Deliverable 4.1: Concept for a series of webinars

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Deliverable 4.1: Concept for a series of webinars	
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v.01	29/06/2022		First version
v.02	11/09/2023	Claudia Reichert	Dissemination level changed from „confidential" to "public" based on amendment

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
Pu	Public
R	Report
RP	Reporting Period
SC	Steering Committee
WP	Work Package
HEI	Higher Education Institutions

Table of Contents

1. Prologue - The quest for Artistic Research

Artistic Research has nowadays firmly established itself as a new field of studies and practices. What has come to the spotlight in recent years is the inability to come up with a single "definition" that can contain the vast and growing range of practices, outputs, and disciplines that come together to create what we call "Artistic Research."

It is not only the sprawling dimension of the dedicated literature that makes it difficult to draw a set of fixed definitions, but more importantly the fact that "the field itself makes of the resistance to definitions, closures, and disciplinary constraints one of its strongest points".[1]

Although we are not dealing with subatomic particles, we can use Heisenberg's uncertainty principle to illustrate our condition: we can either choose to stop (define) Artistic Research, losing the direction of its movement, or to measure its momentum (describe its various practices and developments), giving up all-comprehensive definitions.

Clearly, it is possible to set some general characteristics (production of knowledge and epistemic awareness of the artistic processes involved, just to name a few). However, the central point of today's debate is that every single Artistic Research project can and should define its specific rules, methods and outputs. in the framework of the discourses it relates to. As the state-of-the-art debate on assessment is suggesting only the ever-growing community dedicated to Artistic Research may then rule single research methods and outputs as inside the field.

As a result, we've envisioned this series of webinars as a quest to assist us frame a possible Artistic Research discourse, asserting its importance for Arts HEI and the Art world as a whole while also focusing on the social and economic context.

Work Package 4's main research objectives, digital transition and digital didactic empowerment, are mirrored in this draft, but eighteen months of our collective work have resulted in opening the field, relating the webinars to the research activities carried out in Work Packages 2 and 3 as well.

We had to structure our quest in a linear way due to the need to comply to our project's strict set of rules. We hence decided to follow Aristotle's suggestions "the incidents and the plot are the end of a tragedy[2]", structuring our quest as a classic three-act Aristotelean plot, following a timeline from February 2021 to December 2023.

> Act One, *The Family Gathering*, took place on November 25th, 2021
> Act Two, *Connected Pathways*, will take place between July and September 2022
> Act Three, Archiving *the Future*, will take place between September and November 2023

The Webinars series, combined with the Summer School activities (see 2.2.2), is a contribution towards all three general objectives of the project:

1: **Raise the research profiles** of partners Institutions and **boost opportunities for artistic and research collaborations** with the partnering institutions.

2: **Promote a culture of research** project development, management and entrepreneurship in the community of postgraduate students and early-career researchers of the alliance partners via dedicated online trainings and webinars.

3: **Leverage the academic excellence** and **strengthen the cooperation of departments** of all alliance partners, as well as synergies between cooperation partners, certain strategies, infrastructure, etc. of

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[1] Artistic Research - Charting a field in expansion edited by Paulo De Assis and Lucia D'Errico London; New York Rowan & Littlefield 2019 p. 2
[2] Aristotle - Poetics 1450a/25

the four countries involved.

More specifically, the Webinars are also addressing objective 5: Execute **outreach to society** in order to raise knowledge, **empower artists in society** and make artistic practice and results visible.

The series of Webinars, combined with the result of the Virtual Atelier proof of concept and the planned courses, as respectively reported in Deliverables 4.2 , 4.5 and 4.4, will established the shared fine arts ecosystem, which is the main objective for Work Package 4. Once realized, this fine arts ecosystem will be a relevant tool for lifelong training not only within our Institutions, but in a wider economic and social context.

2. Act one: A family gathering

The power of the work that our institutions and ourselves are doing in EU4ART_*differences* derives from the tension created by our disparate social, cultural, economic, and didactic backgrounds. The diverseness of these background results in different approaches to Artistic Research, and also in a variety of practice-led research carried out in our Institutions. In our quest for Artistic Research, we therefore decided to use this tension and diverseness as our starting point, organizing the first Webinar as a Family Gathering, where to frame and discuss our varied research lines and interests about Artistic Research.

2.1 - Program

The Webinar "**Differences in Artistic Research - Fine Arts and Society**" was held online (on the platform TEAMS), on Thursday, 25th November 2021, with the following program:

Institutional greetings: Cecilia Casorati (Rector, Accademia di Belle Arti, Roma)
Knowledge ecosystems for creativity education:
      Alberto Giretti (Università Politecnica delle Marche),
      Matteo Zambelli (Dipartimento di Architettura, Università di Firenze)
Artistic Practices and the New Demand of Re-enchantment:
      Stefano Velotti (Università La Sapienza, Roma)
              (Moderator: Franco Ripa - Wp4, EU4ART_*differences*)

Artistic research as a part of EU4ART Alliance
      Till Ansgar Baumhauer (EU4ART_*differences* Project leader)
The Hands of the Artist. Exploration and knowledge in art
      Kristin Marek (Hochschule für Bildende Künste, Dresden)
Toward New Knowledge Model of Artistic Research
      Andris Teikmanis (Art Academy of Latvia)
MKE Doctoral Schools, an Arts third cycle case study
      Zoltán Szegedy-Maszák (Dean, Hungarian University of Fine Arts Doctoral School)
Painting Beyond and Below the Horizon of (Big) Data Cloud
      Anna Peternák (Hungarian University of Fine Arts)
              (Moderator: Till Ansgar Baumhauer - Project leader, EU4ART_*differences*)

Figure 1: Invitation to the webinar

2.2 - Abstracts

As may be seen from this quick summary of the speakers' presentations, the EU4ART family has a wide range of research interests and practices.

