Deliverable 3.4
Report on the pilot phase of the Labs, Hubs and graduate schools

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Deliverable 3.4: Report on the pilot phase of the Labs, Hubs and graduate schools	
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Description:	After the first pilot phase of the artistic research labs and graduate schools as well as doctoral studies in the different universities of EU4ART, this report will shed light on the fruitful results but also on more controversial aspects of the four individual national and university-related approaches towards the field of artistic research. We expect this report to allow us to deduce precious information for achieving and continuation as well of the individual development of the labs at each university as for the future cooperation between the universities.

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Glossary

ABARoma	Accademia di Belle Arti di Roma
AI	Artificial Intelligence
ANVUR	Italian National Agency for the Evaluation of Universities
AR	Artistic Research
A.re days	Artistic Research days
CARE	Creative Artistic Research Ecosystem
DX.X	Deliverable No. X.X
DLA	Doctor of Liberal Arts
HfBK	Hochschule für Bildende Künste Dresden
INFN	Istituto Nazionale di Fisica Nucleare (National Institute of Nuclear Physics, Rome)
LEAF	heaL thE plAnet's Future
LMA	Latvian University of Fine Arts Riga
MKE	Hungarian University of Fine Arts Budapest
SKD	Dresden State Art Collections
SWOT analysis	Analysis of Strengths, Weaknesses, Opportunities and Threats
WIDERA	Widening the European Research Area (funding line of the EU, 2023)
WP	Work Package

Preface

In the EU4ART_*differences* project, there are close links between individual tasks and areas of work due to the thematic issues and the project structure. This applies in particular to the tasks that four partners had to perform independently of each other in order to make them fruitful and reflect on them at a common parallel level. The focus here is on all work relating to the implementation of the Labs at the four partner universities, but also on the undertakings that were carried out within the local project implementations in order to successfully conduct outreach. Just as activities within the Labs could also become visible as outreach, the discourse with society, the university field and the sciences in turn fed back into the direct work with the students within the Lab environment.

It was almost impossible for the partners involved in the project conception within the university alliance to foresee this in spring 2020. There are constraints linked to content in the final phase because different partners recognized comparable outcomes as relevant for their Work Package when preparing it. This particularly affects the interaction between WP2 and WP3, and in the context of the deliverables especially D2.3 and D3.4. In consequence, both WP2 and WP3 were mostly carried out in joint discussions throughout the project. It is therefore advisable to relate the results of both deliverables to each other and to refer to each other in order to avoid duplication.

The present document D3.4 focuses on the local and joint events and activities of the four labs during the pilot phase. It summarizes the local surveys and evaluations at the end of the pilot phase, discusses transformation processes and their most important successes, and describes the resulting prospects for the local Labs in the future. D.2.3, on the other hand, focuses on the development of the Labs, their structures, organizational processes, and contexts. It also provides a possible joint cooperative Lab structure for future projects and activities.

Introduction

This deliverable looks back on the one-year test phase of the new knowledge production formats in Artistic Research developed in the project for the third cycle of the participating universities. They are incorporated through the AR Labs that were developed individually at all four partner universities as part of WP2. It was left to each partner university to define the term "Lab" independently. This openness resulted in a wide variety of formats that are subsumed under the Lab term. Before the start of the pilot phase, the first term of the project was used by all partners to prepare the work of the Labs in terms of planning and developing corresponding and supportive interfaces in the university structure.

Localization of the AR Labs within the partner universities

None of the universities created a permanently available space as a concrete laboratory for Artistic Research that was permanently available during the pilot phase. Instead, existing rooms were also used during the pilot phase, as none of the universities had the corresponding vacant capacity. In fact, art universities are usually confronted with the fundamental difficulty of providing their students with sufficient studio space, so additional projects have to be included in existing premises. The aim was therefore to find the best possible event formats and spaces for the local AR Labs.

This led to very different results in the localization of the AR Labs.

- The HfBK Dresden had the opportunity to use an exhibition and event space primarily for the lab and its events. This is a prestigious showroom in a listed building from the 1950s. Its central location and large windows made the project highly visible (at least during the active pilot phase and the final exhibition). The room was largely available for the Lab and the associated events and was used intensively for an average of one week every five weeks. At the end of the pilot phase, it hosted the final exhibition and the awarding of participation certificates to the ten scholarship holders.
- At the MKE, on the other hand, the Lab was temporarily housed in the rooms of the Doctoral School (DLA School) in a building in the centre of Budapest. With its focus on questions of artistic doctorates and Artistic Research, the DLA School provided the ideal context to support experimental approaches to Artistic Research in both lecture and studio spaces, which were implemented through the project.
- ABARoma, in its partnership with INFN for the CARE Lab, used changing spaces, as well in the academy of Fine Arts as in the National Institute for Nuclear Physics. According to the different needs of the plenary sessions (average participation: 25 attendees) and working sessions but also of the two working groups of the Lab, the CREA (*in Italian: create*) Workshop and the research group around Cinzia Pietribiasi and Enrico Bernieri, the respective working space was selected. For more detail, see the CARE Lab documentation which will be attached as Appendix 1 to this deliverable.
- The LMA Artistic Research Lab at the Art Academy of Latvia was established as a part of the professional doctoral study program in Arts. It was established using and sharing the same facilities and resources. It has been involved in a range of activities, each contributing significantly to the academic and artistic community as well as securing active access to present the research process publicly by the activities in the open studios and in the framework of collaboration with LCCA and other arts and humanities organizations.

In addition to these Labs, temporary formats have been developed - summer schools, excursions and festival participation as well as visibility in international science formats. Even though consideration was given to the local development of graduate schools, hubs and start-ups as part of the project, the one-year pilot phase did not provide enough time to implement such a challenging and transformative endeavour. In addition, we had to face the fact that most of the participating universities (except presumably ABARoma, which has developed two new doctoral collaborations with local universities) are too small in terms of both staff and students to sustainably establish these additional structures permanently. The focus of this deliverable therefore lies on the four AR Labs.

As the starting month of the pilot phase could not be fully coordinated between the partner universities, one partner institution is still in the final phase of their pilot at the time of submission of this deliverable. The other partner universities completed their pilot project between September and December 2023.

1. Retrospective of the Labs' pilot phase

The best way to evaluate the achievements and successes of the pilot phase is to look at the results and final events of the individual Labs, see D2.3 and the section about publications via the Research Catalogue in D5.4. This is primarily a local perspective, but the results can certainly have an impact at national level and, in the case of English-language results, can be utilised by all alliance partners.

The local perspective also plays an important role in analysing problems and controversies during implementation. In general, however, it can be said that the implementation of Artistic Research in long-established academic systems always leads to irritation because it calls into question traditional definitions of artistic practice as well as the customary interpretative sovereignty of the reference disciplines. This also includes the aspect that Artistic Research moves out of the realm of purely academic discourse in the humanities and can relate to the hard sciences as well as to pressing social issues.

In this chapter, the work done in the Labs during the pilot phase will be approached from different perspectives. While on the one hand side, a complete overview of the different events in the Labs of the alliance partners is given (see 1.1), on the other hand, different approaches to the evaluation of the Labs are discussed in the following chapter 1.2. As a final aspect, several important results of the pilot phase are discussed, also with very diverse focuses.

1.1 Overview on AR Lab events in the pilot phase

The four labs developed a large number of extremely diverse on-site and online events, both, for the local community and for the alliance partners. This chapter gives an overview of the intense work delivered by the local Labs.

Complete chronological list of all partners' AR Lab events

AR Lab events organized by ABARoma:
- **2023, 19 January: Kick-off** at the Fine Arts Academy of Rome of CARE-Creative Art Ecosystem, shared laboratory between the Fine Arts Academy of Rome and the Institute of Nuclear Physics; the meeting had a dense agenda with keynote speeches that initiated discussions where questions turned to be pivotal were raised; more than 30 attendees including ABARoma rector, an online presentation by John Butler (EQ-Arts), a variety of professors and doctoral students from the two collaborating Institutions plus EU4Art_*differences* Junior Scientists and selected ABARoma MA students; Link to the event: https://differences.eu4art.eu/care-kick-off-abaroma-launched-the-artistic-research-lab-with-the-nuclear-physics-institute/;
- **2023, 9 February: CARE Lab plenary meeting** at INFN – Institute of Nuclear Physics Roma Tre, open to students, professors, and researchers (around 25 attendees, including INFN Director); the plenary meeting included a visit to the INFN Lab; questions about research vocabulary raised from keynote speeches activating comparisons between art and science; the nature and the meaning of words "experiment", "data", "proof" were discussed to open the path to methodological issues related to the upcoming executive phase of the laboratory;
- **2023, 16 March: CARE Lab plenary meeting** at the National Institute for Nuclear Physics (around 20 attendees, including new participants from University of Roma Tre Engineering Department (DIIEM); a visit to the DIIEM Department was included in the meeting; the third meeting focused on resuming the group activities and forecasting the next step for each one; it was decided that the groups will work autonomously, making reports to provide traces of the joint research and executive phases;
- **2023, May: Preliminary phase of the CREA workgroup**, committed to framing the research area and preparing the ground for the joint project, data observation and collection; weekly

meetings were scheduled to keep the workflow, share personal research on the Higgs Boson and discuss pivotal topics, e.g. space characteristics and stylistic direction;

- **2023, June:** Proceedings of CREA workgroup included a **masterclass** by Professor Biagio di Micco (INFN) on the Higgs boson and the ATLAS collider at CERN; professors and students made a site inspection to uncover potential infrastructural or technical issues and to discuss preliminary logistic planning;

- **2023, 18 June: CARE Lab plenary meeting** at the National Institute for Nuclear Physics (around 20 attendees, The CARE Lab members agreed on the importance of the Lab for both institutions involved, reaffirming their intention to continue the Lab after the end of the European project EU4ART_*differences; p*ossible ways to consolidate the partnership, considering the institutional framework and infrastructures, were discussed; the partners committed themselves to seeking funding to guarantee the maintenance and expansion of the interdisciplinary Lab, acknowledging its great potential;

- **2023, July:** The Artistic Research, carried out within the framework of the CREA workshop, led to a significant turning point for CARE Lab: from practice-based research, committed to a scientific communication purpose and aesthetics experimentation, to an Art-Sci transdisciplinary research project; in July, an **intensive workshop** (July 6 to 8) was planned to explore the technological functionality and to produce a first setup of the installation;

- **2023, 29 September:** At the **European Researcher's Night**, the first outputs of the CARE Lab were showcased at the Academy of Fine Arts of Rome (see appendix 1: CARE Lab report for details); more than 300 visitors came to experience the Art vs. Science duels and the interactive installations (*Collision*, by the CREA workgroup and *Necessity and Mystery* by the Bernieri/Pietribiasi workgroup).

AR Lab events organized by HfBK Dresden:

Most of the events were organized within the block seminars for all participants of the AR Lab.

- **2022, 10-15 September: Excursion to Venice Biennale** with Dresden AR lab scholars and students and international partners, attendees: 12 students and academic staff (MKE, HfBK Dresden)

- **2022, 17-20 October: Block seminary I -** Lecture and workshop "DeConceptualize as artistic REALsearch" by Stefan Römer (Berlin), lecture "Intermediality, Between Artistic Research and Communication" by Angelica Speroni (ABARoma), "Introduction to library research" by Anja Ziegler, attendees: 9

- **2022, 5-9 December: Block seminary II** - public lectures and workshop "Application for artistic projects" with Martin Chidiac (city of Dresden), writing workshop with Lisa Kränzler (Dresden), attendees: 9

- **2023, 23-27 January: Block seminary III** - public lectures and workshop "Scientific drawing as medium for knowledge production" with Till A. Baumhauer (HfBK Dresden), workshop "Applications for projects and third-party funding" with Till A. Baumhauer (HfBK Dresden), online lecture "Exposing Artistic Research on the Research Catalogue" by Manuel Macía (LMA), text consultation by Lisa Kränzler, attendees: 9

- **2023, 24-28 April: Block Seminary IV -** public lectures, workshop "Research strategies in interviews" with Nicole Vögele (HfBK Dresden) extended access for HfBK students, workshop "Introduction in research Catalogue" with Anna Lorenzana (HfBK Dresden), online lecture "per.SPICE! – The Spice of Perception. How Research Can Become Artistic" by Julian Klein (Berlin)

- **2023, 23-26 May: Block Seminary V -** public lectures, workshop "Performing Embodied Knowledge" with Barbara Lubich and Daniela Lehmann (Dresden); attendees: 9
- **2023, 30 May: Excursion with Kristof Grunert**; shape changes during the domestication of farm animals; Anatomy excursion to the Museum for Domestic Animal Science Halle; supported by EU4ART_*differences*, context excursion to the workshop on scientific drawing; attendees: 9 students, 1 teacher
- **2023, 15-16 June: "Printing and thinking under the magnolia tree"**, experimental printing workshop with Florian Dombois and Michael Günzburger at HfBK Dresden and evening lecture of Florian Dombois, organizer: HfBK Dresden, attendees: 15
- **2023, 10-14 July: Block Seminary VI -** public lectures and individual consultations on AR projects and Research Catalogue activities, organizer: HfBK Dresden, attendees: 9
- **2023, 29 September till 8 October: Final exhibition "challenging (un)known terrain"** at Gallery Weiße Gasse 8 (Vernissage 29 September, handover of certificates, official opening)

AR Lab events organized by MKE:
- **2022, 15 November: The Artistic Research and Innovation Lab pilot event** of the Hungarian University of Fine Arts: organised by MKE team (Mátyás Fusz, Gabriella Kiss, Szabolcs KissPál); aim: creating research micro-communities where undergraduate, master and doctoral students could share their research experiences, questions and working methods, it was the starting point of the AR LAB block seminar, attendees: 25
- **2023, 24-28 April: AR Lab workshop 1**, organised by MKE team; aim: creating a framework in which seemingly distant researcher positions can find the intersection of their investigative work through various situational metaphors, such as traveling, dreaming, speed dating or cooking, attendees: 15
- **2023, 29 September: Open Forum about the HUFA Lab** workshop organised by MKE team; aim: summarizing the experiences of the AR LAB block seminar and finalizing the schedule of the AR LAB workshop held in the first semester of the 2023/24 academic year at the HUFA Doctoral School, attendees: 9
- **2023, 28 November: AR Lab workshop 2**, organised by MKE team; aim: creating a discursive space for the young researchers where they can share some of their findings and intentions in a non-formal, inspiring and inclusively collaborative format outcome, attendees: 15
- **2023, 12 December: AR Lab workshop 3**, organised by MKE team; aim: generating several sustainable peer collaborations based on the sub-research areas identified through the research processes, attendees: 15

AR Lab events organized by LMA:
- **2022, 13 December: LMA Artistic Research Lab Opening** - Open Assessment of Artistic Research, organized by Andris Teikmanis
- **2023, 24 February: Online seminar "LMA Artistic Research Labs: Perspectives on Artistic Research Publishing",** organized by Raitis Smits and Manuel Macia
- **2023, 31 March: Online event "LMA Artistic Research Labs: Artistic Research and Artificial Intelligence - The Critical Introduction",** organized by Andris Teikmanis
- **2023, 28 April: Online seminar "LMA Artistic Research Labs: Insight into other doctoral schools",** organized by Andris Teikmanis

- **2023, 06– 27 May: International exhibition "Don't Dream It's Over"** of the Art Academy of Latvia's professional doctoral student group at Gallery Pallas Riia tänav 11, Tartu linn, Tartu (Estonia).
- **2023, 13 May – 18 June: Exhibition "Circle of Arts"** of the Art Academy of Latvia's professional doctoral student group at Albertina Academy of Fine Arts in Turin (Italy)
- **2023, 13 May – 18 June: Exhibition "Circle of Arts**" at Albertina Academy of Fine Arts in Turin (Italy); offered an opportunity to get an insight into the Artistic Research carried out as part of the Professional Doctorate program of the LMA;
- **2023, 5-7 September: Workshop Survival Kit Riga Episode**, organised by Antra Priede and LCCA workshop which resulted in a commonly developed activity in the Survival Kit 14 festival. The aim of the workshop was to provide international scope of tutors to help young professionals develop their individual Artistic Research practices and encourage to develop a collective practice;
- **2023, 8 September: Survival Kit Riga Episode** performative public intervention organised by Antra Priede and LCCA. Public presentation of commonly developed Artistic Research activity in the framework of Survival kit festival. Participants: artists Claus Schöning Lam Yong (DE), Bernadett Jobbágy (HU), Nele Hartmann (DE) and Līva Rutmane-Kalniņa (LV) at the Vidzeme Market.

