/education/doctoral-studies</a>	Yes	<a href="https://www.udk.de/en/education/doctoral-studies">https://www.udk.de/en/education/doctoral-studies</a>			in collaboration for structured doctorate research no information	for individual doctorate program funding must be acquired independently, structured is funded by multiple sources but not funded by the university, external and additional funding is possible	only german language information	only german language information
HfBK Hamburg	<a href="https://www.hfbk-hamburg.de/en">https://www.hfbk-hamburg.de/en</a>	Hamburg	Germany	Dr. Phil in Art		Yes	You have a diploma or master's degree from a German university (at least an overall grade of "good") or an equivalent degree from a foreign university as well as the proven ability to work scientifically. This can either be proven through scientific study components in the degree program already completed or acquired in the doctoral program. In the latter case, the PhD committee requires the applicant to provide evidence of academic achievement within a certain period of time	trans-disciplinary range of studies, art theory, philosophy	The duration of a doctoral project is individual. At the HfBK Hamburg you will be enrolled for a standard period of study for ten semesters for doctoral studies. An extension is possible upon application for a maximum of four additional semesters.	<a href="https://www.hfbk-hamburg.de/en/education/doctoral-studies">https://www.hfbk-hamburg.de/en/education/doctoral-studies</a>	Yes, but website is not clear	<a href="https://www.hfbk-hamburg.de/en/education/doctoral-studies">https://www.hfbk-hamburg.de/en/education/doctoral-studies</a>	<a href="https://www.hfbk-hamburg.de/en/education/doctoral-studies">https://www.hfbk-hamburg.de/en/education/doctoral-studies</a>			in collaboration for structured doctorate research no information	in combination with a theoretical-scientific dissertation	by the doctoral committee
HfG Offenbach	<a href="https://www.hfg-offenbach.de/en/education/doctoral-studies">https://www.hfg-offenbach.de/en/education/doctoral-studies</a>	Offenbach	Germany	PhD		Yes	In order to be accepted as a doctoral student candidates must generally have completed studies and gained either a Diplom, Magister Artium, Master of Arts or first degree in a scientific or artistic creative course of studies at a university or art academy. Selected candidates must present their doctoral project to the doctoral committee at HfG Offenbach.	Art and Media Studies Design Studies	Complementary studies for doctoral candidates: three years, from the spectrum of scientific/theoretical subjects, complementing the respective research projects Doctoral colloquiums: on a regular basis Supervision for doctoral students by a specially appointed mentor Studio and theory study areas: at HfG Offenbach for all doctoral students	<a href="https://www.hfg-offenbach.de/en/education/doctoral-studies">https://www.hfg-offenbach.de/en/education/doctoral-studies</a>	No mention of research on the site	<a href="https://www.hfg-offenbach.de/en/education/doctoral-studies">https://www.hfg-offenbach.de/en/education/doctoral-studies</a>	<a href="https://www.hfg-offenbach.de/en/education/doctoral-studies">https://www.hfg-offenbach.de/en/education/doctoral-studies</a>	in the framework of SWABs Strategic Partnership program Exchange program with Tongji University (Shanghai), Central Academy of Fine Arts (Beijing), Sechan Fine Arts Institute (Chongqing) and Seoul National University in South Korea	The university has set up three (Art) and two (Design) part-time research assistant posts, each of which is to be filled for three years by doctoral students HfG Offenbach	written scientific theses and an art/design work		
Institute for Artistic Research Berlin (IAR) Berlin	<a href="https://www.artistic-research.de/en/education/doctoral-studies">https://www.artistic-research.de/en/education/doctoral-studies</a>	Berlin	Germany	Dr. Med., Dr. Phil., Dr. Rev. Nat	Princes of Florence		The 3rd cycle awards are validated by collaborating external partner institutions.	Aesthetic experience, analysis and development, Emotionism, Historical-Political Heritage, Music, Neuroaesthetics, Sanctification, Sustainability, Theater	The project nature of the opportunity means that the type of research students undertake is prescribed by the terms of the contract. The duration of student involvement in a 3rd cycle project varies, typically spanning 12 - 36 months.	<a href="https://www.artistic-research.de/en/education/doctoral-studies">https://www.artistic-research.de/en/education/doctoral-studies</a>	It's itself a research institute		<a href="https://www.artistic-research.de/en/education/doctoral-studies">https://www.artistic-research.de/en/education/doctoral-studies</a>	<a href="https://www.artistic-research.de/en/education/doctoral-studies">https://www.artistic-research.de/en/education/doctoral-studies</a>	Research and financing of private projects.	Theoretical productions, Exhibitions, films, publications and peer-reviewed documents; shows; Public commitment; thesis, symposia, Books, Editions	Thesis and / or Presentation (Revised / Presented)	
Bauhaus-Universität Weimar	<a href="https://www.uni-weimar.de/en/education/doctoral-studies">https://www.uni-weimar.de/en/education/doctoral-studies</a>	Weimar	Germany	PhD, Dr. phil		only in German	only in German	only in German	only in German	<a href="https://www.uni-weimar.de/en/education/doctoral-studies">https://www.uni-weimar.de/en/education/doctoral-studies</a>	Yes, Bauhaus research school	<a href="https://www.uni-weimar.de/en/education/doctoral-studies">https://www.uni-weimar.de/en/education/doctoral-studies</a>	<a href="https://www.uni-weimar.de/en/education/doctoral-studies">https://www.uni-weimar.de/en/education/doctoral-studies</a>	only in German	only in German	only in German	only in German	