Knowledge ecosystems for creativity education
The presentation briefly explores the role of knowledge ecosystems in creative thinking and the technical possibilities for their implementation in learning support systems.

Artistic Practices and the New Demand of Re-enchantment
The knot enchantment/disenchantment/re-enchantment has taken on a new prominence in the philosophical, anthropological and more specifically aesthetic debate, also directly involving artistic practices. Aesthetic reflection and artistic practices are important elements in this debate that brings into play the most evident coordinates of modernity (critique and autonomy, the vision of nature and scientific research, the constitution of subjectivity and forms of social and political organization).

The Hands of the Artist. Exploration and knowledge in art
"Exploration" and "knowledge" are not the same thing. However, exploration can lead to knowledge. Using the example of the hands, the lecture therefore explores the question of what part they play within an artistic practice. To what extent does working with the hands in art presuppose a haptic knowledge that is acquired through exploration? And how does this exploratively acquired knowledge of art relate to the knowledge of scientific research?

Toward New Knowledge Model of Artistic Research
Research and artistic activity would have similar characteristics. They are creative, unpredictable and at the same time systematic. However, they differ in one aspect. Research should lead to new knowledge, while artistic action usually offers a reinterpretation of existing knowledge. This difference allows to show the boundary between research and art, and it is precisely this difference that can be taken as a hypothetical point of its synergy to describe research-based artistic practices and to define Artistic Research, its methods, and models.

MKE Doctoral Schools, an Arts third cycle case study
The MKE Doctoral School was founded in the second half of the 1990s. Since then, the more than 20 years old program has been updated/changed several times, currently we are running a 4+4 semester long program with an intermediate complex exam which is mandatory to continue the studies in the second 2 years. In the presentation we show briefly our current academic workflow, which puts strong emphasis on active artistic participation in the Hungarian and international art scene.

Painting Beyond and Below the Horizon of (Big) Data Cloud (2020)
Anna Peternák will defend her doctoral dissertation and artwork in the upcoming days, so she can present a fresh and lively insight about her path she went through during her doctoral studies. Painting Beyond and Below the Horizon of (Big) Data Cloud deals with the nature of visual and conceptual similarities between images which she examined with the help of virtual databases using image recognition algorithms, presenting an inspiring approach to Artistic Research.

2.3 - Speakers

Speakers were chosen from the Alliance Faculties, both Beneficiaries and Associated Partners, and include:

Alberto GIRETTI. Full Professor at Department of Civil, Building Engineering and Architecture of Università Politecnica delle Marche, in Italy. He got a Master degree in 1990 in Electronic Engineering at University Polytechnic of Marche, Ancona, Italy and a PhD on 1995 in Artificial Intelligent Systems at the same University. His research interests range from Advanced Building Modeling to applied Artificial Intelligent to Design Education. Alberto Giretti has been conducting active and leading roles in National and International research projects in TEC field since 1991. Among them, he has been the scientific coordinator of the EU 5th FP Web Based Intelligent Design Tutoring System (WINDS) project, concerning the implementation of the first virtual EU department of Architecture, he leaded the Requirement Work package of the EU eContent+ Metadata for Architectural Contents in Europe (MACE) project. Alberto Giretti has been appointed as international members in four PhD commissions abroad and has published more than 120 scientific publications.

Matteo ZAMBELLI. Architect, Ph.D in architectural engineering, and currently researcher at DIDA, Dipartimento di Architettura at University of Florence. Published books include *Morphosis. Operazioni sul suolo* (Marsilio 2005), *Landform Architecture* (Ance 2006), *Tecniche di invenzione in architettura* (Marsilio 2007), *La High Line di New York* (Mimesis 2012), *Behnisch Architekten* (Ance 2012), *La mente nel progetto* (Didapress). He translated *Building Art. Vita e opere di Frank Gehry* (Safarà Editore 2018) and four volumes by Juhani Pallasmaa, with whom he wrote *Inseminations: Seeds for Architectural Thought* (Wiley & Sons 2020). He regularly collaborates with «Abitare», «Arketipo» e «L'Industria delle costruzioni».

Stefano VELOTTI. Full Professor of Philosophy (Aesthetics) at "Sapienza, Università di Roma", Coordinator of the PhD program in philosophy, and "SSAS Senior Fellow". Since 1990, he has taught as Visiting Professor at the University of Stanford and University of California (UCSB and UCLA) and has been "Speroni Chair Professor" at the University of California Los Angeles (UCLA) for two terms. He also served as Assistant Professor at Yale University (1994-97) and Fellow of "Ezra Stiles College". His research has focused on the roots of modernity, up to the Enlightenment (particularly Kant and his Critique of Judgement, the main focus of his book *Philosophical History of Ignorance*, Laterza, Roma-Bari 2003). He is also interested in contemporary philosophy and art (*Philosophy and the Arts. Feeling, Thinking, Imagining*, Laterza, Roma-Bari 2012), and currently working on the notion of control (*Dialectics of Control*, Roma, 2017) and on the philosophical, artistic and social problems linked to the relationship between disenchantment/re-enchantment.