Joint Lab activities:
- **2022, 7 December: Peers'n'***differences* **#1**, online peer group meeting, host: HfBK Dresden, attendees: 18
- **2023, 25 January: Peers'n'***differences* **#2**, online peer group meeting, host: HfBK Dresden, attendees: 15
- **2023, 18 February: Open Call for project promotion postcards**, created by students of partner institutions and designed to communicate Artistic Research practices, organized by Sandra Strele
- **2023, 28 April: Peers'n'***differences* **#**3, online peer group meeting, host: HfBK Dresden, attendees: 16
- **2023, 24 May: Peers'n'***differences* **#**4, online peer group meeting, host: HfBK Dresden, attendees: 14
- **2023, 27 September: Peers'n'***differences* **#**5 online peer group meeting, host: HfBK Dresden, attendees: conference participants on-site and online
- **2023, 28 September: Peers'n'***differences* **#**6 online peer group meeting, host: HfBK Dresden, attendees: conference participants on-site and online

1.2 Evaluations of AR Labs

In order to collect the experiences of primarily the students joining the pilot phase of the labs, several surveys with evaluation questionnaires were organized. These evaluations did not follow a common framework of questions but were directly focused on the specific profile of topics selected for the Labs and on the teaching methodologies used, but also on the exchange between students and project staff and the knowledge gained. In the following, the different evaluations will be introduced in a few sentences. The complete questionnaires of ABARoma, HfBK and MKE can be found attached as appendix 2 to this deliverable.

1.2.1 Pilot phase evaluation at ABARoma

In order to be guided in the assessment of new research practices, involving a transdisciplinary approach, ABARoma sought expert guidance in the field. EQ-Arts, one of the leading European research assessment agencies, agreed to be involved in the process. Junior Scientist Veronica Di Geronimo (working in WP2 and WP5), was responsible for all following CARE Lab proceedings from a methodological point of view. In a continuous dialogue with Professor John Butler, EQ-Arts CEO, Veronica Di Geronimo produced a detailed and analytical report. This report (appendix 1) has been endorsed by EQ-Arts and brought to the Italian national assessment agency's attention (ANVUR).

Guided by EQ-Arts, the ABARoma team responsible for the Lab was able to focus on specific points that were a distinctive part of the CARE Lab but needed to be addressed attentively. To name just a few: how to structure the involvement of the different levels of participants in the Lab (BA and MA students, Junior Scientists, Senior Scientists) and how to correctly carry out a SWOT analysis. The results of this ongoing work will be crucial for the discussion on how to implement the Lab and define a good development strategy, in accordance with strong and weak points. The complete evaluation can be found in appendix 2.

1.2.2 Pilot phase evaluation at HfBK Dresden

The local AR Lab at HfBK Dresden was evaluated twice, mid-term after six months and final after the end of the pilot phase and final exhibition. MS Office 365 FORMS was used for the set up and collection of answers, the evaluation language was German. Nice students completed the pilot phase, seven students participated in the evaluation during 1 – 15 November 2023. The evaluation was used for review meetings among the planning group and will be an essential contribution to the internal Lab documentation.

The evaluation was divided in four chapters with about 4-5 questions or individual answers.

- Organization / Planning - This section deals with the temporal, technical and communicative implementation (medium rate 4,3, while 5 is highest value)
- Content / Focus - This section deals with the content of the modules (medium rate 2,78, while 5 is highest value)
- Atmosphere / Reflection - This is particularly about the atmosphere in the group and appreciative communication. The participants were asked not to evaluate individual cases, but an overall perception. (medium rate 4,08, while 5 is the highest value)
- Critical reflection on your own participation/assessment of the success potential of the pilot project - This is the actual feedback part of the pilot project (individual answers were allocated)

Major outcomes:

- 5 out of 7 students would definitely apply again for a comparable project at HfBK (2 maybe)
- 7 out of 7 consider Artistic Research as a topic at the HfBK curricula as either very important (4) or important (3)
- Future programmes should include international lectures (5), individual consultations (5), travel opportunities (6), opportunities for project presentation at international level (6), international networking opportunities (5), a final event (5)
- Selected workshops, RC consultations, and a printed catalog were considered not too important
- A workshop to improve writing skills surprisingly was considered unnecessary

The complete evaluation (in German language) can be found in appendix 2.

1.2.3 Pilot phase evaluation at MKE

The MKE Artistic Research Lab emphasised the importance of collaborative Artistic Research that can bring about cultural transformation. It supported research methodologies through art, prioritised the investigation of new formats and strategies, and aimed to create new social alliances.

MKE organised three main events to serve the following aims:

1. A pilot workshop to provide a framework and definition for the Lab and foster communication among undergraduate, postgraduate, and doctoral students involved in research. (MKE Doctoral School – Budapest, 15 November 2022)

2. A press conference where four doctoral students conducted an experimental research activity called Collective Research Experiment NO.1. (MKE, Budapest, 23 March 2023)

3. A MKE Artistic Research Lab block seminar to create a discursive space for young researchers to share their findings and intentions in a non-formal, inspiring, and inclusively collaborative format. The seminar emphasizes methodology, and the expected outcome is to generate sustainable peer collaborations based on the sub-research areas identified through the seminar's process. MKE Doctoral School – Budapest, 24-28 April 2023).

In the final phase of Lab development, MKE aimed to create a framework that could maintain the newly established connections and structures beyond the project's completion. MKE initiated two essential elements: strengthening professional ties with cultural institutions and actors, and organising workshops titled "Sustainability and Uncertainty" to develop a collaborative, participatory format of future collaboration.

See "Alliance Systems": https://www.mke.hu/artisticresearchlab/courses/metaphor-and-or-practice-2023/04-27-thursday/alliance-systems/ Board games were used as a metaphor and methodology to establish discursive spaces that encourage communication and sharing of specific research outcomes.

In conclusion, the MKE Artistic Research Lab provided a new educational and organisational framework that moved beyond the traditional master-student academic relationship towards a new form of research collaboration based on community involvement. Based on the experiences on the Lab, the teaching methods and the organisational form offered by the pilot project and the block seminar provided a good starting point for developing and deepening further Artistic Research involvements between students. These forms of cooperation and the micro-communities that have been created form an essential new basis for MKE's teaching system besides the traditional forms, and we encourage the promotion of similar initiatives at MKE in the future.

A complete participant evaluation of the specific methodologies can be found in appendix 2.

1.2.4 Pilot phase evaluation at LMA

The Artistic Research Labs at the Art Academy of Latvia have had a significant impact through their commitment to Artistic Research, open science, and civic research. By variety of activities which were implemented in the projects phase, all of them contributed to their individual artistic practise which is resulting in the very first graduate works of LMA Doctoral programme. They will defend their doctoral thesis by the beginning of 2024. Evaluation of students' works happened by the end of every semester

evaluating their individual methodology, all the public activities, and participation in artistic activities to gain their professional experience.

Educational Impact: By providing a platform for doctoral students to present and discuss their work, the Labs have significantly contributed to the educational experience of these students:

- Promotion of Open Science: By advocating for open science principles, the Labs have contributed to making scientific research and artistic exploration more accessible and transparent.
- Enhancing civic engagement and cultural awareness: The Labs' activities, particularly the open assessment exhibitions and public seminars, have played a crucial role in enhancing civic engagement.
- Influence on policy and practice: The interdisciplinary nature of the Labs' research, especially in areas like artificial intelligence, has potential implications for policy and practice in the art world and beyond.
- Development of new artistic methodologies: The integration of artificial intelligence and other technological advancements into artistic practices has led to the development of new methodologies and forms of expression.
- Building a network of collaborative research: Through seminars and collaborations, the Labs have established a network that extends beyond the Art Academy, including other doctoral schools and international research platforms like the Research Catalogue.

1.3 Relevant outcomes of transformative processes

This chapter focuses not so much on single events but on developments that will have important impact on the institutions that hosted the AR Labs. Therefore, it would make sense to talk about major gains instead of major events, as the outcome goes far beyond the activities that were created as parts of the Lab program development. These results will be of strong relevance for the future approach of the partners to the topic of Artistic Research and its implementation within the respective institution. All of the following results, understood as a unit, draw the picture of an overall transformative process happening in both the partner academies and the alliance.

1.3.1 Major gains of the AR Lab at ABARoma

Successful and durable partnership with INFN

In the context of EU4ART_*differences*' AR Lab development, in November 2022 the Fine Arts Academy of Rome signed a framework agreement with the National Institute for Nuclear Physics of Roma Tre University to establish a common research laboratory and open a transdisciplinary dialogue between the two institutions.

The established lab, called CARE (Creative Artistic Research Ecosystem), was conceived to build a research environment constituted by interdisciplinary teams working on common projects that are based upon exchange and multiple perspectives through which artists and scientists enrich research approaches and methodologies. CARE is meant to be a hub to explore, experiment, and investigate through the fusion of artistic expression and scientific investigation.

CARE lab aims to build research projects in which art and science share intents and methods to unlock new perspectives and push disciplines' frontiers. This primary ambitious goal will be pursued by shaping

the lab on common research ground and considering the outcome a valid case study for the academic debate on art and science research interplay.

Evidence shows that arts and science labs have a positive impact on institutions, adding value to the organisation and creating a dialogue that mutually benefits the disciplines in reaching a wider audience. In fact, during the fourth plenary meeting of CARE, the members of the CARE Lab unanimously recognised the importance of the Lab to both affiliated institutions. Therefore, representatives of INFN and ABARoma agreed to further develop the Lab, and made a commitment to support its expansion, increasing its interdisciplinary and transdisciplinary projects.

Beyond this, the agreement with INFN and the establishment of CARE Lab has led to a new institutional partnership: from this year, the Academy of Fine Arts of Rome has become a partner of LEAF - heaL thE plAnet's Future. LEAF is a European Horizon project, linked to the Marie Skłodowska-Curie Actions[1], led by Frascati Scienza and funded by the HORIZON-MSCA-2022-CITIZENS-01 programme. With more than 50 partners ranging from universities to research centres, LEAF aims to raise awareness of the importance of research and innovation and to increase confidence in the work of researchers by bringing them closer to society. Participation in the LEAF program for the European Research Week guarantees the Academy a new and unprecedented visibility in the research community, with the opportunity to widen the audience by extending institutional cooperation.

Making visible the knowledge production potential of Artistic Research in the academic context through A.Re Days

The Academy of Fine Arts of Rome presented the results of the CARE Lab within the framework of the A.re Days, a flagship initiative of the Academy that was officially part of LEAF and the European Research Week for the first time. On 29 September 2023, during the European Research Night, the two art installations created by CARE Lab researchers were on display and open to visitors. In order to contextualize the interdisciplinary work carried out during the year and to open up the debate, two related initiatives were organized. Three dialectical confrontations, titled "The Challenges of Research", between artists and scientists were staged for an open discussion, and a series of interviews, with well-known Italian artists working at the intersection of art and science, was published in advance to prepare the ground for the presentation of CARE Lab's works.

From 28 to 30 September, ABARoma hosted a large variety of on-site and online events, discussions, and presentations which made a broad variety of Artistic Research, art-related research and research-related art activities visible to the general public. This included presentations from the partner academies as well as topics related to ABARoma's research profile.

Endorsement of the CARE Lab pilot phase through EQ-Arts

The overall work of the CARE Lab of ABARoma and INFN was condensed into an evaluation and a report that brought together the didactic and research activities and the information on the A.Re Days conducted in the context of the European Researchers' Night 2023. That report was provided to EQ-Arts for assessment and positively endorsed from their side. This is a clear indicator of the innovative and quality-focused approach of the Lab at ABARoma and its transformational potential for ABARoma.

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[1] URL: https://marie-sklodowska-curie-actions.ec.europa.eu/event/2023-european-researchers-night

1.3.2 Major gains of AR Lab at HfBK

Final presentations and exhibition

At the end of the pilot phase, the AR Lab offered the nine scholarship holders the opportunity to make the results of their one-year Artistic Research project visible on several levels at the same time. This included the following different aspects:

- Exhibition of the results produced during the pilot phase in an exhibition on the premises of the HfBK. The artistic works were combined with text and image banners that made the Artistic Research visible and understandable to the public in all its facets.
- Public lecture on the respective Artistic Research project as a final presentation. This format took place in person and on-site, not as an online event. There were several possible venues for the presentation: on the one hand, time slots were available at the "Survival Toolkit Festival" in Riga, on the other hand, presentation opportunities were possible in the framework of the A.Re Days in Rome and, last but not least, discussion formats took place as part of the Dresden exhibition and the awarding of certificates of participation on 29 September 2023.
- Permanent presentation of the individual Artistic Research results on the Research Catalogue, to be found on the project portal of the partner alliance. Link to Research Catalogue HfBK Dresden Group: https://www.researchcatalogue.net/project/show?project=1875185
- Printed catalogue of the final exhibition in German language [2]

This visibility made it possible to display and discuss the Artistic Research projects (a very short time frame in one year) in an adequate and visible framework within the international community.

Strengthened network and extended funding possibilities for the HfBK

The long-term and intensive work on the project has led to the formation of a complex and intensive network in Dresden, which is strongly embedded in the region on the one hand and has gained a large number of international contacts on the other. Intensive exchange with cultural, social, academic, and research institutions in Dresden has led to an openness on a personal and institutional level enabling future close exchange with the HfBK, its teachers, and students when it comes to interdisciplinary projects and research questions, especially in the field of AR. The complex international network, which the project leaders have built up in their role both as managers of the overall project and as the organizers of the Lab weeks, can be of great benefit to the HfBK in the future if it is maintained and cultivated.

Beyond this, the trans-disciplinary potential of art and research practice became more relevant: from January 2024 till December 2026 there will be a new Young Researcher Group in the field of Theatre Design linked to the results of EU4ART_*differences* funded by the European Social Fund. This is the very first funding opportunity at HfBK Dresden in the field of Artistic Research in the framework of Applied Arts and will lead to more future research approaches within the extended artistic field at HfBK.

Follow-up outcomes of the AR Lab leading to new career perspectives

The Artistic Research Lab at the HfBK Dresden has proven to be an opportunity for the participating students to make important contacts for their future artistic work and to further develop their Artistic Research interests in a targeted manner. For example, two of the nine scholarship holders were unable

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[2] URL: https://differences.eu4art.eu/wp-content/uploads/2023/10/Challenging_UnFamiliar_Terrain_Ansicht.pdf

to attend the graduation evening because they had to open solo exhibitions at other venues at the same time.

One of the scholarship holders has since been accepted into a doctoral program at the University of Fine Arts Hamburg. Another scholarship holder is carrying out projects with university institutes in Vienna as well as experimental artistic formats for the EU in Brussels.

Three other scholarship holders are in close contact with the Dresden State Art Collections to collaborate in the near future. One of them has already realized an experimental paper workshop for the SKD museum at the Japanese Palais in Dresden at the end of November 2023 (see D3.3)

However, the AR Lab has not only opened up new career opportunities for students: Till Ansgar Baumhauer, building on the experience of working on and managing the project in Dresden, will take up a professorship at a university of applied sciences in Southern Germany from March 2024, where he will establish Artistic Research as a component of Art Therapy.

Internal university discourse and project evaluation

The three-year project duration of EU4ART_*differences* and especially the one-year pilot phase allowed the topic of AR to be discussed on a broad scale in the various faculties and degree programs at the HfBK. It was particularly remarkable that the attitude of many teachers changed significantly towards a positive attitude when they came into closer contact with the work of the project team. Existing interest in Artistic Research could be supported and further developed, as in postgraduate studies in Art Therapy at the HfBK, so that Artistic Research will be a major focus in Art Therapy doctorates in Dresden in the future. Interest in the topic of AR could also be further promoted in other sectors of applied artistic practice at the HfBK.

A final evaluation (in addition to an evaluation after the first half of the pilot phase) of the Lab program led to highly positive results overall. It was particularly clear that AR is seen as an important new trend that students are enthusiastic about and want to integrate into their work (see appendix 2).

1.3.3 Major gains at AR Lab at LMA

Impact on study process

One of the main benefits of the Art Academy of Latvia's Artistic Research Lab was its influence on the professional doctoral study program's study methodology. It gave rise to the chance to develop novel study techniques. The LMA Artistic Research Lab concentrated on three primary tasks: implementing the Open Assessment of Artistic Research; incorporating artificial intelligence techniques and methods into Artistic Research; and offering insight into the validation of Artistic Research through networking and dissemination tools, specifically through the implementation of training using the Research Catalogue.

As a result, the LMA Artistic Research Lab has both a direct and potential influence on several important areas. The AR Labs have significantly enhanced the doctorate students' educational experiences by giving them a chance to present and have discussions about their work. The AR Lab also promoted the idea of open Artistic Research and advanced Open Science in the field of AR. It also helped to popularize the ideas of cultural sensitivity, community service, and civic engagement. The Lab allows to connect multidisciplinary Artistic Research conducted by the doctoral students with wider methodological

concepts and allows the introduction of novel creative methods especially in the area of Artificial Intelligence.

1.3.4 Major gains at AR Lab at MKE

Intensification of outreach activities towards society

In the MKE program, significant emphasis was placed on fostering opportunities for participants to pose questions related to broader cultural dimensions within Artistic Research. The invitations were extended to partners from the larger cultural sphere whom they believed could benefit from the outcomes of their research. The involvement of external partners in the process through the block seminar was given a day of its own in the one-week seminar programme because of its particular importance.

As a result, a diverse group of cultural workers participated as guests, including two founding members of Skurc Artist Run Space, Gyula Muskovics, an independent curator, Kata Bedi, the cultural referent of the Municipality of Budapest, and Anna Seress from the Solidarity Economy Center. The ensuing discussion was highly engaging and delineated the fundamental aspects of the Hungarian cultural landscape. It aimed to explore the unique features of the art field and general research attitudes that could either hinder or facilitate partnerships.

The recorded collective debate touched upon various terms and concepts, such as solidarity, community building, dissemination, the exploration of new forms of support, and unionism. The Lab strategically positioned itself as a catalyst within this network of collaborations, envisioning its role as a facilitator of discursive spaces. This approach reflects the AR Lab's commitment to serving as a socio-cultural agent capable of providing both space and opportunities for the unrestricted flow of collaborations, both within and beyond the institution.

Experimental collaborative outcome processes leading to new didactic strategies

At the beginning of the Lab initialization project the argument was that in its context Artistic Research should primarily be considered a collective, social endeavour. In order to achieve this collectivity, the major goal was to establish intellectual discursive spaces constructed and secured by the accessibility and coexistence of diverse argumentative languages and narratives bridged by the playful flexibility of artistic positions and metaphors. The *Collective research No. 1.* exhibition[3] set up during the March press conference organized at the MKE aimed to reach the same objectives: all the included projects created their own discursive spaces able to involve both simple visitors and local artist-researchers. For aspects of Gamification in the didactic approaches towards AR at MKE, see chapter 2. further below.

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[3] URL: https://www.mke.hu/artisticresearchlab/events/labification-metaphor-or-practice-2023/labification-metaphor-or-practice-collective-research-experiment-no-1-and-other-experiences/ [November 2023]

1.4 Challenges

Although the Labs took place in broadly the same timeframe, they only offered the opportunity for inter-institutional cooperation to a very limited extent. There were diverse reasons for this.

On the one hand, the relatively short-term planning of the Labs required very different objectives in the selection of participants. In the cooperation between ABARoma and the INFN of the University of Roma Tre, the students were selected on the basis of an existing focus of interest in their work, so that a certain pre-education was already in place and a "lateral entry" for students from the partner universities would not have been possible. At the HfBK, the pilot phase was coupled with other further qualification courses, so that a broad further education took place, which, however, could not reach the artistic, scientific and discursive level of a doctoral program. MKE Budapest opened its courses to master and doctoral students but linked them closely to the teaching cycles of the DLA school. LMA Riga, on the other hand, focused on individual, selective events on relevant key topics of Artistic Research, which were open to students and doctoral candidates alike.

On the other hand, the language barrier - none of the universities offered their complete pilot project in English – was a further obstacle to opening up the programs to the partners across the board.

Due to the different structures of the Labs mentioned above, an exchange of project participants between the institutions would not have been a sensible option. This gap in the discourse between the international participants of the pilot year was bridged by joint events.

- In particular, the ABARoma Summer School in Montecompatri in September 2022 and the Survival Toolkit Festival in Riga 2023 should be mentioned here. Beyond this, joint online events were offered, which took place as part of the Labs and were streamed.
- An important role here played the online peer group meeting "Peers'n'*differences*" organized by HfBK. These included online lectures by Eduardo Molinari (Argentina), José Segebre Salazar (Colombia/Germany), Emma Cocker (Great Britain), Julian Klein (Germany), Dominique Lämmli (Switzerland), Angelica Speroni (Italy), Stefanie Wenner (Germany) and Vu Huy Thong (Vietnam), all hosted by HfBK Dresden. Most of the online lectures can be found on our EU4ART_*differences* Playlist.[4] LMA Riga offered a full-day online event on artificial intelligence (AI), while ABARoma offered a multi-day workshop on the artistic use of AI (see D4.4 for details).
- The conference on Artistic Research in July 2022 (HfBK Dresden) was also partly streamed live. The A.Re Days which were organized as a conference format organized by ABARoma together with the alliance partner was held completely in English. Planned in the context of the European Researchers' Night, the A.Re Days played an important role here as well. Deliverable 4.3 provides a full list of the conference events in Rome, as well as of the other webinars.

In addition, the HfBK designed and initiated the online colloquium "Peers'n'*differences*" for all partners, which was held one afternoon during each of the Dresden AR Lab Weeks. All partner universities were invited to have one or two of their doctoral students or lab participants present their Artistic Research work, which was then put up for peer discussion in a large group. Even though this event aimed to bring doctoral students into discussion on a more regular basis, participation was rather low. Even though lecturers from the partner universities were also invited from outside the project, the majority of participants were AR Lab participants of the universities directly involved.

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[4] URL: https://www.youtube.com/watch?v=SUdwc4oMTZI&list=PLS-cJ1C0lwO1Yt3SScUgLmDUb24FVqnPj

These joint events enabled the participants to get into conversation with each other, but the Artistic Research questions of the participants from the different universities were too diverse to derive long-term exchange from the in-depth discussions with each other on specific topics or to plan joint future projects. A joint research project as a consequence of the AR Labs was planned as a central further development in the project's follow-up application in the WIDERA funding line. Unfortunately, it will not be implemented due to the rejection of the application. However, teachers from individual disciplines have been able to encounter and discuss on individual and institutional levels, which can allow possible future collaborations.

With regard to the postgraduate participants from the individual universities, it is also very likely that some of them will consider the doctoral programs offered by the partner universities as an opportunity for further qualification in the future.

2. Achieving and continuation of individual local development

The efforts made over the three years of the project have helped to establish the field of Artistic Research more firmly at all partner universities. In this respect, both teachers and students have become more aware of this topic. Also, because Artistic Research from a professional perspective opens up a field of practice alongside the classic formats of the art market, it is the responsibility of all participating universities to integrate the topic more closely into the university curricula in the future.

The extent to which the specific Lab formats can be retained varies greatly between the partner universities:

The future situation at ABARoma

The CARE Lab cooperation between ABARoma and the partner university Roma Tre is agreed on as an open cooperation for the upcoming years. In this respect, the format has become an integral part of the curriculum in the medium term and opens up fascinating perspectives for Artistic Research at both participating universities, as a new permanent asset to create events and a continuous dialogue between the two institutions with unprecedented results.

Beyond this, ABARoma's agreement with INFN and the establishment of CARE Lab has led to a new institutional partnership: from this year, the Academy of Fine Arts of Rome has become a partner of LEAF - heaL thE plAnet's Future. LEAF is a European project, linked to the Marie Curie Horizon 2020 action, led by Frascati Scienza, that has more than 50 partners among research institutes and universities. Participation in the LEAF program, which aims to raise awareness of the importance of research and innovation and to increase confidence in the work of researchers by bringing them closer to society, guarantees the academy a new and unprecedented visibility in the research community, with the opportunity to widen the audience by extending institutional cooperation.

Furthermore, ABARoma at this moment is about to sign another research agreement that stemmed from the CARE LAB with the Electronic Engineering Department of Roma Tre University.

The future situation at HfBK Dresden

The AR Lab at the HfBK Dresden will not have an immediate follow-up format in the third cycle. It will be replaced by a group of young researchers (funded by European Social Fund 2024-2026) who will deal with questions of material technology and sustainability for artistic application in stage design and theatre - also from the point of view of Artistic Research. This group will continue to use the former

premises of the AR Lab and actively maintain the discourse on and existing networks for Artistic Research, albeit increasingly in the Faculty of Applied Arts and not in the Faculty of Fine Arts. However, this is a change that was already apparent in the role of the HfBK in the later rejected WIDERA application. Nevertheless, Artistic Research has become a field of university-wide discourse and will stay relevant for the staff and students.

The future situation at MKE

The MKE AR Lab is thinking intensively about how experimental teaching in the context of Artistic Research can be integrated into the DLA School's teaching in the future. By placing the final Lab workshops both metaphorically and methodologically in the context of board game (as collective, social activity) the team of MKE intends to create a future self-sustainable framework with the potential of surviving beyond the project's end, carrying further both our methodological concepts, and the future collective potential of discursivity as well.

The future situation at LMA

The further development of the AR Lab at the Art Academy of Latvia is set to be a cornerstone of the professional doctoral study programme in arts, a joint initiative established with the Jāzeps Vītols Latvian Academy of Music (JVLAM), the Art Academy of Latvia (LMA), and the Latvian Academy of Culture (LKA). This integration marks a pivotal step in fostering interdisciplinary collaboration across these esteemed institutions. The unified efforts of the Artistic Research Lab at LMA, the cultural expertise of LKA, and the musical heritage of JVLAM are poised to enrich the doctoral program, creating a multidisciplinary nexus that promises to advance the realms of art, culture, and music through innovative research and artistic exploration. Further local activities would include:

- Interdisciplinary Research Projects conducted in collaboration with JVLMA and LKA and other universities.
- Artistic Research and development: The collaboration will offer a fertile ground for furthering the dialog between research and Artistic Research, where artists and researchers from different backgrounds can experiment with new forms of research and expression.
- Advancements in artificial Intelligence in research and particularly Artistic Research: the integration of AI in research and Artistic Research is a burgeoning field, and this collaboration provides an opportunity to pioneer new developments.
- The Lab would allow active engagement with the public through various platforms and events, promoting cultural dialogues that bridge the gap between the academic community and the general public by providing open and civic research platforms in the particular field of Artistic Research.
- By collaborating with policymakers and cultural institutions, the Lab will continue to contribute to shaping policies that support further collaboration between research and Artistic Research, protect creative rights, and promote academic development.

3. Future cooperation within the group of alliance academies

The three-year funding phase as part of the EU4ART_*differences* project allowed the members of the alliance to develop a Lab for Artistic Research adapted to local requirements as part of a one-year pilot phase. The sustainability of these developments depends heavily on the extent to which it was possible

during this period either to incorporate existing structures or to form sustainable collaborations that would allow the Lab to be continued.

Nevertheless, the funding phase, and in particular the one-year pilot phase, was too short to sustainably stabilise new developments among all partners, especially when they had to be developed from scratch. But definitely, the program has led to a deepened knowledge on Artistic Research as well for the teaching staff of the alliance universities as for the students. This knowledge will provide precious material and insight for each academy in order to be explored further in other context.

In concrete terms, the end of EU project funding means that the finances and human resources required for the further development of the labs are no longer available. Continuation of the Labs is therefore likely to be limited to maintaining the didactic strategies and collaborations that have been developed, while there is little scope for targeted further development of the content. In the case of HfBK Dresden, the end of the funding phase will specifically lead to the discontinuation of the Lab, although it will be followed by a nationally funded research group. The HfBK will also not participate in new applications within the framework of the former EU4ART alliance.

A partnership among ABARoma and INFN as consortium partners, and LMA and MKE as associated partners created the basis of a recent application to the Italian Ministry for University, aiming to continue in-depth work on AR following up on CARE Lab activities.

Future cooperation between the partner Labs will mostly be directed to postgraduates participating in doctoral programs at the partner universities as part of ERASMUS exchange programs. In addition, joint projects involving teaching staff from the partner academies are conceivable, although this is less likely to affect the Labs for Artistic Research. For parts of the alliance, a joint continuation of the work on the topic of Artistic Research will possibly be ready for discussion again if joint project funding, for example from the EC, comes about.

Appendices

Appendix 1: CARE Lab Report
Appendix 2: Questionnaires and Evaluations

Appendix 1

CARE Lab Report (27 pages)

CARE: State of Art.

Working groups, Projects and Methodology.

Dossier of ABARoma Lab

This report has been endorsed by:

EQ-Arts
Enhancing Quality in the Arts

CARE Lab projects are still at an embryonic stage and are constantly evolving.

This dossier provides information on the current state of the art as documentation of the status quo.

Period reported: CARE Lab first semester (19 th January - 19th July 2023)

List of Abbreviations

ABARoma: The Fine Arts Academy of Rome

CARE Lab: Creative Artistic Research Ecosystem Laboratory

INFN: National Institute for Nuclear Physics

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Part I

1. LAB PRESENTATION

Lab introduction

In the context of EU4ART_*differences*' art labs development, in November 2022 the Fine Arts Academy of Rome signed a framework agreement with the National Institute for Nuclear Physics of Roma Tre University to establish a common research laboratory and open a transdisciplinary dialogue between the two institutions.

The established lab, called CARE (Creative Artistic Research Ecosystem), was conceived to build a research environment constituted by interdisciplinary teams working on common projects that are based upon exchange and multiple perspectives through which artists and scientists are enriching research approaches and methodologies. CARE is meant to be a hub to explore, experiment, and investigate through the fusion of artistic expression and scientific investigation.

To this purpose, the lab is structured in mixed and not hierarchical teams constituted by art and nuclear physics representatives; the collaboration amid the two counterparts is committed to foster critical thinking of participants and push boundaries of disciplines.

Lab role within the Academy

The AR lab raised within the framework of EU4ART_*differences,* and independently from the art academy PhD programme, is devoted to creating an interdisciplinary research opportunity for ABARoma's students and researchers with the intent to promote and nourish the artistic research culture within the institution. Indeed, The Fine Arts Academy of Rome interprets the laboratory as a research community, constituted by people with different backgrounds and educational levels, which is meant to create a cooperative environment committed to experimentation and collaboration among people with different expertise.
Besides productive purposes, the laboratory created by ABAROMA is called to also cover a pedagogical role, in view of future generational change. Indeed, the CARE is regarded as a space for exchanges and learning processes in which mentors and young researchers find mutual inspiration and motivation. To this extent the Academy did not prevent the involvement of young talented students in order to encourage them toward research possibilities from the early stages of their academic career.