Till Ansgar BAUMHAUER PhD is project speaker and leader of the Horizon2020 project

"EU4ART_*differences*" on Artistic Research at HfBK Dresden. Since 2013, he taught artistic research and research-led artistic practice at Bauhaus University Weimar, Universität für Angewandte Künste Vienna, Hildesheim and Osnabrück Universities, Vietnam University of Fine Arts, Hanoi and University of Fine Arts Hue (Vietnam). His artistic and scholarly focus lies on collective memory and the depiction of violence experience, collaborative artistic strategies and the intercultural understanding of images.

Kristin MAREK. Professor of general art history with a focus on pre-modern art at the HfBK Dresden. She is particularly interested in the reflection and discursivity of art, thanatologies of images, political theory, and image politics. Her current work focuses on an extensive study of metapictural discourses associated with the pictorial subject of the corpse, that is, inner-image reflections in art ("The Alienation of the Image. On the Aesthetics of the Corpse in Art"). In 2021, her book "Touch. Taktiles in Kunst und Theorie" (ed. with Carolin Meister) will be published.

Andris TEIKMANIS PhD is a Head of Joint Professional Doctoral Program in the Arts at the Art Academy of Latvia. Since 1993 Andris Teikmanis has been teaching Bachelor, Master and Doctoral degree students in the subjects of Art History, Visual Semiotics, and Art and Research. From 2006 till 2021 Andris Teikmanis was chairman of the Senate of the Art Academy of Latvia and from 2007 till 2012 was a Vice-Rector of the Art Academy of Latvia. Since 2013 member and since 2021 chairman of the Council of Higher Education of Latvia. From 2016 member of the Representative Board of ELIA and from 2016 till 2019 member of the ELIA Executive Group. Since 2015 chairman of Latvian Council of Cultural (Art) Education and of Latvian Council of Visual Arts (2014 -- 2019). Represented the Art Academy of Latvia in the ELIA SHARE project contributing to the field of typologies of Artistic Research models.

Zoltán SZEGEDY-MASZÁK works currently as the director of the Doctoral School of the Hungarian University of Fine Arts and as a professor of the Intermedia Department. His art became internationally known by his immersive installations from the 1990s, where the meaningful usage of special interfaces and digital technology made explorable the computer-generated illusions. His artworks combine cutting edge tools with anachronistic processes both in terms of technology and meaning; intentionally confronting the viewer with the (historical) determination of our world picture by our depicting technologies.

Anna PETERNÁK graduated from the Hungarian University of Fine Arts in 2012, faculty of painting and art teacher, as student of Dóra Maurer and Eszter Radák. In 2015 she started to study at the Doctoral School of HUFA, her consultant is Zoltán Szegedy-Maszák. She is the coordinator and member of the Hermina Artist Collective and regularly organizes exhibitions (e.g. Passageway at HUFA, Spatial Relation at Artus Studio) and events for the art group.

2.4 - Outreach

The webinar had an outstanding reach, with 280 registered attendees, and an average attendance during the two sessions of 95.

Other than the four alliance Institutions, attendees belonged to:

- Università la Sapienza, Roma
- Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden
- TU Dresden, Kustodie

- Latvijas Kultūras akadēmija
- Limerick School of Art and Design
- Universidad Politécnica de Valencia, España
- TALM - Ecole supérieure d'art et de design, France
- Ecole Européenne d'Art de Bretagne, France
- Haute école des arts du Rhin
- Accademia di Brera
- DAMU (Academy of Performing Arts, Theatre), Prague

The webinar was announced on all Partners' websites and newsletters. ELIA (European League of Art Institutions) posted the news on its FB page. Links to webinar's recordings have been forwarded to all partners, and mailed to all attendees. The Webinar has greatly contributed to increase knowledge transfer between the four partners Academies, boosting their efforts in the development of third cycle projects.

3. Entr'acte

The intense and concentrated workflow of the project, boosted by the first webinar collective reflection, resulted as natural output in an even stronger intersection between the different Work Packages. The reflection about Artistic Research was naturally shared with the Work Package 2 tasks, but also some of the Work Package 3 issues have naturally integrated in a process that is a result of a strict collaboration.

During the Budapest meeting on November 8th and 9th 2021, discussion for the first time included the option to plan a Doctoral Summer School, as an activity that could transversally include different Work Packages' tasks.

We hence started to draft a Doctoral Summer School as an Artistic Research practice in itself, tackling specific issues, witnessed both in presence and online. As a section of this Doctoral School, we then drafted the Second Act of our quest.

4. Act Two: Connected Pathways

The second series of Webinars will be divided in two scenes:

- a Conference on 20th July 2022, summarizing the work about developing a third cycle in the Arts carried out in the first eighteen months of our project. During the Conference, the program of the Summer School will be announced. The Conference will be the Work Package 4 only MILESTONE (Milestone 5, kick-off of a series of webinars, M19).