Lab objectives

CARE lab aims to build research projects in which art and science share intents and methods to unlock new perspectives and push disciplines' frontiers. This primary ambitious goal will be pursued by shaping the lab on common research ground and considering the outcome a valid case study for the academic debate on art and science research interplay.

Lab workflow

CARE Lab officially began in January 2023 with a pilot phase intended to make mutual acquaintance and gauge research compatibility. The initial activities of the Lab started on Thursday 19th January 2023, when the Fine Arts Academy of Rome hosted the kickoff event. On that occasion, a transdisciplinary dialogue was inaugurated as a preliminary internal meeting to lay the foundation for the research laboratory that involve art and science under the same methodological umbrella. Although researchers involved in common projects autonomously organized their work and meetings, four plenary meetings have been organized with all representatives to keep updates and to continue overall discussion concerning art and science mutual influences.

Lab outreach

The partnership between ABARoma and INFN has opened doors to new concepts and innovative forms of creativity, effectively fostering growth in research, education and beyond. The research projects carried out in the laboratory will not be confined to academia. Instead, they are made tangible and visible to local communities by translating our research and discoveries into engaging, understandable content that demystifies the complexity of the work. To this regard, all the outcomes of research will be presented and exhibited during the European Research week in late September 2023. Final output of the project is expected to be published in the Research Catalogue platform.

2.WORKING GROUPS

CARE lab is currently structured around two main research groups that work separately and autonomously. Both collaborations between artists and scientists demonstrate the benefits of exchange and cross-fertilisation between the two different fields. These two multidisciplinary teams are proving to be important and mutually beneficial in several ways.

Besides the two mixed groups constituted by artists and scientists, a junior scientist is involved into the theoretical research for the lab to build the methodological framework.

First group: CREA Workshop

The first group of CARE is involved in a workshop called CREA. CREA started in May 2023 after the workshop leaders, Cristian Rizzuti and Biagio Di Micco, agreed on the research area.

The first group of CARE consists of two professors and five students from the Academy of Fine Arts in Rome. Although the professors lead the research, the team is conceived as a workshop in which each participant proposes conceptual and aesthetic aspects and participates in decisions.
The team is made up of students from different academic stages and with a unique set of skills to guarantee a comprehensive approach to the execution of a wide range of tasks. The structure of the workshop aims to broaden the technical skills of the team and contribute to the diversity of the group, fostering a dynamic environment that encourages both personal and group growth.

Workshop leaders
Cristian Rizzuti (Multimedia Artist and Professor ABARoma)
Biagio Di Micco (Nuclear Physic, Associate Professor at Rome Tre University)

Cristian Rizzuti
Cristian Rizzuti is a visual and multimedia artist and researcher based in Barcelona. His personal research interests focus on the role of human perception, synaesthetic spaces and wearable technology. He is currently a physical computing expert at IAAC - Institute of Advanced Architecture Catalonia and Professor at ABARoma, where he teaches interactive systems and integrated media technology.

Biagio di Micco
Biagio di Micco holds a doctorate in physics and is an associate professor at the University of Rome Tre. He has worked at the National Physics Laboratories in Frascati and at the European Centre for Nuclear Research in Geneva. Today he collaborates with CERN and is a member of the National Institute for Nuclear Physics. His research activity focuses on the study of the Higgs boson, to whose discovery he contributed in the H>WW channel, coordinating its working group. He is currently involved in the search for Higgs boson pairs at the Large Hadron Collider and is studying the physics of next-generation colliders.

Participants studnents
Giulia Ciappi (MA student of New Technology Departament, ABARoma)
Graziano Consalvi (BA student of New Technology Departament, ABARoma)
Walter Maiorino (MA student of New Technology Departament, ABARoma)
Andreaelisa Sausa (BA student of New Technology Departament, ABARoma)
Eleonora Scarponi (MA student of New Technology Departament, ABARoma)

Participating students have been selected through two steps: firstly, professors from the New Technology Department pre-selected potential candidates from their classes according to academic performance and technical abilities criteria. After the application phase and portfolio examination, Workshop leader Cristian Rizzuti set up the team ensuring a balance in terms of skills, proficiency and individual interests. The workshop is part of the academic programme, the selected students participating in the research project carried out by CREA will receive 2 ECTs. The workshop has a duration of 60 hours.

Since the CREA workshop aims to foster critical thinking and to provide students with a deeper understanding of their chosen field by exposing them to the process of knowledge creation, the Fine Art Academy of Rome decided to open the students' selection for the lab to all academic levels. The workshop is characterised by high educational potential. Students have the chance to learn from experienced researchers, deal with research practice and methods, and engage in an interdisciplinary collaboration. In addition, the goal to produce a real project to be generated allowed students to enter and adhere to commission logic and budget limits.

The introduction of BA students in the research project is meant to be an experimental didactic approach to challenge younger students and expose them to future potential career paths in interdisciplinary research.
To this regard, the workshop is intended to develop and enhance transversal skills, such as problem-solving, data analysis, and effective communication, that serves all levels of the academic path. Collaboration among workshop leaders, BA and MA students on the same project can offer significant educational and development benefits. From a pedagogical perspective, BA students have the opportunity to learn from their MA counterparts, who typically have a deeper knowledge and understanding of the artistic research process; on the other hand, MA students have the opportunity to mentor and guide them toward complex concepts and methodologies with the supervision of workshop leaders. The establishment of a mixed group fosters diversity of thought and ensures a combination of fresh perspectives or innovative ideas, that experienced researchers might overlook, and guarantee a solid research parcourse thanks to the guidance of senior researchers.

Second group: Cinzia Pietribiasi and Enrico Bernieri

The second group is a duo composed of a junior scientist of the European project EU4ART_differences and a senior scientist of the National Institute for Nuclear Physics. The group were matched by interest affinities and they participated in CARE lab for personal interests.

Cinzia Pietribiasi (Multimedia artist and Professor at the Fine Art Academy of Catanzaro)

Transdisciplinary artist and founder of digital art collective Jan Voxel, Cinzia Pietribiasi's research evolved through several practices, including theatre, performing arts and new technologies. She is currently junior scientist of the European project EU4ART_differences .

 Enrico Bernieri (Researcher at the National Institute of Nuclear Physics and Lecturer at Rome Tre University)

He has worked in the field of radiation detectors, particle physics and high energy astrophysics. He has been appointed responsibility for several research experiments in the field of Particle Physics and Astrophysics, and in charge of scientific coordination in international research projects. He deals with the History of Astronomy, Physics Education and Scientific Communication. He loves challenges, especially mountaineering.

Veronica Di Geronimo (junior scientist of the Project EU4ART_differences)
Veronica Di Geronimo, a graduate in Contemporary Art History from La Sapienza University of Rome, is in charge of following the work of both groups and elaborating a methodological model suitable for CARE LAB and

related research projects. She will work with all participants to deepen the discussion on methodology and to outline a research model at the intersection of the two disciplines.

In CARE Lab, she collaborates with all participants and with the supervisor Professor Costanza Barbieri.

3.RESEARCH METHODOLOGY

In the context of CARE, the research methodology is regarded as a crucial aspect of the Lab in order to guarantee the quality of the projects and to participate in the international debate on Sci-Art. Moreover, its centrality is intended to provide epistemic legitimacy to the Lab's research projects.

In order to avoid preconceived results and to promote a methodology based on practical research and experience, the junior researcher in charge of research methodology carefully develops the theoretical model step by step, producing a theoretical research on methodology to be provided as case study (See the Research Projects "CARE Lab. A case study on Sci-Art Methodology"). This development is going to be achieved through active collaboration with the other researchers involved in CARE.

The ongoing process ensures that the model adapts and evolves with the projects avoiding any form of intellectual and theoretical stagnation. This approach not only strengthens the scientific rigour of the project, but also promotes dynamic and engaging research.

In the following section, the first research methodology outcomes are summarised.

Toward CARE's research methodology

Despite the extensive and well-established literature exploring the misconceptions associated with art and science, the need to overcome mutual prejudices about research and its methodologies – that confirm stereotypes like 'the romantic artist' and 'the rigorous scientist' that adheres only a one well-defined 'scientific method' - has emerged as an indispensable preliminary step.

Introduction to methodological issues was spontaneously pursued by a lexicon reflection. Although the idea of a 'scientific method' based on standard procedures to achieve definite results is outdated, it still impedes novel research directions and stifles research collaboration. To this extent, CARE went through a review of terminology to facilitate clearer communication. This type of reflective exercise has been considered important to avoid misunderstanding and prepare the ground for an open-minded approach to scientific investigation.

The second step made to progress toward the establishment of the research methodology of CARE was the identification of common points in research procedures. Below the findings of what scientists and artists share in the knowledge production process:

- Imagination and intuition
  In both research fields, imagination and intuition act as catalysts for original thinking and new discoveries. The ability to formulate new ideas and scenarios expands boundaries and fosters theoretical advancement, allowing researchers to imagine alternative perspectives. They also trigger the formulation of research questions and hypotheses.

- Visual thinking
  In art and nuclear physics using images, pictures, diagrammes, and any kind of visual representation in general, aid to analyse and understand phenomena. The potential of pictures and images enhance the communication and the conceptualisation of ideas, fostering deeper understanding. Due to these reasons, art and science consider visual thinking an approach to problem solving and a way to clarify complex thoughts.

- Creative thinking and creative solutions
  Creativity plays a pivotal role in the realm of research: it facilitates the development of unique perspectives, novel hypotheses and unorthodox methodologies to overpass stalemates. Moreover, creativity can lead to fresh insights and cross-disciplinary collaboration encouraging the exploration of the unknown.

- Mastering technology
  Technology can increase the effectiveness and efficiency of academic inquiries and improve the quality of research. In addition to ensuring the control of research phases, the mastery of technology can create a synergy between technological progress and academic research. Both artists and scientists constantly improve their knowledge of technological instruments, even spending time preparing or creating them.

- Converting mistakes in new possibilities
  Mistakes or unexpected results challenge preconceived notions and assumptions, creating new basis for research advancement. They often serve as catalysts for intellectual growth and valuable learning opportunities.

The third step toward a CARE methodology is intended to outline a common mental set for carrying out joint research. Starting from what was previously discussed concerning prejudices and common methods, CARE researchers agreed to establish a flexible and open-minded method to foster critical thinking and integrate insights from both fields.

Both research projects are still in the elaboration phase, in which imagination, intuition and scientific aspects have to find balance. For this reason, at the moment it is not possible to share further findings for documenting the path toward a CARE methodology.

4. LAB DEVELOPMENT STRATEGY

Evidence shows that arts and science labs have a positive impact on institutions, adding value to the organisation and creating a dialogue that mutually benefits the disciplines in reaching a wider audience. In fact, during the fourth plenary meeting of CARE, the members of the CARE Lab unanimously recognised the importance of the Lab to both affiliated institutions. Therefore, representatives of INFN and ABARoma agreed to further develop the lab, and made a commitment to support its expansion, increasing its interdisciplinary and transdisciplinary projects. In order to enrich the lab structure and create a sustainable research environment, a number of action points to be implemented have been identified:

Establishment of vision and goals
Strategically positioned at the cutting edge of art and nuclear physics, CARE Lab aims to become a pioneering research epicentre that defies conventional boundaries and stimulates intellectual exploration.

The primary research vectors - Transdisciplinary Innovation and Disciplinary Mediation - are designed to bridge the gaps between disciplines, creating vibrant, synergistic networks of expertise.

At CARE Lab, we envision the consolidation of people, expertise and fields of transdisciplinary exploration as a lever for upscaling the institutional apparatus of all associated partners and adding value to the art academy and nuclear physics centre involved. In this way, we don't just enrich individual institutions, but create a dynamic ecosystem where art and science, creativity and analysis, imagination and precision intersect and interact in unprecedented ways.

Secure funding
Securing funding for the CARE Art-Sci Lab is a critical facet of our mission. Funding will guarantee our ambitious endeavors and allow us to delve deeper into the rich tapestry of creativity and scientific exploration. This funding will provide the necessary resources to attract and maintain a roster of distinguished artists and scientists, and to acquire technology and equipment for experiments at the intersection of art and nuclear physics.

In pursuit of our funding goals, partners will actively seek public funding, not excluding collaborative partnerships.

Build Lab internal structure

In order to outline a dynamic area of transdisciplinary research, the CARE lab will be firmly focused on fostering an environment that is as diverse and inclusive as it is intellectually stimulating.

To ensure such a dynamic and diverse ecosystem, the lab will have a carefully designed internal structure. This structure will be multi-layered and inclusive, accommodating different levels of research and a range of professional figures, and staff management,

Our lab's internal structure will be more than an organisational chart; it will be a blueprint for our commitment to inclusivity, collaboration and intellectual stimulation. It will embody our commitment to bridging disciplines, breaking down silos and creating a vibrant hub of transdisciplinary research and innovation. In our lab, we are building not just a team, but a community of curious minds united by a shared passion for discovery at the intersection of art and nuclear physics.

Development of educational and research plan

The next step will be to develop an education and research plan for the CARE Lab. It will include curriculum design, mentorship programme, workshops and seminars, unlocking new paradigms of understanding and providing an enriching and comprehensive learning and research experience for all participants. The Research agenda will be developed with the contribution of the members in order to ensure opportunities to upskill researchers and upscale institutions.

Developing outreach programme

The art and science laboratory will be supported by a communication strategy and an outreach programme to promote the activities of the lab. This could include lectures, exhibitions, research projects and outreach events outlined for community local engagement.

Evaluation and Revision

CARE Lab will have a plan for assessing the effectiveness of members' education and research efforts, using various kinds of indicators that will be valid both for art researchers and scientists. These indicators will demonstrate wherever or not the objectives will be met.

Following the flagship European Researcher's Night event, the CARE Lab partners will meet to discuss the future of the CARE Lab. This meeting will be an opportunity to review the achievements and the problems faced during the event.

In the process of Lab development, the institutions will involve the participation of EQ-Arts.

5. TOWARD CARE LAB EVALUATION

Thanks to the involvement of EQ-Arts, a European quality assurance and evaluation agency for artistic research, the ABARoma team designed three different types of questionnaires aimed at assessing quality across different parameters and contexts. The questionnaires are addressed to all stakeholders involved: Professors, junior researchers and students at different levels. The aim of this survey is to gain insight into the experiences of the CARE Lab members, and their satisfaction with the research carried out. This internal perspective can help to identify inefficiencies and potential areas for improvement. The results will be shared with EQ-Arts and used for a SWOT analysis.

The feedback from the questionaires and the result of the SWOT analysis of the first semester of CARE Lab (January-July 2023, see Part VI, Section 8) will be crucial for the discussion on how to implement the Lab and define a good development strategy, in accordance with strong and weak points.

Questionnaires for internal and external evaluation

Questions for senior ABAROMA/INFN scientist

1) Do you think the interaction/engagement between art and science enriches your institution? Can you please give an example?
2) Would you rate CARE Lab experiment as a good framework for supporting, facilitating research in your study field? Please, explain the reason for your answer.
3) Has your participation in CARE changed your attitude towards the possibility of inter and/or transdisciplinary research? In what way?
4) Has participating in CARE changed the way you consider, and/or engage in artistic research practice?
5) Has participating in CARE changed the way you consider scientific research practice?
6) Has participating in CARE changed the way you carry out your current research? Can you briefly describe what has changed?
7) Do you think it would be relevant to continue the CARE Lab experiment in future? If yes, which research direction would you consider more relevant for the lab?
8) If you have supervised the work of doctoral or MA students, were you provided with a clear assessment framework? What criteria did you use for the assessment?

Questions for Doctoral students/Junior scientists

1) Did participating in CARE enable and support you to further develop your research?
2) Did the organisation of the work comply with the research standards of your academic position?
3) Has the CARE transdisciplinary approach widened your research perspective? In what way?
4) Do you think the CARE Lab is a good framework for carrying out research? How could it be improved?
5) Do you think the interaction/engagement of the two disciplines were fully exploited? How could this be improved?
6) What features of CARE Lab would you develop, improve? In what way?
7) Has your work been supervised, if yes, how?
8) How would you rate the supervision? How could this be improved?
9) Do you think it would be important to further develop CARE Lab in future? Why?

Questions for BA/MA students involved.

1) How were you informed about CARE?
2) Why did you decide to join CARE Lab?
3) Do you think your academic preparation was sufficient to join a research project in collaboration with scientists? How could this be improved?
4) Were the aims of the workshop clearly defined, presented?
5) Were you provided with a clear idea of what your participation would involve (i.e. in terms of time, credits, supervision)?
6) Do you think the selection criteria for participation in the workshop reflects the skills needed for the development of the joint workflow?
7) Do you think CARE is linked to your academic curriculum, and if yes, how?
8) Do you think CARE has helped you in developing new approaches to your studies? Can you please give an example?
9) Did the CARE learning experience meet your expectations? Can you give an example of both a strength and a weakness of this experience? How could this be improved?

6. OUTREACH: The A.re Days

In addition to producing knowledge and being an interdisciplinary experiment for researchers, CARE Lab aims to reach out to local communities, bridging the gap between research and society. Since the intersection of art and science produces engaging assets and creates contents of social interest that enhance learning and inspiration, the Fine Arts Academy of Rome is working to organise a programme for the European Research Night that will reach a wide audience, from curious visitors to experienced researchers, including non-specialist audiences and students at all levels.

To this regard, the agreement with INFN and the establishment of CARE Lab has led to a new institutional partnership: from this year, the Academy of Fine Arts of Rome has become a partner of LEAF - heaL thE plAnet's Future. LEAF is a national association of 8 research institutes and 3 universities that aims to raise awareness of the importance of research and innovation and to increase confidence in the work of researchers by bringing them closer to society. Participation in the LEAF programme for the European Research Week guarantees the Academy a new and unprecedented visibility in the research community, with the opportunity to widen the audience by extending institutional cooperation.

The Academy of Fine Arts of Rome will present the results of the CARE Lab within the framework of A.re Days, a flagship initiative of the Academy that will be officially part of LEAF and the European Research Week for the first time. On 29 September 2023, during the European Research Night, the two art installations created by CARE Lab researchers will be on display and open to visitors. In order to contextualise the interdisciplinary work carried out during the year and to open up the debate, two related initiatives have been organised. Three dialectical confrontations, titled "The Challenges of Research", between artists and scientists will be staged for an open discussion, and a series of interviews, with well-known Italian artists working at the intersection of art and science, will be published in advance to prepare the ground for the presentation of CARE Lab's works.

"The Challenges of Research" is meant to be an initiative to promote dialogue between the disciplines of art and science. The three debates or "duels" between nuclear physicists and artists, mediated by an art historian, is proposed to explore contrasting and complementary views on key issues such as matter, creativity and data, approaching these topics from the specific perspective of research and methodology. The duels are open to the public who can actively participate in the discussion.

Through these duels, the audience will have the opportunity to witness the intertwining of art and science, and to gain new insights into how these two fields can inform and enrich each other, highlighting the value of interdisciplinary collaboration. Among the speakers there are researchers directly involved in the projects.

Duel#1_ Matter between art and science
Alfredo Pirri (Artist and Professor at ABARoma)
Enrico Bernieri (Nuclear Physic, Associate Professor at Rome Tre University)
Chair: Guglielmo Gigliotti (Head of Communication Department and Professor, ABAROMA)

Duel#2_Creativity between art and science
Marco Brandizzi (Artist and Professor at ABARoma)
Mauro Iodice (Nuclear Physic, Associate Professor at Rome Tre University)
Chair: Elena Giulia Rossi (Art Historian and Professor at ABARoma)

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101016460

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Duel#3_Data between art and science
Cristian Rizzuti (Multimedia Artist and Professor at ABARoma)
Biagio Di Micco (Nuclear Physic, Associate Professor at Rome Tre University)
Chair: Franco Speroni (Art Historian and Professor at ABARoma)

On the other hand, the series of four interviews with nationally recognised artists aims to explore the often overlooked methodology, particularly at the unique intersection of art and science. This initiative recognises that the artistic process is not based solely on intuition or inspiration, but often involves rigorous, systematic research similar to that found in scientific disciplines.

In each interview, artists are invited to elaborate on their individual approaches to research, discussing how they explore, incorporate and represent scientific themes in their work. In doing so, the series aims to reveal the different methods, techniques and strategies they use to develop their own art-sci language.

The series of interviews will be published on the EU4ART_differences portal on the Research Catalogue platform. During the European Research Night mentioned above, the interviews will be accessible through QR codes as part of a walking itinerary where participants can see the artists' studio visits displayed on monitors.

PART II

In this session the proceedings of CARE plenary meetings, that have been written after each summit, are summarised and reported to have a storyline of the project and to ensure a comprehensive documentation of discussions and decisions taken during the meetings.

CARE FIRST MEETING

January 19th, 2023
Fine Arts Academy of Rome

EXECUTIVE SUMMARY

On Thursday January 19th, 2023, ABARoma hosted the official launch of CARE (Creative Artistic Research Ecosystem). The Rector of the Fine Art Academy of Rome, Professor Cecilia Casorati, warmly welcomed the new partners with official greetings and institutional support.

The Kick-off meeting was a preliminary encounter between the two institutions to introduce each other's study fields and research activities. A dense agenda with keynote speeches was planned to be held during the day, but discussions and questions turned to be pivotal from the very first talk nourishing internal debate. Due to the extensive dialogue raised, the CARE Kick-off programme went through delay, eliciting the decision to plan a second preliminary meeting to continue the daily agenda. This second meeting will be on Thursday 9th February afternoon at the Nuclear Physics Department.

Organizers:

Ilaria De Angelis, Astrophysics, RomaTre University Professor
Costanza Barbieri, WP2 Coordinator, ABARoma
Franco Ripa di Meana, WP4 Lead, ABARoma
Elena Giulia Rossi, WP5 Coordinator, ABARoma

Partecipants:

Senior and Junior Scientist WP2,3,4,5: Costanza Barbieri, Franco Ripa di Meana, Elena Giulia Rossi, Cinzia Pietribiasi (Junior Scientist WP3), Veronica Di Geronimo (Junior Scientist WP2,5)

Cristian Rizzuti, multimedia artist and Professor

Rappresentative and Professors from National Institute for Nuclear Physics from Roma Tre University: Mauro Iodice (Nuclear Physic, Professor), Francesca Paolucci (Nuclear Physic, Researcher), Giuseppe Salamanna (Nuclear Physic, Associate Professor), Biagio Di Micco (Nuclear Physic, Associate Professor), Ilaria De Angelis (Astrophysics, Professor), Adriana Postiglione (Nuclear Physic, Researcher), Enrico Bernieri (Nuclear Physic, Professor), Massimiliano Di Biasi (Researcher, Department of Mathematics and Physics)

EQ-ARTs Member: Professor John Butler, EQ-ARTs CEO

Guest Professors from Fine Arts Academy of Rome: Raffaele Gavarro, Marco Brandizzi, Franco Speroni

PhD and master students from ABARoma:

Chiara Mu, PhD student
 Andrea Masucci, MA student
Eleonora Scarponi, MA student
Francesca Paganelli, MA student
Giovanni Bernocco, MA student
Michele Rinaldi, MA student
Chiara Di Marzio, MA student
Alessia Mutti, MA student

TABLE OF CONTENTS DISCUSSED

- Quality assessment and evaluation in art research
- Introduction to Nuclear physics: the Standard model, Higgs boson, neutrinos, CERN research activities
- Art projects and research carried out by international artist at the crossroad of art and science
- Artistic Research Lab concept
- Methodological approaches for a transdisciplinary workshop

CONCLUSION

The first meeting of CARE Lab ended with a roundtable session to confer about project options for the upcoming phase of the Lab to be further discussed during the second appointment with INFN.

CARE SECOND MEETING

February 9th, 2023
National Institute for Nuclear Physics

EXECUTIVE SUMMARY

On Thursday February 9th, 2023, the Fine Arts Academy of Rome and National Institute for Nuclear Physics representatives met for the second session of CARE Lab Kick- off.
The second meeting of CARE Lab was planned to continue the preliminary encounter between the two institutions and to put in contact both disciplines with relevant research topics. It was hosted by the National Institute for Nuclear Physics (INFN) from Roma Tre University, which proposed the daily agenda and organised some activities opening the scientific laboratories for a guided tour.
Questions about research vocabulary raised from keynote speeches activating comparisons between art and science; the nature and the meaning of words "experiment", "data", "proof" were discussed to open the path to methodological issues related to the upcoming executive phase of the laboratory.
The program shifted from theoretical presentations to more practical talks committed to introduce some working tools to CARE Lab participants.

Organizers:

Ilaria De Angelis, Astrophysics, RomaTre University Professor
Costanza Barbieri, WP2 Coordinator, ABARoma
Franco Ripa di Meana, WP4 Lead, ABARoma

Partecipants:

EU4ART_*differences* Senior and Junior Scientist WP2,3,4,5: Costanza Barbieri, Franco Ripa di Meana, Elena Giulia Rossi, Cinzia Pietribiasi (Junior Scientist WP3), Veronica Di Geronimo (Junior Scientist WP2,5)

Representative and Professors from National Institute for Nuclear Physics from Roma Tre University: Domizia Orestano (Director of National Institute for Nuclear Physics) Ilaria De Angelis (Astrophysics, **Professor),** Francesca Paolucci (Nuclear Physic, Researcher), Giuseppe Salamanna (Nuclear Physic, Associate Professor), Biagio Di Micco (Nuclear Physic, Associate Professor), Adriana Postiglione (Nuclear Physic, Researcher), Enrico Bernieri (Nuclear Physic, Professor), Massimiliano Di Biasi (Researcher, Department of Mathematics and Physics), Adelina D'Onofrio (Researcher, Department of Mathematics and Physics)
Guest Professors from Fine Arts Academy of Rome: Marco Brandizzi, Franco Speroni, Maria Cristina Reggio

PhD and master students from ABARoma:

Chiara Mu, PhD student
Eleonora Scarponi, MA student
Alessia Mutti, MA student
Francesca Paganelli, MA student
Giovanni Bernocco, MA student
Michele Rinaldi, MA student
Chiara Di Marzio, MA student

TABLE OF CONTENTS DISCUSSED

- Introduction to Nuclear physics: the Standard model and Higgs boson
- Experiments and results in performative arts
- Research Catalogue as tool for working and publishing the project output
- European Research Night as milestone event to present CARE project
- Guided visit to INFN Laboratories
- Organisation in tentative working groups

CONCLUSION

The second session of CARE meeting ended with a discussion to decide the working teams.
Italian artist Christian Rizzuti will lead a workshop with students from the Fine Art Academy along with the collaboration of researchers of INFN to create a multimedia installation artwork based on raw data supplied by INFN. Cinzia Pietribiasi and another group of art students will adopt an immersive approach to be involved in scientific life and to take inspiration from that. Both the working teams still have to choose topics and data to focus on.
The working teams will be equipped with Research Catalogue accounts to use the platform as internal tool to exchange perspectives and materials, and to maintain the workflow during next months.
Veronica Di Geronimo is going to supervise the methodological part of CARE project collaborating with the teams and establishing a dialogue with EU4ART_*differences* partners to investigate the cultural nature of art research approaches in a comparative framework.

CARE THIRD MEETING

March 16th, 2023
National Institute for Nuclear Physics

EXECUTIVE SUMMARY

On Thursday March 16th, 2023, the Fine Arts Academy of Rome and National Institute for Nuclear Physics representatives met for the third session of CARE Lab Kick- off.
This meeting of CARE Lab was planned to update and steer up the debate on possible joint groups project.
During the second part of the afternoon, the team visited the Engineering Department of Rome Tre University; Doctoral Students showed to participants some of the current research carried out by the Department in the field of Virtual Reality and tactile sensors to test some VR tools, e.g. hololens.

Organizers:

Ilaria De Angelis, Astrophysics, RomaTre University Professor
Costanza Barbieri, WP2 Coordinator, ABARoma
Franco Ripa di Meana, WP4 Lead, ABARoma

Partecipants:

EU4ART_*differences* Senior and Junior Scientist WP2,3,4,5: Costanza Barbieri, Franco Ripa di Meana, Elena Giulia Rossi, Veronica Di Geronimo (Junior Scientist WP2,5), Cristian Rizzuti (Professor ABARoma, workshop supevisor for CARE)

Representative and Professors from National Institute for Nuclear Physics from Roma Tre University: Ilaria De Angelis (Astrophysics, Professor), Francesca Paolucci (Nuclear Physic, Researcher), Biagio Di Micco (Nuclear Physic, Associate Professor), Enrico Bernieri (Nuclear Physic, Professor), Massimiliano Di Biasi (Researcher, Department of Mathematics and Physics), Adelina D'Onofrio (Researcher, Department of Mathematics and Physics), Marco Carli (Associate Professor, Department of Industrial, Electronic and Mechanical Engineering), Luca tortora (Researcher at Istituto Nazionale di Fisica Nucleare INFN Roma Tre, Head of (LASR3) Laboratory for Surface Analysis)

Students from ABARoma:

Eleonora Scarponi, MA student
Alessia Mutti, MA student
Francesca Paganelli, MA student

TABLE OF CONTENTS DISCUSSED

- Francesca Paganelli and Eleonora Scarponi reported their visit to INFN classes making an account of the lesson's topic and the use of drawing in the class.
- Importance and role of sketches and visual knowledge in nuclear physics.
- Relevance of data visualisation in education and the learning process.
- Account of the double interview between INFN and ABARome representatives
- Enrico Bernieri, Veronica Di Geronimo, Cinzia Pietribisasi and Giuseppe Salamanna reported their first encounter committed to knowing each other's work and working method.
- Christian Rizzuti and Biagio Di Micco discussed possible projects to carry out together.
- A new working group, constituted by Ilaria De Angelis, Eleonora Scarponi, spontaneously formed to work on a nuclear physics exhibition.

CONCLUSION

The third meeting ended by resuming the group activities and forecasting the next step for each one.
The CARE groups will work autonomously making reports to provide traces of the joint research and executive phases.

CARE FOURTH MEETING

EU4ART_*differences* AR Lab
CARE - Creative Artistic Research Ecosystem
June 28th, 2023
Online meeting

EXECUTIVE SUMMARY

In anticipation of the European Researchers' Night, the professors, researchers and students involved in the interdisciplinary CARE laboratory met online on 28 June at 16.30 to discuss the European researcher's night programme and the laboratory's future prospects.

Organizers:

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101016460

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Ilaria De Angelis, Astrophysics, RomaTre University Professor
Costanza Barbieri, WP2 Coordinator, ABARoma
Franco Ripa di Meana, WP4 Lead, ABARoma

Partecipants:

EU4ART_*differences* Senior and Junior Scientist WP2,3,4,5: Costanza Barbieri (Senior Scientist WP2), Franco Ripa di Meana (Senior Scientist WP3), Elena Giulia Rossi (Senior Scientist WP5), Veronica Di Geronimo (Junior Scientist WP2,5), Cinzia Pietribiasi (Junior Scientist WP3)

Representatives and Professors ABARoma:

Alfredo Pirri (ABARoma, Painting Professor), Marco Brandizzi (ABARoma, Decoration Professor, Franco Speroni (ABARoma, Contemporary Art History Professor)

Representative and Professors from National Institute for Nuclear Physics from Roma Tre University: Ilaria De Angelis (Astrophysics, **Professor),** Francesca Paolucci (Nuclear Physic, Researcher), Enrico Bernieri (Nuclear Physic, Professor), Massimiliano Di Biasi (Researcher, Department of Mathematics and Physics), Adelina D'Onofrio (Researcher, Department of Mathematics and Physics), Marco Carli (Associate Professor, Department of Industrial, Electronic and Mechanical Engineering), Michael Neri (Phd student, Department of Industrial, Electronic and Mechanical Engineering)

TABLE OF CONTENTS DISCUSSED

- Presentation of the *A.Re Days*: representatives of ABARoma informed INFN partners about the A.Re Days, a three-days event dedicated to artistic research, with lectures, seminars, workshops and much more, which will take place from 27 to 29 September at the premises of the Academy of Fine Arts in Rome.