- a series of twelve webinars: Differences in Artistic Research and Innovation: a survey around Europe and the rest of the world, that will run between 6th and 9th September 2022. These webinars will be part of the broader program of EU4ART_*differences* Doctoral Summer School, dedicated to *Digital Rites & embodied memories.*

4.1 - The Conference

The Conference will be of particular relevance for ABARoma, as its membership in the EU4ART Alliance has provided a strong leverage on national stakeholders. These past months have hence been crucial to develop a possible path leading to establishing ABARoma's third cycle model, the first of its kind for the Italian AFAM (Alta Formazione Artistica e Musicale) sector.

In this moment where the tide is reversing and there is for the first time an occasion to implement doctoral studies in the Italian Fine Arts Academies, this conference will be a crucial occasion to discuss the issues of the third cycle in the arts in an international context, bringing together institutions (Ministero dell'Università e Ricerca), national and European quality assessment agencies (ANVUR and Eq-ARTs), relevant European projects representatives (Creator Doctus, EU4ART_*differences*). Different practices and experiences will be shared, in a transdisciplinary approach (MKE and LMA Doctoral Schools, Conservatorio di Santa Cecilia, Zerynthia).

Findings of the first part of the project will be shared, giving the floor to the Junior Scientists that we have been able to involve, for the first time in Italy. Finally, we will summarize our efforts, presenting the future courses for Artistic Research of our Academy.

Within the framework of our project, the Conference will act as the MILESTONE related to Work Package 4 activities (Milestone 5. Kick-off for a series of Webinars, M19), since the second series of webinars will be announced as part of a Doctoral Summer School.

4.1.1 - The Program

Artistic Research and Third Cycle in the Arts
Conference
Aula Magna, Accademia di Belle Arti di Roma // Online (TEAMS)
Wednesday, July 20th 2022

Cecilia Casorati (*Rector, Abaroma*), Antonio Felice Uricchio (*President, ANVUR*), Barbara Floridia (*University & Research Deputy Minister*): Institutional greetings

Session 1: A European overview (Chair: Costanza Barbieri)

Till Baumhauer (*EU4ART_differences*): Artistic Research within EU4ART_*differences*
John Butler (*EQ-Arts*): Quality assessment in Artistic Research and third cycle in the Arts
Paula Albuquerque (*Gerrit Rietveld Academy*): Key findings of the Creator Doctus project

Session 2: ABAROMA and a possible third cycle in the Arts (Chair: F.RdM)

Costanza Barbieri (*Abaroma*): The birth of the third cycle in the Academies of Fine Arts in Italy
Miriana Pistillo/Daniel Maté (*EU4ART_differences*): A comparative research on Doctoral Schools
Dalma Frascarelli (*Abaroma*): I corsi per la ricerca dell'Accademia di Belle Arti di Roma

Session 3: Quality assessment and new formats (Chair: Dalma Frascarelli)

Giuseppe Carci / Cecilia Bibbo (*ANVUR*): Quality Assurance & Artistic Doctorates
(*Ministry for University representative*): Internationalization and third cycle for the Arts
Franco Ripa di Meana (*Abaroma*): _differences Summer School: program and aims

Cinzia Pietribiasi (*EU4ART_differences*): Establishing a European Critters Community
Aleksandra Czuba (*EU4ART_differences*): Covid-19 pandemic and digital didactic

Session 4: Toward a transdisciplinary approach (Chair: Cecilia Casorati)

Dora Stiefelmeier (*RAM*): SOLO SUONO: a transdisciplinary center for research in the arts
Carla Conti (*Santa Cecilia Conservatoire*): Artistic Research at the Santa Cecilia Conservatoire
Linda Sile (*Dean, Latvian Doctoral School*): The joint LMA/LAM/LCA Doctoral School
Balazs Kicsiny (*Dean, MKE Doctoral School*): Artistic Research – Liberation or Academisation?

4.1.2 - Outreach

The Conference will be preceded by an intense dissemination program using the newly established website and newsletter. Invitation to the conference will be forwarded to all institution's faculties and partners.

4.2 - The Summer School

DIGITAL RITES and EMBODIED MEMORIES
EU4ART_differences Doctoral Summer School

Do we need digital rites, and how can we shape them?
Are our digital experiences translating into embodied memories?

We will try to tackle these questions spending together four days in a Monastery in Montecompatri, Casa San Silvestro. Physical spaces will be mirrored by digital spaces, and we will follow a routine, a daily schedule as monks usually do.

Our first encounter will be in a digital space. Fourteen days before the start of the Summer School each participant will receive access to a digital "room" where they can share (part of) their artistic research. The four rooms, one for each partner academy, will mirror some of the physical spaces of Casa San Silvestro.

The moment the group will physically meet on 5th September in Montecompatri, all digital rooms will be deleted, and another digital space will be activated. The project page on the Research Catalogue will mirror in various ways all the activities carried out during the Summer School four days; we will be divided in different groups, have common and private spaces, and build on the RC our daily digital rites.

Digital and physical experiences will alternate. The participants will have walks in the woods and stop to share their different artistic researches and practices. They will have yoga sessions in the mornings and chill-out sessions after dinner. Everyone will enjoy good food, while maps of the walks and of the Monastery will be combined for our digital rites.

The central part of the mornings will be devoted to online conferences: the group will gather in a common room, and an average of three speakers will connect online. Webinars are not conceived as panel discussions, rather as three subsequent events, each with a short Q&A session at the end.

The focus of the four mornings will be:
Artistic Entrepreneurship and new technologies
Gaming as an artistic practice

Neurosciences and Humanities
Artificial Intelligence and Art

Material for the webinars will be available on our project portal at the RC, allowing us to have more in-depth conversations.

Face-to-face workshops will be held in the afternoons, with the intent of developing a community among the participants. Some of the activities will be continued after the end of the Summer School, creating a larger network in which our academies are entangled.

The four workshops will be conducted by:
>Stine-Marie Jacobsen
>Cinzia Pietribiasi
>Michael Hiltbrunner and Riccarda Naef
>Piero Mottola

The final day, the group will stage a digital formatting rite, our Digital Oblivion.

4.2.1 The Summer School Program

Thursday 1 September – Prelude

H.ART Digital Exhibition Opening
Franco Ripa, Cinzia Pietribiasi: Introducing the use of the Research Catalogue (online)

Monday, 5 September

Arrival in Rome
15.00 Transfer to Montecompatri by Bus
16.00 Visit of Villa Aldobrandini in Frascati
18.30 check-in

Tuesday, 6 September

09.00 – 10.00 Park: Sharing Session #1
10.00 – 13.00 Main Hall: *Artistic Entrepreneurship and new technologies*
15.00 – 18.30 Workshop #1 - Stine – Marie Jacobsen
20.00: Sharing Session #1/Walk

Wednesday, 7 September

09.00 – 10.00 Park: Sharing Session #2
10.00 – 13.00 Main Hall: *Gaming as an artistic practice*
15.00 – 18.30 Workshop #2 - Cinzia Pietribiasi
20.00: Sharing Session #2/Walk

Thursday, 8 September

09.00 – 10.00 Park: Sharing Session #3
10.00 – 13.00 Main Hall: *Neurosciences and Humanities*
15.00 – 18.30 Workshop #3 - Michael Hiltbrunner – Riccarda Naef

20.00: Sharing Session #3/Walk

Friday, 9 September

09.00 – 10.00 Park: Sharing Session #4
10.00 – 13.00 Main Hall: *Artificial Intelligence and Art*
14.30 – 19.00. TERRACE - Workshop #4 Piero Mottola
19.30: Digital Oblivion: a digital formatting rite
20.00 Dinner in Montecompatri

Saturday, 10 September

09.00. Visit of Palestrina and Transfer to Rome by Bus

4.3 - The Second Series of Webinars

The second series of Webinars:
Differences in Artistic Research and Innovation: a survey around Europe and the rest of the world, will
be part of the Doctoral Summer School program, and run from 6th to 9th September as follows

Tuesday, 6 September 6: *Artistic Entrepreneurship and new technologies*
1) Tom van de Wetering, Veerle Spronck: *The HKU Center for creative entrepreneurship experience*
2) Domenico Quaranta: *Art, Blockchain and NFT*
3) Enrico Bisenzi: *(NO) Copyright Strike*
4) The Patamu project: *Protecting copyright with blockchain*

Wednesday, 7 September: *Gaming as an artistic practice*
1) Fabio Viola: *Gamification and cultural heritage*
2) Margarete Jahrmann: *Introduction to ludic activism*
3) Galit Ariel: *The metaverse as a research tool*

Thursday, 8 September: *Neurosciences and Humanities*
1) Roberto Casati: *The visual world of shadows*
2) Vittorio Gallese: *Mirror neurons and embodied memories*
3) Raitis Smits: *The use of immersive technologies (VR and AR) in arts*

Friday, 9 September: *Artificial Intelligence and Art*
1) Maurice Benayoun: *Transforming values*
2) Marco Mancuso: *Ai and Art*
3) INOUT: *Artificial Research / Artistic Intelligence*

The webinar will offer a wide range of perspectives, focusing on all the main themes that qualify Work
Package 4 research.

The first day, the issue of (self)entrepreneurship will be addressed with a survey on how cutting-edge
technologies can reshape this concept, offering artists new ways to connect themselves with the
market. One of the leading experiences in European Arts HEI will be discussed.

The second day will be devoted to the shift toward gaming as a fundamental tool of knowledge, shaping

more on more of our experiences; the metaverse, this space yet to come but already so present, will be presented as a possible space for research.

The third day encounters between artistic and scientific research, the possible intersections between Arts and Humanities will discussed by a world class panel of speakers.

The fourth day, the growing importance of Artificial Intelligence in Art and Aesthetics will be described through artistic practices and theories.

4.3.1 - Speakers and abstracts

September 6

Tom Van de Wetering: *The HKU Utrecht Center for creative entrepreneurship experience*
Abstract: The HKU Expertise Centre for Creative Entrepreneurship helps students, alumni and lecturers to develop as entrepreneurs, by stimulating their capacity for creative change, their strategic insight and their active enterprising attitude.
Bio: At HKU X, Tom designs programs and workshops that help you take a step forward as a creative entrepreneur. For example, you can contact him if you want to apply for a SIA Take-Off feasibility study or if you want to work on your earnings model. He also regularly pairs HKU X alumni with students from Arts & Economic.