- The CARE Lab participants will give an update on the collaborative projects that will be presented during the European Researchers' Night.

- The ABARoma team presented the project *The Challenges of Research* and the people directly involved in it.*The Challenges of Research* aims to create a confrontation between art and science disciplines: scientists from INFN and artists from ABARoma will play three matches during the European Researcher's Night to open debate on topics related to research and methodology in both fields of study.

- Representatives of ABARoma informed the INFN partners about the recent involvement of EQ-Arts, the European Quality Assurance & Enhancement Agency for the Evaluation of Artistic Research, which will supervise the research work carried out in the Laboratory for Quality Assessment.

- Questionnaires for internal and external evaluation: The representatives of ABARoma noted that a series of questions will be sent to all participants for the quality assessment of the joint research projects and for the CARE laboratory.

CONCLUSION

The CARE Lab members agreed on the importance of the Lab for both institutions involved. The professors reaffirmed their intention to continue the Lab after the end of the European project EU4ART_*differences* and discussed some possible ways to consolidate the partnership, considering the institutional framework and infrastructures. Given the potential of the Lab, which could benefit the frontiers of knowledge in the future, the partners committed themselves to seeking funding to guarantee the maintenance and expansion of the interdisciplinary Lab.

8. RESEARCH PROJECTS

The lab is currently producing three research projects: two art installations and a theoretical study on sci-art research methodology. Each project in this session is explained with pertinent information about its premises, objectives, and methodologies.

8.1. *Collisions*

By Cristian Rizzuti, Biagio Di Micco
Giulia Ciappi, Walter Maiorino, Andreaelisa Sausa, Eleonora Scarponi

Description of the Art installation

Collisions is an interactive art installation that delves into the world of particle motion. Combining art, science and new technologies, the audience experiences nuclear physics by triggering particle 'events' and exploring the Higgs boson through live action and body movement. By engaging with the tangible realm of human interaction, the audience will explore the invisible and abstract world of particle motion.

Goals of the Research Project

Preset goal: Produce an artistic project that uses science as a source for aesthetic and technological exploration and functions for scientific communication purposes.

Unexpected outcome: Production of a new method for visualising position of leptons and neutrinos during Higgs boson findings

The project was conceived with the aim of simulating particle events, such as the processes that led to the discovery of the elusive Higgs boson, by harnessing the relational behavior of the engaged audience. A space will be designed to allow visitors to become active agents of particle events, using their movements as an integral part of the installation. The primary objective of this art installation was to promote a tangible understanding of 'improbability', a fundamental concept and condition associated with the discovery of the Higgs boson, and to provide a conceptual understanding of the role of chance and randomness in scientific discovery. However, thanks to the collaboration of the workshop leaders and a flash triggered by the spatial organisation of the artistic installation, the lab evolved from a purely practice based artist research, with the dual aims of scientific communication and aesthetic and technological exploration, into a transdisciplinary art-science project. Through a transdisciplinary approach, Cristian Rizzuti developed a grid that could be adopted by scientists as a way of visualising scientific data related to the Higgs boson. In this way, artistic practice became a tool for exploring scientific questions, while scientific principles began to inform and shape artistic creation.

Approach

The CREA workshop required a blend of individual contribution and collective action, with high educational potential. Artist Cristian Rizzuti and scientist Biagio Di Micco engaged in hands-on experimentation and data collection, while also reflecting on their experiences, making observations, and interpretations with students' collaboration and active support.

Project Workflow

After the presentation of CARE lab to workshop participants, CREA entered a preliminary phase committed to frame the research area and prepare the ground for the joint project, i.e. data observation and collection.

Weekly meetings were scheduled to keep the workflow, share personal research on the Higgs Boson and to discuss pivotal topics, e.g. space characteristics and stylistic direction. The team worked on several platforms (i.e. Miro and Pinterest) to facilitate cooperation and foster communication among members.
During each lesson students presented their ideas, coming from personal research to the other discussing weak and strong points.

A series of meeting with Biagio Di Micco have been organised to boost collaboration between the two parties and engage in discussion.

Scientific data analysis

Professor Biagio Di Micco worked on experimental data. DATA from the ATLAS experiment working on the Large Hadron Collider were collected and analysed to look for Higgs bosons in association with a second fundamental particle, the W boson that was first discovered by the nobel laureate Carlo Rubbia. In these events the W boson is produced together with the Higgs boson. The Higgs boson then decays to two W bosons and the three W's decay to charged leptons (electrons and muons) and neutrinos. Events were selected using an analysis bringing to a low signal over background ratio, exactly to make clear the difficulties in such type of research to extract the interesting event from a larger sample constituted mainly of events presenting a W-Z (the Z boson is another particle of the Standard Model) boson pair. WH events are searched in data and distinguished from WZ event using an Artificial Intelligence algorithm known as Neural Network. A software based Neural Network is built using the momenta of the particles detected by the experiment, in particular the momenta of the three leptons and the total missing momentum of the event. The network is trained using simulated WH and ZH events that mimic the full detector response, signal acquisition and data processing. ATLAS data are then fed to the neural network and the network output is used to establish the probability that a given event is a signal candidate (WH) or a background candidate. The transverse momentum, the angle with respect to the beam axis, and the azimuthal angle of the particle are classified in 4 bins that can then be mapped in a position in the space.

8.2. Necessity and Mystery
"Necessity and Mystery"
Researchers: Cinzia Pietribiasi and Enrico Bernieri

Description
"Necessity and Mystery" is a sound work and a site-specific audio experience. Conceived as a kind of scientific flânerie, it is based on the content of exchanges between the two authors and other contributions, such as songs, voice-overs, quotations from essays, recordings, and poetry.

The work is an invitation to interact with the environment through the act of walking, discovering how an artistic researcher and a scientific researcher can dialogue, revealing how close the two disciplines are in the way they observe, analyse, and represent events.

Among the themes addressed are mystery, necessity, meaning, origins, and wonder.
Preset goal: create an work of art based on the intellectual exchange of the researchers

Approach

Starting in March 2023, a series of meetings were held between the project participants (both physically and online), recording numerous interviews. Visits were made to scientific laboratories, including the INFN Frascati National Laboratories, where the main Italian particle accelerator is operating. A report was written after each meeting.

Further perspective for the research group
We are also working on the preparation of an artistic performance on the theme of origins and matter, which will be ready in 2024.

3. CARE Lab. A Case of Study in Art and Science Research Methodology

Junior scientist: Veronica Di Geronimo
Supervisor: Costanza Barbieri

Abstract:

Although art and science have been woven in the intellectual evolution of human history, they have been theoretically and conceptually separated in a cultural dichotomy. In recent decades, these disciplines started a new interaction and integration phase, inaugurating an era of knowledge co-creation and the definition of Sci-Art as a creative transdiscipline. This paradigm shift opens the path for a wide range of scholarships (i.e. bio-art, eco-art, neuroscience, visual knowledge), research projects, and laboratories that raise epistemic issues.

The research "CARE Lab. A Case of Study in Science and Art Research Methodology" proposes a theoretical investigation based on the experience of CARE - an artistic research laboratory established by the Academy of Fine Arts of Rome in partnership with the National Institute of Nuclear Physics of the University of Roma Tre - to elaborate a methodological framework for the research carried out within the Lab.

In order to guarantee adherence between practical research approaches and theoretical perspectives, this study progresses in alignment with the practice-based research conducted by artists and scientists engaged in two projects titled *Collisions* and *Necessity and Mystery*.

Besides the formalisation of CARE Lab methodology, this project aims to propose a case study for Sci-Art projects enriching the international debate on artistic and scientific research methodology.

Research Premises and state of art

The art and science duo conveys an intricate history full of misconception, oblivion, and reminiscence, as it is the "Sci-Art" term, that was firstly coined by the artist and physicist Bern Porter in 1960s and then re-appeared at the beginning of the 21st century by coincidence, with no reference to Porter's work (Sleigh, Craske, 2017). The exploration of the historical evolution of the bound amid the two disciplines has been approached from different viewpoints - both from historical (Trickett, 2019; Sleigh Craske, 2017; Born, Georgina, and Andrew Barry. 2010) and epistemological perspectives (El-Biri 2019) - illustrating the significant paradigm shift that have been marking a segment of the research and artistic panorama. In fact, recently the relationship between art and science went through a transformation: instead of merely complementing each other, the two spheres have begun to intertwine and collaborate with mutual advantages, inaugurating a knowledge co-creation era, and leading to the Sci-Art acknowledgement as a creative transdiscipline, Bibliography highlights that after centuries of dichotomy in the cultural understanding of art and science as counterparts - which famous lecture "The two cultures" delivered by C.P Snow at Cambridge University contributed to dismantle, advocating the need for bridging the gap between science and humanities - the relationship amid art and science is now considered as a dynamic and growing area of research that aims to achieve a more comprehensive understanding of the world and its phenomena through a holistic approach.

The inclusion of non-scientific voices into the research environment, an approach that developed and spread in different contexts starting from the seminal experience of Bruno Latour at the Salk Institute for Biological studies, is now a common and encouraged practice to spur scientists to "think outside the box" and look at their work from a different angle, thus inspiring new creations and perspectives. Since the stay of the French anthropologist in the research laboratory, who wanted to build a bridge between the scientific community and the rest of society and give an account of the work and the method that lead researchers to the construction of scientific "facts" (Latour, Woolgar, 1979), there has been significant progress in incorporating practices and fields from both the humanities and the sciences, including artistic practice and hard science research.

The Art-Sci Manifesto (2011) clearly states the importance of pursuing connections to overcome the inherent limitations of both art and science, which, although valid, "offer partial understanding when used in isolation". (Root-Bernstein, et all, 2011). To this regard, science and art projects from the end of the last century gained financial support from governments and institutions, opening the path for "artist in the lab" phenomenon and an increasing number of initiatives that involve research centres and educational institutions. Over the last decades several programmes and initiatives have been established worldwide to enhance the collaboration between the two disciplines of 'the third culture' (Muller et all 2020), unfolding multifaceted relationships and practices in which researchers move in liminality space where cognitive and experimental activities break out from their comfort zone (Schnugg 2019, 55). These multifaceted relationships lead to a wide range of branches and different kinds of artistic expression, showing different degrees of involvement and diverse intentionalities (Koek 2019).

Besides demonstrating the versatility and flexibility of the confluence of these two fields, the literature highlights that the involvement of art into scientific research covers an important role for scientific communication. While scientists widely acknowledge the role of art in communicating and popularising their work (Zaelzer, 2020), it's important to note that not all artists involved in these collaborations are drawn to science narration purposes. In fact, a recent survey highlights that only a small fraction of artists are actively engaged in scientific research with the intention of making science accessible to non-experts. The majority focuses on using science for their artistic

exploration and reflection, suggesting a different perception of project goals between artists and scientists (Fleerackers et all 2022).

This diversity of aspirations and goals was also evident at the beginning of the CARE Lab (Creative Artistic Research Ecosystem), the artistic research laboratory formed by the partnership between the Academy of Fine Arts of Rome and the National Institute for Nuclear Physics. Individual artists and scientists began their participation in the lab with distinct interests rooted in their respective fields. However, the collective objectives were excitingly complex and challenging; the contributions from various disciplines held vast potential, even though they were not yet fully defined at the begging of the joint laboratory. The intersection of these different goals and intentions represents the challenge of the laboratory's final objective, to demonstrate the potential of the art and science transdisciplinary field thanks to the meeting of two institutions that had never worked together before.

CARE lab exemplifies the niche of artists working within the nuclear physics community. Although the relationship between modern art and nuclear physics has been theoretically considered by art historians since the last decades of the 20th century, when Leonard Shlain published "Art and physics. Parallel visions in light, time and space" in 1991 – a very early reflection made by a man with "unbiased eyes" to explore the common points and inherent connections between modern art and nuclear physics theories - it became more relevant and vital thanks to the progressive evolution of knowledge and technologies in both fields, and thanks to the raise of artistic research as academic discipline. Monica Bello, Director and Chief curator of the arts@CERN programme, discusses the evolving interdisciplinary space in which artist-scientist collaborations are reshaping their own fields as well as related disciplines, driven by numerous artist residency initiatives at the institute (Bello 2019, 203-222). Since 2016, the Spanish art historian, based at the CERN Institute in Geneva, has been advocating the need for a dedicated research methodology for art-science projects (Bello 2016), a challenging issue that still is open, especially in those countries where art research has yet to be recognised as an academic field in its own right.

The literature review reveals common tropes for the pursuit of knowledge in the arts and sciences, i.e. curiosity and creativity (Root-Bernstein et all, 2008; Edwards 2008; Lehmann, J., Gaskins, B. 2019). Beyond curiosity and creativity, which can be regarded as researchers' peculiarities that contribute to determine the production of new ideas and actions for novel and meaningful outcomes, some studies address to critically investigate how to reconcile and reframe methods and approaches on research on different levels, considering infrastructural, experimental, and theoretical levels (Rogers et all 2021; Birsel et al 2023) to structure a collaborative research environment.

The current project is intended to further explore this kind of theoretical and conceptual investigations by proposing a case study for methodological framework in art-sci projects. Based upon CARE Lab experience and workflow, it aims to critically examine the nuances and dynamics of the methodologies employed within the transdisciplinary discourse, outlining the underlying 'methodological archetypes' and fundamental research tenets to reveal the common backbone that the research has despite the different disciplines on art and science.

Research questions:

- What are the methodologies adopted by CARE Lab researchers?
- How do these methodologies foster dialogue between the disciplines of art and science?
- How do CARE Lab researchers navigate the distinct epistemological and methodological differences between science and art in their work?
- Does the visual knowledge acquired from artistic practice influence the scientific research?
- How might the development of a coherent Sci-Art methodology impact the debate on artistic and scientific research methodology?

Research goals:

- Propose a case study on Sci-Art methodology based on CARE Lab experience.
  Proposing a case study, this project is going to contribute to a richer and more nuanced understanding of artistic and scientific research methods, within the field of art-science collaborations and beyond.

- Demonstration of fundamental methodological steps that constitute the backbone of research in art and science.

- Demonstration of the significance of using visualisation as a research method to penetrate more deeply into understanding and knowledge acquisition.

Indirect and potential outcomes

- Debunking art and science disciplinary confines and differences.
  It is believed that dismantling the traditional distinctions between the research methodologies of art and science can significantly reduce mutual stereotypes and enrich disciplinary dialogue. Promoting a confrontation on methodological approaches between researchers from the INFN (Italian National Institute for Nuclear Physics) and artists from the Fine Arts Academy of Rome could help to redress the existing asymmetries and debunk preconceived notions and stereotypes about these seemingly disparate fields. Furthermore, this collaborative engagement can contribute to the validation and valorisation of artistic research as vital field of inquiry.

- Integration of this study to Artistic Research Methodology debate
  The inclusion of this study in the discourse surrounding artistic research methodology can contribute to the body knowledge of the field. By examining the interplay between artists and scientists within the CARE Lab, this study offers invaluable insights that may lead to refined conceptual frameworks or the identification of new methodologies, thus catalysing further discussion and development in the field of artistic research. Ultimately, this endeavour hopes to inspire ongoing dialogue and advance our collective understanding of artistic research, its impact and potential in a transdisciplinary context.

- Promoting art-science research and the relevant international debate in the Italian scholarship.
  Broadly speaking, the Italian scholarship did not exploit that art-science discourse in terms of methodology and procedural aspects. For this reason, the current research may contribute to the promotion of Sci-Art within the Italian academic context.

- Encouraging a more inclusive, interdisciplinary and cross disciplinary approach to knowledge production.