Domenico Quaranta: *Art, Blockchain and NFT*
Abstract: NFT as a mean of self-entrepreneurship for today's artists
Bio: Since the early 2000s, Domenico Quaranta has been spending most of his time speaking art and visual culture in front of diverse audiences, curating exhibitions of contemporary artifacts, writing texts and releasing them in the infosphere, enjoying life with his beloved ones and trying to understand the world he's living in. Once a frequent, now erratic collaborator with magazines and reviews, his books include *In My Computer* (2011), Beyond New Media Art (2013); *AFK. Texts on Artists 2011 - 2016* (2016) and *Surfing con Satoshi. Arte, blockchain e NFT* (Postmedia Books, Milano 2021). He contributed to, edited or co-edited a number of books and catalogues, including *Sopravvivenza programmata* (2020, with V. Catricalà), *GameScenes. Art in the Age of Videogames* (2006, with Matteo Bittanti) and *THE F.A.T. MANUAL* (2013, with Geraldine Juarez). He lectures internationally and is *Complex Systems* Professor at Accademia di Belle Arti di Carrara.

Enrico Bisenzi: *(NO) Copyright Strike*
Abstract: What's the impact of Artificial Intelligence on copyright infringement procedures? Let have a look on how 'copyright strikes' run, learn the main issues on copyright laws and rules and above all take into account the main procedures and tool to protect your contents but also your right to communicate and spread information on the Net. The copyright opportunities have drastically changed since the birth of Creative Commons and you must know how to take advantage of digital communication without infringing the law… reverse image search, artificial recognition and machine learning, meta data and long-term preservation are at your disposal and you must take advantage of them. Nowadays you must not be an advanced developer to understand and use AI procedures to improve your artworks and protect it, but a basic knowledge of digital communication and web editing procedures are quite important to add values to your activity.
Bio: I started to be interested in digital communication even before the advent of the Internet in Italy (early '90s). In the 2000s I became interested in the emerging procedures of digital desktop publishing but even more in digital communication on the Web supporting several public institutions and private companies. For decades I have been dealing with digital accessibility and usability, facing the topic of

INCLUSIVE DESIGN. Full Professor at Accademia di Belle Arti di Roma

Patamu: *protect your artistic work with time stamp and blockchain*
Profile: Patamu generates a proof of authorship for any creative work, allowing to protect one's creativity and publish or share works safely. The protection is instantaneous and is carried out by means of a legally recognized timestamp. The author keeps all the rights on the deposited works, has no further obligations towards Patamu, and can use, share or publish works as he/she prefers. The evidence of authorship generated with Patamu is valid in all the 172 countries that signed the Berne Convention for the Protection of Literary and Artistic Works. The validity of our timestamps is legally recognized and guaranteed by the European Union, as the certification authority that produces our timestamps is certified to be compliant with the EU 910/2014 eIDAS regulation on Digital Trust services. Patamu Registry can be used by anyone interested in proving and protecting the authorship of an artwork or an idea The Patamu project has won two institutional prizes for social innovation and is proudly powered by Innovaetica company.

September 7

Fabio Viola: *Gamification and cultural heritage*
Abstract: The use of gaming as a tool to connect Cultural Heritage to new medias
Bio: Fabio is considered one of the top 10 gamification designers in the world in the list compiled by RISE. TuoMuseo is a world leader in the use of gaming and gamification in the promotion of cultural heritage.

Margarete Jahrmann: *Introduction to ludic activism*
Bio: Ms. Jahrmann is one of the pioneers of Game Art with a presence in international exhibition venues such as ZKM Karlsruhe, Ars Electronica, transmediale Berlin, Arco Madrid, Laboral Gijon, as well as at international Game Studies Research conferences such as DIGRA (Digital Games Research Association) and ISEA (Inter-Society for the Electronic Arts). From 2010 to 2013 Margarete Jahrmann was head of the EU HERA subproject PLAY & PROSUME at the University of Applied Arts Vienna.
As an art-based experiment, which was conceived as experimental arrangements in the field of performance-oriented urban games, as well as to support her theses on the capacity to act through play, she founded the research society "Ludic Society" parallel to her doctoral studies, which is focused on performance and urban interventions through play and has about 50 internationally publishing members from various technical, scientific and artistic disciplines. Ms. Jahrmann is currently head of the new department for Experimental Game Cultures at the University of Applied Arts Vienna

Galit Ariel: *Immersive tech -- exploring 'elsewhere' right 'here'*
Abstract: What impact will have immersive technologies on perception and memory?
Bio: Galit is a TechnoFuturist and a thought leader within the field of immersive tech. She defines herself as a 'Techtivist' since she is passionate about a future in which technology is integrated into everyday life, but not control it. Her goal is to bridge the gap between pixels, atoms, and neurones to create tools and platforms that help people experience these worlds in new (and better) ways.
Galit authored numerous thought pieces, articles and papers, her book Augmenting Alice – The Future of Identity, Experience and Reality explores the way Augmented Reality's diffusion will shift cultural and functional paradigms and redefine core concepts related to culture, space, experience and ethics. Galit currently lives in Toronto and is working on art/tech speculative projects, as well as her next book. Through her innovation lab 'Future Memory Inc.', helping organizations, policymakers and commercial clients shape their tech futures by exploring immersive narratives, interaction tools and experiences.

Roberto Casati: *Shadow in painting*

Abstract: How cognitive science can be a 'consumer' of artistic data, in contrast to cognitive explanations of artistic phenomena

Bio: Italian philosopher, scholar of cognitive processes. In 1993 he joined the Centre National de la Recherche Scientifique (CNRS), and is currently research director of Institut Jean Nicod of which he is currently research director, where he works on the representation of space and objects, especially with A. Varzi of Columbia University, with whom he published the now classic *Holes and other superficialities* (1994) and *Parts and places* (1999), translated into eight languages. A lecturer at several European and American universities, he is the author of several novels and essays, including *La scoperta dell'ombra* (2001), translated into seven languages and winner of several prizes, the collection of philosophical short stories *Il caso Wassermann e altri incidenti metafisici* (2006), *Prima lezione di filosofia* (2011). Member of the expert committee of the lettera27 Onlus Foundation and co-curator of Mobile A2K (a project aimed at supporting the development of innovative tools at the service of education), author with G. Roncaglia of the Wikilex project.

Vittorio Gallese: *The Centre for Advanced Studies in Cognitive Neuroscience & the Humanities*

Abstract: Mirror neurons, a pivotal discovery that has changed our view about empathy and tacit knowledge

Bio: Vittorio Gallese is Full Professor of Psychobiology at the Dept. of Medicine and Surgery - Neuroscience Unit - of the University of Parma. A neuroscientist, his main contributions include the discovery, together with colleagues from Parma, of mirror neurons, and the elaboration of a neuroscientific model of perception and intersubjectivity, the Embodied Simulation Theory. His scientific production is attested by more than 300 international publications, the publication of two books as author and three books as editor.

Scopus h-index: =74. 42551 citations.

Google Scholar h-index=108; i10-index = 299. 108007 citations.

He won the Grawemeyer Prize for Psychology for the year 2007, received the Laurea Honoris Causa from the Catholic University of Leuven, Belgium, in 2010, the Arnold Pfeffer Prize for Neuropsychoanalysis in New York in 2010, the Musatti Prize from the Italian Psychoanalytic Society in 2014, and the Humboldt Forschung Preis from the Alexander von Humboldt Stiftung, Germany, in 2019.

Raitis Smits: *The use of immersive technologies (VR and AR) in arts*

BIO: Raitis Smits is a Riga based artist and curator and also works as assistant professor at the Latvian Academy of Arts (Visual Communication Dept.). Since the mid-90s Raitis is working with emerging media technologies together with artist Rasa Smite. They are key founders of RIXC - Riga based artist collective and the center for new media culture, co-curators of Art+Communication festivals, and chief editors of Acoustic Space - peer-reviewed journal series. Through artworks, projects and events they have been introducing novelty themes such as 'internet radio', 'acoustic space lab', 'locative media', 'waves', spectral ecology. Since 2009 they are engaged in sustainability quests, building Renewable Network - North-European cooperation platform for art and science, and focusing on themes such as 'renewable energy' (2009), 'transbiotics' (2010), 'techno-ecologies' (2011), 'art of resilience' (2012). Their extensive art and science research project and networked sound installation "Biotricity" (created together with sound artist Voldemars Johansons) was recently exhibited in "Project Genesis" exhibition in the Ars Electronica Center (2013-2014), and new, the updated version - in the FIELDS exhibition in Riga (2014). Currently, online is available also live stream from Pond Battery - RIXC's ongoing art and science experiment with 'bacteria battery' technology in outdoor environment.

Maurice Benayoun: *Value of values. Making blockchain perceptible*
Abstract: How my work Value of value investigate the changes that blockchain technology has triggered in our lives
Bio: Maurice Benayoun (aka MoBen or 莫奔) (born 29 March 1957 in Mascara, Algeria) is a French pioneer, contemporary new-media artist, curator and theorist based in Paris and Hong Kong. His work employs various media, including (and often combining) video, computer graphics, immersive virtual reality, the Internet, performance, EEG, 3D Printing, large-scale urban media art installations and interactive exhibitions. Often conceptual, Maurice Benayoun's work constitutes a critical investigation of the mutations in the contemporary society induced by the emerging or recently adopted technologies.

Marco Mancuso: *Artificial Intelligence, a new aesthetics?*
Bio: Marco Mancuso (PhD, Digital Cultures) is a critic, curator and professor. For about twenty years he has been dealing with the impact of technologies and science on contemporary art, design and culture, investigating the boundaries with philosophical thought in search of new ways of dialogue between human beings and the non-human context. He founded the digital art platform Digicult in 2005 and teaches at the Alma Mater University of Bologna, the Carrara Academy of Fine Arts in Bergamo and Naba Milan. He has curated exhibitions and events at national and international level while his essays, reviews and interviews have appeared also in numerous magazines, books and catalogues. He has collaborated over the years with some of the most important media labs and festivals including Transmediale, Sonar + D, Sonic Acts, Baltan Laboratories, STRP, V2, Elektra, Todaysart, Impakt. He is one of the founders of the SSH - Sound Studies Hub of the Iuav University of Venice, partner of the European EMAP / EMARE program and advisory board member for the "Future Innovation" project of the Museum of Science and Technology of Milan. He has published the books "Art, Technology and Science" (2018) and "Interview with New Media Art" (2020) for Mimesis Edizioni.