Research Methods

The research projects will be conducted by the combination of reflexive and analytical approach to produce a case study for art-science research methodology.

- Literature investigation on scientific and artistic methodology
  The literature review will serve as a preliminary step to identify key themes and theories on Art-Sci projects and relevant methods.

- Data collection through interviews
  The decision to use interviews serves one main purpose: the collection of primary sources that regards artists' opinion on methodology and research in art and science. Conversation and open dialogue aim to gather first hand perspectives to capturing the artists' thoughts, views and experiences, and offering insights into their creative process that might otherwise remain hidden or misunderstood. The interviews will include artists who are integral members of the CARE Lab, as well as external artists who bring their unique perspectives to the art-science discourse. The inclusion of internal artists ensures a comprehensive understanding of the Lab's philosophy, working practices and individual paths of exploration within the collective.

Conversely, engaging with external artists offers a broader perspective. Their experiences and views can shed light on the wider field of art-science collaborations, potentially highlighting alternative methodologies and challenges. These artists, outside of the CARE environment, can also bring fresh perspectives that can be instrumental in the lab's development.

The contribution of both perspectives, internal and external to CARE Lab, enriches the diversity of information gathered.

- Comparative analysis to determine the juxtaposition of art and science methods and research approach.

Study Plan

- First semester:

During the first semester, the lab workflows will be observed to understand the main directions of joint research projects engaging hands-on experimentation and theoretical debate. As preliminary step, analysis of existing sci-art projects will be conducted to prompt a self-reflection of CARE Lab.

Literature review will be conducted, taking into account methodological issues raised by the collaboration of the scientific and artistic communities, considering the historical debate on methods in philosophy of science and in the artistic research field.

In addition to the literary review, a series of interview to artists working at the intersection of art and science will serve as survey for the national context to raise methodological issue and to gather information from their work.

- Second semester:

During the second semester, after the presentation of the CARE Lab art installations at the European researchers' Night, this research will lead to the definition and formalisation of CARE Lab methodology drawing on the lab insights gained throughout the year.

Interviews will be conducted to artists who have been directly involved in the CARE Lab to explore whether and in what ways their approach to art-science collaborations has evolved during their joint research period. The interviews aim to verify whether their personal work has been influenced or transformed as a result of the collaborative joint research experience.

Over the last months, the project aims to create a cohesive methodological framework that encapsulates the learning and insights from the year-long engagement with the CARE Lab. This comprehensive structure is intended to provide a clear, orderly approach to the design and implementation of art-science projects. The elaboration of this methodological framework will require the synthesis of key findings from the CARE Lab experience.

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Appendix 2

Evaluation of AR Lab at HfBK Dresden (9 pages)
Evaluation of AR Lab at MKE (4 pages)
Evaluation of of AR Lab at ABARoma (5 pages)

HfBK Artistic Research Lab

Abschlussevaluation 1.-15. November 2023

Teilnehmende: 7 (von 9 Stipendiat*innen)
Evaluation erstellt durch: Claudia Reichert, Till A. Baumhauer, Anna Lorenzana
Evaluations-Tool: Microsoft FORMS
erstellt am 29.11.2023

stimme nicht zu ☆ ☆ ☆ ☆ ☆ stimme voll zu

Organisation / Planung- In diesem Abschnitte geht es um die zeitliche, technische und kommunikative Umsetzung.

1. Der **zeitliche Umfang** der einzelnen Lehrveranstaltungen war der Thematik **angemessen**. (3,3)
2. Die **Organisator*innen** waren gut **erreichbar**. (5)
3. Die **Termine** wurden **rechtzeitig angekündigt**. (4,4)
4. Die **technische Umsetzung der hybriden Veranstaltungen** war zufriedenstellend. (4,4)
5. Die **Kommunikation** über die genutzten Kanäle (Miro, E-Mail) war **zufriedenstellend**. (4,6)

Inhalt / Fokus- In diesem Abschnitt geht es um die inhaltliche Ausrichtung der Module.

6. Die vermittelten Lehrinhalte der **Lehrenden und Workshopleiter*innen** haben mich weitergebracht. (2,4)
7. Die **Lehrveranstaltungen** haben mich dabei unterstützt, meine **eigene künstlerische Praxis** weiterzuentwickeln. (2,4)
8. Der **Austausch mit den Kommiliton*innen** im Programm hat mich dabei unterstützt, meine **eigene künstlerische Praxis** weiterzuentwickeln. (2,7)
9. Ich habe durch die **Lehrveranstaltungen** neue Kenntnisse gewonnen, die mich in meiner **wissenschaftlich-künstlerischen Arbeitsweise** voranbringen. (3,2)
10. Der **Austausch mit den Kommiliton*innen** im Programm bringt mich in meiner **wissenschaftlich-künstlerischen Arbeitsweise** voran. (3,2)
11. Welche **inhaltlichen Stärken oder Schwächen** siehst du im Programm? Was könnte im Fall einer zukünftigen Neuauflage des Programms bzgl. der Module / Inhalte **verbessert** werden?
    a. *Keine Antwort*
    b. *Erwartungen an Teilnehmende des Projekts klarer kommunizieren, die Interessen der einzelnen Projektteilnehmenden waren sehr divers, deshalb war es schwer in den LV auf einen gemeinsamen Nenner zu kommen, was oft zu geringer Teilnahme oder desinteressierten TN geführt hat*
    c. *Zu viel Input, der oft nichts mit der eigenen Arbeitsweise zu tun hatte und dennoch verpflichtend sein sollte. Die Blockseminare haben mich in meiner persönlichen Arbeitsweise nicht vorangebracht und durch das straffe Programm gab es zu wenig Austausch mit den anderen Teilnehmenden. Vielleicht wäre ein Kolloquiums-Charakter besser geeignet. So kommt man mehr ins Gespräch und bleibt vor allem auch bei der künstlerischen Arbeit, auf der ja der Fokus liegen sollte. Zum Ende hin, als es endlich*

um die eigene Arbeit ging (Ausstellung und Katalog) waren die OrganisatorInnen dann leider schlecht erreichbar und zeigten sich weniger interessiert, was schade war. Bei so einem Programm wäre es schön mitzudenken, dass die Teilnehmenden zum einen schon fertig ausgebildete KünstlerInnen sind die alle ganz unterschiedliche Schwerpunkte haben, zum anderen dass viele der KünstlerInnen nicht in Dresden (teils sogar im Ausland) leben bzw. die Förderung nach Bafög zu Ende ist und demzufolge Arbeiten müssen. Alles also auch nach dem Motto: weniger ist mehr. Schließlich läuft das Programm neben dem Hauptstudium und bringt keinen zusätzlichen Abschluss in dem Sinne. Besonders schön war, dass man mit KomilitonInnen zusammenkam, die sich für forschende Zugänge interessieren und so selbst nochmal ein Bild davon bekam, was künstlerische Forschung alles bedeuten kann. Als Stärke kann auch gesehen werden, dass die OrganisatorInnen stets ein offenes Ohr hatten und für eine gute Gruppendynamik gesorgt haben. Insgesamt gab es hier eine herzliche und unterstützende Haltung, in der man sich auch gerne traute, Fachfragen zu stellen. Die Vorträge zum Abschluss waren ein passendes Format, um zu üben, wie man seine Projekte einer Öffentlichkeit vorstellen kann. In Punkto Design und Aufmachung des Projektes/Kataloges/Banners etc. blieb nichts zu wünschen übrig.

    d. *Es wäre schön, im Austausch mit anderen Studenten im Bereich Künstlerische Forschung zu tretten.*

    e. *Die Interessen und Projekte der teilnehmenden Studierenden am Programm waren so unterschiedlich, dass es schwierig schien, Workshops für jeden Einzelnen zu erstellen.*

    f. *Keine Antwort*

    g. *Keine Antwort*

Atmosphäre / Reflexion- Hier geht es insbesondere um die Atmosphäre in der Gruppe und wertschätzende Kommunikation. Bitte bewertet keine Einzelfälle, sondern eure Gesamtwahrnehmung.

12. Es herrschte eine **wertschätzende Lehr- und Lernatmosphäre**. (4,6)
13. Durch die **Atmosphäre** in den Lehrveranstaltungen fiel es mir leicht, mich **aktiv zu beteiligen**. (4,1)
14. Die Organisator*innen zeigten **Interesse an der Entwicklung** der künstlerisch-forschenden Projekte der Stipendiat*innen. (4,1)
15. **Anregungen** und **Kritik** fanden Gehör. (3,8)
16. Die **Zeit**, die ich für das Programm aufgewendet habe, steht im Verhältnis zu meinem **Erkenntnisgewinn**. (3,8)

Kritische Reflexion der eigenen Teilnahme / Einschätzung des Erfolgspotentials des Modellprojekts- Das ist der eigentliche Feedback-Teil zum Modellprojekt. Anhand dieser Auswertung werden wir eine Empfehlung für die HfBK schreiben für den Fall einer zukünftigen Neuauflage.

17. Warst du nach eigener Ansicht in der Lage, für deine künstlerische Arbeit das **Optimum aus den Angeboten** des Projekts herauszuholen? Was hat dich ggf. daran gehindert?

    a. *Keine Antwort*

b. *Ein Stipendium von 200€ kann selbstverständlich nicht ausreichen um das Recherche Projekt zum Mittelpunkt des eigenen Tuns zu machen, viele weitere Projekte, Lohnarbeit oder Zweitstudiengänge haben deshalb dazu geführt, dass es eher eine Nebensache wird bei meisten TN und aufgrund von Kapazitäten in der Prioritätenliste eher nach unten rutscht, darunter leidet dann wiederrum die Qualität des Austauschs in den LV. Wenn man die künstlerische Forschung als fokussiertes Projekt also wirklich ernst nehmen will braucht es mehr Geld.*

c. *Die Blockseminare waren ein schwieriges Format, um sie mit einem MeisterschülerInnen-Studium, Arbeit, Leben evt in einer anderen Stadt, zu verbinden und eher ungeeignet, da es sich mehr als Pflicht anfühlte sie abzuleisten (worauf man ja auch hingewiesen wurde) anstelle sich die Formate rauszusuchen, die einen wirklich interessieren und sich in der verbleibenden Zeit der eigenen künstlerischen Arbeit zu widmen. Weniger ist mehr und an der Überfülle der Information die von überall auf einen eindringt, ist mehr Freiraum wünschenswert.*

d. *Die Angebote des Projekts waren interessant, aber hatten leider wenig mit meiner Arbeit zu tun. Ich habe das Optimum für mich herausgeholt. Gefüllt war das Projekt für so eine kurze Zeit nicht so prägnant für meine Arbeit.*

e. *Ja, ich denke, dass ich innerhalb der gegebenen Zeit das Beste aus den Angeboten des Projekts für meine künstlerische Arbeit herausgeholt habe. Eventuelle Hindernisse könnten begrenzte Ressourcen oder unvorhergesehene technische Probleme gewesen sein, aber trotzdem habe ich mein Bestes getan, um meine künstlerische Vision zu verwirklichen.*

f. *Aus verschiedenen beruflichen und privaten Gründen war es für mich nicht immer möglich vor Ort zu sein und alle Termine wahrzunehmen. Einige Dinge, die angeboten waren, haben mich persönlich aber auch nicht so interessiert, da sie sehr spezifisch waren.*

g. *Nein, aufgrund langer Anfahrt und wenig flexibler Arbeitszeiten im Job konnte ich nicht das Optimum herausholen.*

18. Haben dich die Angebote in der Modellphase bestärkt, dich weiterhin und **vertieft** mit dem Themenfeld der **künstlerischen Forschung** zu befassen? Gibt es hier bereits **konkrete Pläne** und Ideen? Falls ja, welche?

a. *Das Thema der künstlerischen Forschung fasziniert mich zutiefst, und aktuell habe ich mich für weitere Projekte beworben, die in ähnliche Richtungen gehen. Stipendien.*

b. *Ja. Mein Projekt sehe ich als laufenden Prozess, ich bin dankbar für die Zeit und Gedanken die ich im Rahmen des Projekt da rein investieren konnte und werde definitiv weiter daran arbeiten*

c. *Ja, auf jeden Fall wurde hier ein Interesse geweckt und es war spannend zu sehen, was künstlerische Forschung alles sein kann und wie unterschiedliche KünstlerInnen in diesem Feld arbeiten.*

d. *Ja. Für mich ist eine neuer Welt aufgegangen, welchen Austausch in der Kunst überhaupt möglich ist. Ich habe mich bereits für einige Forschungsstipenien beworben.*

e. *Ja*

f. *Mir ist klar geworden, dass ich vorerst nicht promovieren möchte, da ich glaube, dass eine Doktorarbeit immer Wissenschaft ist und eigentlich nicht wirklich künstlerisch sein kann. Falls ich rausfinde, dass das doch möglich ist, würde ich eine Promotion allerdings nicht ausschließen. Die Modellphase hat mich darin bestärkt für mich selbst rauszufinden, wie ich zu dem Thema stehe und welche künstlerische Haltung ich dort einnehmen möchte. Ich glaube, das Thema ist wichtig und wird auch in Zukunft immer wichtiger, daher finde ich es richtig, das auch an der HfBK zu thematisieren.*

g. *Ja es hat mich definitiv bestärkt mich weiter mit dem Themenfeld zu befassen. Konkrete Pläne gibt es noch nicht.*

19. Hat dich die Teilnahme an der Modellphase in deiner **künstlerischen Praxis** insgesamt **weitergebracht?** Was war hier besonders förderlich?

   a. *Verschiedene Veranstaltungen haben mich künstlerisch inspiriert, insbesondere der Einblick in die Werke anderer Künstler. Als neue Perspektive sehe ich die Möglichkeit, mich intensiver mit mehreren Ausstellungen auseinanderzusetzen und eventuell sogar professionell in einem PhD-Programm in diesem Bereich zu forschen.*

   b. *Ja. Die „freigekaufte Zeit", die ich im Atelier/im Austausch/auf Veranstaltungen verbringen konnte um selbstständig meiner Forschung nachzugehen*

   c. *Eher weniger. Schön war es, eine Abschlussausstellung zu machen und in diesem Zuge einen Vortrag zu üben. Leider schwand das Interesse der OrganisatorInnen zum Ende hin. Es gab sehr viel Input, aber wenig Raum (in der Gruppe) über die künstlerischen Projekte zu sprechen und die eigene Arbeit zu pushen. Die Vorträge haben deshalb besonders Spaß gemacht, weil man endlich nochmal was über die Arbeit der Anderen erfuhr. Schön ist, wenn die künstlerische Forschung den Fokus auf die Praxis setzt, damit nicht alles spekulativ und verkopft bleibt.*

   d. *Ich habe für mich festgestellt, welche Aspekte meiner Arbeit bis zu diesem Punk beschreibbar sind und welche lasse ich lieber unbenannt.*

   e. *Ja*

   f. *Ja. Besonders förderlich für mich war darüber nachzudenken und rauszufinden, was künstlerische Forschung ist und auch sein kann. Und wie weit man den Begriff auch dehnen kann.*

   g. *Das Projekt hat mich weitergebracht. Besonders hilfreich waren die Summerschool und die finale Präsentation.*

20. Neben dem Themenfeld der künstlerischen Forschung wurden auch weitere **Qualifikationsangebote** gemacht. Welche von ihnen waren für dich besonders wichtig, und warum?