Artificial Research / Artistic Intelligence: presentation of the ABARoma project.

4.3.2 - Outreach

The second series of webinars will be made available to a wide public. Other than the participants to the Summer School, we will plan to give access to the online sessions to PhD students of FILMEU Alliance, dedicated to Film and Multimedia Arts, to the students of the doctoral schools in MKE and LMA who will not fly to Rome, and also to more students of other Institutions.

All four Institutions will use their communication tools (websites and social media) to increase the outreach, while the project communication (website, newsletter, social media), will be strengthen. The mailing list obtained for the first webinar will be reactivated.

EU4ART_*differences* will by September have become a Research Catalogue Project Member, and we plan to use our page as a focal point of the Summer School activities. The Research Catalogue will hence be used not only as an internal working tool, making available to participants study materials to prepare for thoughtful discussions, but also as a repository and dissemination tool.

5. Act Three: Archiving the future

The final series of Webinars, **Archiving the Future** (*Defining Research in Fine Arts*), will take place between September and November 2023, as the Final Act of our quest.

In these three years, all Partners have strengthened their research profile, developing new initiatives on the third cycle in the Arts. Both ABARoma and HfBK Dresden have started a pilot phase, LMA has further developed its joint Doctoral School and is launching a mentoring program on Artistic Research, while MKE has conceived a series of Labs on Artistic Research.

We are hence planning the final webinars as a support to the third cycle initiatives mentioned above, mentoring Doctoral Students and Research Lab participants, providing them with a clear structure of the many different aspects of Artistic Research.

The final series of Webinars will at the same time further promote the Artistic Research discourse among the Alliance Partners, and will be open to society as a whole, strengthening the Partner Institution's Third Mission. Economic, social and cultural topics will be addressed, to frame the discourse on Artistic Research in a broader context.

5.1 The third series of Webinars

The third series of webinars will have two main threads: on the one side, framing the crucial aspects of Artistic Research in order to tutor Doctoral Students of the partner universities, on the other side, presenting a broad array of open questions, and thus, linking Artistic Research to a frame wider than Academia.

We will tackle the issue to assume Artistic Research as the keystone for all our different missions as Higher Education Arts Institutions, and discussions with other kind of research will take place.
The cultural background of ABARoma and the work performed with associated partners will result in a relationship with artistic research conducted outside of academia with a strong focus on cultural heritageAs evidence of the complexity of the relationships, creative (self-)entrepreneurship, the link with technology, open data, and citizen science will be discussed.

5.2 The Program

 The series of webinars will be structured as follows:

GENERAL ASPECTS:

        HISTORY
                1.1 Artistic research before "Artistic Research"
                1.2 An historical outline of Artistic Research 1980/2020

        ETHICS/INCLUSIVENESS
                2.1 Ethical issues for the artistic researcher
                 2.2 Diversity and inclusion in Artistic Research

COMMUNITY
     3.1 The main Artistic Research centers and Associations
     3.2 Artistic Research Journals and the Research Catalogue

ASSESMENT
     4.1 Metrics in Art, Humanities and Science
     4.2 Supervising and balancing text in Artistic Research

SHARING
     5.1 Intellectual property rules and participation: an impossible pair?
     5.2. Connecting Artistic Research

THE CREATIVE ECO-SYSTEM:

DIGITAL DIDACTIC and RESEARCH
     6.1 Artistic Research and First Mission
     6.2 Outputs of the Virtual Atelier experiment
     6.3 AR as a didactic tool

DIALOGUES
     7.1 Scientific research
     7.2 Research in the Humanities
     7.3 Citizen Science, Open Data and Artistic Research
     7.4 Entrepreneurship and New Patrons
     7.5 Artistic Research and economic tension
     7.6 Technology and Artistic Research

OUTSIDE ACADEMIA
     8.1 The expanded Academia
     8.2 Cultural Heritage and new media
     8.3 Cultural Heritage and NFTs
     8.4 Museums and Artistic Research
     8.5 Restoration and Scientific Research

5.3 Outreach

Using the dissemination architecture that has been realized in the past months, information about the Webinars will be shared in various ways and various media. The Project Portal at the Research Catalogue will be used at the same time as a repository and a preparatory tool, while Website, newsletter and Social Medias activities, both at a project level and at the institutional level, will be used for communication to our stakeholders and interested audience. The EU4ART alliance's potential expansion (UNIARTS Helsinki and HEAR Strasbourg), which will include two additional partners, will also help to broaden its reach.

6. Epilogue

The true significance of a quest lies in the very act of researching. Results are significant, but the main output of these three years of work should be stating Artistic Research as our Artistic HEI mission's keystone. This quest will be over, but its only possible end will result in the desire to embark immediately for a new quest, carrying with us all the knowledge created and shared in these three years.