   a. *Keine Antwort*

   b. *Interviewführung*

   c. *Besonders interessant war der Interview-Workshop mit Nicole Vögele. Sie war äußerst dynamisch, kompetent und es hat zudem eine Menge Spaß gemacht.*

   d. *Ich habe da leider wenig mitgekriegt*

e. *Die Möglichkeit, an Veranstaltungen wie der Biennale in Venedig und in Städten wie Riga und Rom teilzunehmen, war für mich äußerst bedeutsam. Diese einzigartigen Plattformen bieten nicht nur die Gelegenheit zur kreativen Forschung, sondern ermöglichen auch einen intensiven kulturellen Austausch. Die Vielfalt der Veranstaltungen und die Möglichkeit, mit Künstlern aus verschiedenen Teilen der Welt in Kontakt zu treten, haben meine Perspektive erweitert und meine künstlerische Entwicklung bereichert. Es war für mich eine inspirierende Erfahrung, die meine künstlerische Reise auf eine neue Ebene gehoben hat.*

f. *Keine Antwort*

g. *Keine Antwort*

21. Haben sich aus dem lokalen Netzwerk des Projekts, den in der Dresdner Pilotphase angebotenen Lehrveranstaltungen oder Vorträgen für dich **neue Kontakte oder künstlerische Perspektiven** ergeben? Falls ja, welche?

a. *Keine Antwort*

b. *Ja, bin besser vernetzt mit Barbara und Dani vom ZW und auch mit Ella vom Palais. Über das inhaltliche Rechercheprojekt habe ich außerdem weitere Personen kennengelernt die zu ähnlichen Themen arbeiten*

c. *Auf jeden Fall lernte man Leute kennen, mit denen man zuvor eventuell noch nicht so viel zu tun hatte und erkennt Schnittstellen zur eigenen Arbeit. Perspektiven wie eine Promotion in der Kunst wurden eröffnet.*

d. *Ja! Ab Dezember werde ich mit Japanische Palais zusammenarbeiten.*

e. *Ja, aus dem lokalen Netzwerk des Projekts sowie den während der Dresdner Pilotphase angebotenen Lehrveranstaltungen und Vorträgen haben sich für mich erweiterte künstlerische Perspektiven ergeben. Insbesondere das Japanische Palais hat dazu beigetragen, konnte ich durch den Austausch mit anderen Künstlern und den Inhalten der Veranstaltungen meine Sichtweise erweitern und neue Inspirationen für meine künstlerische Arbeit gewinnen.*

f. *Nach meiner Abschlusspräsentation hat mich eine Zuhörerin angesprochen, woraus sich in Zukunft vielleicht mal eine Ausstellung an einem wissenschaftlich geprägten Ort ergibt*

g. *Kontakte zu anderen Studierenden und Lehrenden. Vor allem neue Perspektiven auf die performative-forschende Kunstpraxis.*

22. Hast du aus dem internationalen Kolloquien-Format **Peers'n'Differences** für dich persönlich weiterführende Fragestellungen entwickeln können oder Kontakte geknüpft? Falls ja, welche?

a. *Keine Antwort*

b. *Nein*

c. *Online-Formate sind oft etwas schwierig, wenn man die Leute nicht zuvor schon kennt, entstehen da eher keine Kontakte über den Bildschirm. Hier wäre es besser, eine Tagung oder Ähnliches für ein Wochenende z.B. zu veranstalten, wo man Menschen persönlich begegnen kann. Das wäre ein interessanter Fokus für so ein Projekt - weniger Blockseminar, mehr Reisen und vernetzen und Kontakte knüpfen.*

d. *Es war insgesamt eine extrem wichtige Erfahrung und einen anständigen Abschluss in diesem Format Präsentation zu halten. Danach habe ich wichtigen Feedback gekriegt*

e. *Keine Antwort*

f. *Ja, es war sehr interessant die anderen wissenschaftlich-künstlerischen Ansätze der anderen Hochschulpartner kennenzulernen, da sie viel tiefer im Projekt steckten, als wir*

g. *Keine Antwort*

23. Haben sich aus dem Kontakt mit den **Partnerhochschulen des EU4ART-Verbunds** sowie aus deren Veranstaltungen für dich zukünftige neue Kontakte oder Projekte ergeben? Falls ja, welche?

   a. *Keine Antwort*
   b. *Nein*
   c. *Eher weniger*
   d. *Nein*
   e. *Keine Antwort*
   f. *Keine konkreten, allerdings hat man ein Gesicht zu manchen Personen, wodurch ich mich durchaus trauen würde bei Bedarf in Eigeninitiative Kontakte zu knüpfen*
   g. *Kontakte zu Künstlern:innen in Riga, aber keine Projekte.*

24. Mit welcher Art von Institutionen / Bereichen (intern/extern) sollte ein vergleichbares zukünftiges Programm **vernetzt** sein? Welche **Kooperationen** würdest du dir wünschen?

   a. *Keine Antwort*
   b. *Floating University, DAZ Arts Institute, Commons Institut*
   c. *Kooperation mit (Kunst-) Museen, Institutionen, Galerien (Dresden oder anderswo), in denen man eventuell dann auch die Abschlussausstellung zeigt. Professionalisierung im künstlerisch-praktischen Feld.*
   d. *Mit anderen Kunstunis/ Techinsche Universitäten/ Museen*
   e. *Keine Antwort*
   f. *Kooperationen mit wissenschaftlichen Institutionen, zB Museen oder auch spezifische Institute von Universitäten, die bereits Erfahrung mit künslterischer Forschung gemacht haben (Architektur TU Dresden?)*
   g. *Definitiv sollte die HfBK dabei bleiben. Auch Europäische Partnerhochschulen sollten unbedingt weiter mit an Bord sein! Vielleicht eine Partnerschaft mit Kulturinstitutionen (Galerien, Museen, Verläge)*

25. Wie schätzt du das Verhältnis zwischen der Notwendigkeit, **vor Ort** zu sein, und einer **hybriden Teilnahme** für dieses Projekt und Vergleichbare ein? Welche **Vor- und Nachteile** siehst du für beide Varianten?

   a. *Keine Antwort*
   b. *In Präsenz ist immer besser für die Qualität des Austauschs und die Gruppendynamik. Damit das den TN ermöglicht werden kann, sich diese Zeit auch frei zu räumen braucht es mehr Geld, sonst ist Hybrid wohl das notwendige Übel*
   c. *Wieder gilt: weniger ist mehr. Für Teilnehmende, die in einer anderen Stadt oder Land wohnen, ist es enorm teuer und stressig, dreimal im Semester für fünf Tage anzureisen. In der Zeit kann man sich den eigenen Sachen nicht widmen, man ist von Freunde abhängig, die einen Schlafplatz haben könnten und muss sich höchstwahrscheinlich sogar seinen Jahresurlaub für das Projekt einplanen, was unverhältnismäßig dazu ist, was es einem "bringt" (kein Abschluss/Titel etc.) Ohne hybride Formate geht es also schlichtweg nicht. Besonders schön und bereichernd sind allerdings die praktischen Begegnungen. Alternativ zu verschultem Programm könnten gemeinsame Exkursionen/Reisen sein, weniger Treffen (1-2 Tage/Veranstaltung) an denen sich das Zusammensein dann bündelt. Mehr Offenheit und Selbständigkeit, weniger "durchexerzieren".*
   d. *Das Gespräch vor Ort fiel mir meistens leichter. Leider war es oft etwas sinnlos, vor Ort zu sein, wenn so wenig Menschen da waren. Die hybride Veranstaltung ist flexibler, bot mir aber mehr als genug Ablenkungen, damit ich mich an der Veranstaltung konzentrieren konnte.*

e. *Die Teilnahme am Workshop war aufgrund der niedrigen Beteiligungsrate nicht motivierend.*

f. *Vor Ort ist besser, da man sich besser mit Kolleg:innen austauschen kann. Hybrid ist gut, wenn man wenig Zeit hat oder weit weg wohnt, für Vorträge meiner Ansicht nach gut machbar*

g. *Vorteil für eine lokale Lösung ist sicherlich die Möglichkeit einer engeren persönlichen Vernetzung. Diese fand aber auch in den gemeinsamen Reisen statt. (Vielleicht verpflichtende Teilnahme an SummerSchool?) Vorteil der hybriden Lösung ist eine höhere Flexibilität, Reichweite und Heterogenität der Gruppe und Inhalte.*

26. **Was müsste prinzipiell verändert oder vertieft** werden, damit du das Programm an die nächste Meisterschüler*innengeneration **weiterempfehlen** würdest?

a. *Es ist für mich wichtig, dass dieses Programm in Vollzeit stattfindet. Das vorherige Programm war Teilzeit, und es kamen automatisch andere Verpflichtungen hinzu, die man als Künstlerin gerne wahrnehmen möchte. Dadurch wurde die Intensität der Inhalte beeinträchtigt.*

b. *Mehr Geld, mehr individuelle Projektbetreuung statt allgemeine Lehrveranstaltungen die vielleicht nur für die Hälfte der Gruppe interessant sind*

c. *Das Programm an sich ist spannend, der Arbeitsumfang müsste drastisch verändert werden, sodass man das Gefühl bekommt, man hat ein Stipendium. Also dass man konkret etwas davon hat und nicht eher so wie Arbeitsstunden dafür aufkommen soll und es zusätzlichen Stress zum Hauptstudium bedeutet. Mehr "für uns", als Postgraduierte, die "etwas bekommen" (Geld/Input/Formate). Ansonsten fühlt es sich irgendwie undankbar an von Studierendenseite, denn es gibt ja auch keinen Abschluss/Titel etc.*

d. *Längere Zeitraum / Stipendiaten mit mehr Berührungspunkten / Zwischenpräsentation nach 6 Monaten, wie eine kleine Ausstellung*

e. *Keine Antwort*

f. *Spezifischere Vorträge und vllt eine spezifischere Vorauswahl von künstlerischen Positionen oder aber das Angebot insgesamt allgemeiner halten. Generell hätte ich es interessant gefunden, mehr konkrete Beispiele von künstlerischer Forschung kennenzulernen oder vllt auch gleich zu Beginn einfach mal ganz genau klären, was künstl. Forschung sein kann oder sein möchte oder das auch zur Diskussion stellen innerhalb der Gruppe der Stipendiat:innen. Man hätte vllt auch mal eine:n Prof einladen können, die oder der Erfahrung mit künstlerischen Doktorarbeiten hat. Ich habe das Gefühl, vielen war das lange nicht klar oder uU ist es immer noch manchen nicht richtig klar.*

g. *Mehr Klarheit der Inhalte vor der Bewerbung, Mehr Wochenenden (falls Teilnehmende unter der Woche arbeiten), Strukturierter Zeitplan für Austauschgespräche in der Gruppe (zB alle 2 Wochen, immer Montag Abends).*
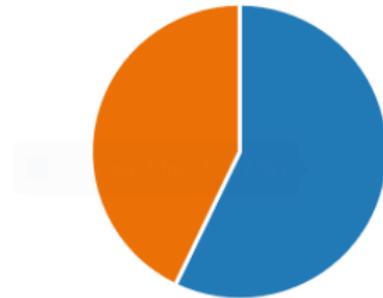
27. **Würdest du dich erneut um eine Teilnahme in einem vergleichbaren Projekt an der HfBK bewerben?**

🔵	ja, klar	5
🟠	vielleicht	2
🟢	no way!	0

28. Für wie wichtig hältst du die **künstlerische Forschung als Themenfeld im Curriculum der HfBK Dresden**?

|	
🔵 sehr wichtig	4
🟠 wichtig	3
🟢 weniger wichtig	0
🔴 überhaupt nicht wichtig	0

29. Für das Pilotprojekt konnten wir kleine monatliche Stipendien ausgeben. Hältst du ein **Stipendium** für die **notwendige Voraussetzung**, um an einem vergleichbaren Projekt teilnehmen zu können? **Wie hoch müsste ein Stipendium sein**, um dir die volle Konzentration auf die Teilnahme am Projekt zu erlauben?

   a. Die Höhe des Stipendiums hängt von der Dauer ab, die man dem Projekt widmet. Da ich grundsätzlich die Vorstellung unterstütze, das Projekt in Vollzeit durchzuführen, sollte das Stipendium dem Mindesteinkommen ähnlich sein. Allerdings sollten für die Auswahl nur ernsthafte Bewerberinnen und Bewerber in Betracht gezogen werden, die einen längeren Auswahlprozess durchlaufen.

   b. Bafög Satz 812€ monatlich

   c. Ja, absolut notwendig! Hochinteressant wäre ein Stipendium das die Lebenskosten komplett abdeckt (ähnlich sächsisches Graduiertenstipendium). Dann wäre es eine richtig feine Sache. Wenn das viele Geld des Projektes also direkt den Studierenden zukommt und diese so ganz intensiv und mit Unterstützung bei Bedarf etwas Tiefgehendes entwickeln können. Vielleicht dann weniger StipendiatInnen, aber höhere Förderung. So wäre es auch bisschen prestigeträchtiger.

   d. mindestens 550 EUR

   e. 300 Euro monatlich.

   f. Ich könnte mir gut vorstellen, dass vergleichbare Angebote als Teil des Vorlesungsverzeichnisses oder als Blockunterricht gut funktionieren könnten

   g. Ich denke, dass es eine notwendige Voraussetzung ist, um frische Meisterschüler:innen anzuwerben. Für Vollzeit mind. 900€/Monat.

30. Welche der unten genannten **Angebote des Programms** erscheinen dir im Nachhinein als besonders **wichtig und hilfreich**?

🔵	Internationale Fachvorträge	5
🟠	Workshops zu Schreibtechniken	0
🟢	Workshops für künstlerische Pra...	2
🔴	*Research Catalogue* als Präsenta...	3
🟣	Einzelkonsultationen	5
🟤	Reisemöglichkeiten (Summer Sc...	6
🩷	Möglichkeit der Präsentation de...	6
⚪	Vernetzung mit internationalen ...	5
🟡	Teilnahme an der Abschlussauss...	5
🔵	Katalogexemplare der Abschlus...	3
🔵	Sonstiges	1
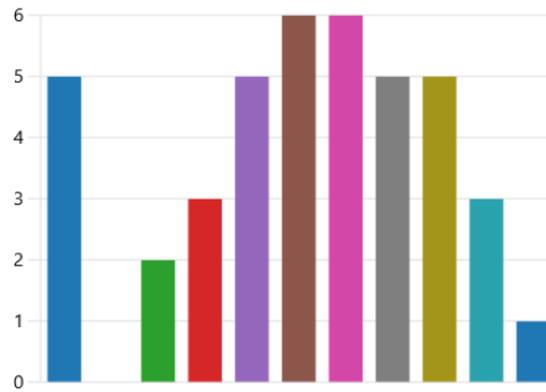
Following the program, the students have received an online Google questionnaire:

1. *Please elaborate in a few sentences, to what extent did you find the seminar useful from the perspective of the development or eventual dead ends of your own research?*
2. *From the diverse types of assignments which ones did you find more useful and inspiring, and which ones less successful or less revealing (Observation, Speed Dating, Taboo – Q&A, Hypnagogic close reading, Fine Art Dining, Format/Re-format, Alliance systems – (unconditional mutual interests)?*
3. *In case the program continues would you have any suggestions on what should we pay more attention to, and eventually what new elements should we include in the LAB seminar?*
4. *Please share your opinion with supporting arguments about which structure do you find more suitable for a training addressing the artistic research methodology: a weekly seminar throughout the semester or a block seminar?*
5. *In case you have any questions, comments, suggestions that you feel there was no possibility for you to articulate, please share them with us in a few sentences.*

Below are the questions and a selection of answers from the follow up questionnaire:

1. **Please elaborate in a few sentences, to what extent did you find the seminar useful from the perspective of the development or eventual dead ends of your own research?**

- It was useful as an undergraduate student to talk to PhD students who are doing larger scale research, so they could give me tips and it was also useful in research methodology.
- The alternative approaches to research such as observation in the seminar and the discussions were all a positive boost.
- The block seminar brought out the best in me by the end of the week. I have learned a lot about the methods others use to conduct research, and I have started to apply some of these to my own research.
- Artistic research is forced to navigate in difficult circumstances: knowledge production, publication constraints, difficult to adapt to the expectations of academic discourse. But why, in fact, should it have to be fully aligned? The block seminar provided a new and useful answer to this question: to know and apply the ways of communicating knowledge and academic discourse(s), but not in a misguided way, playing a false role, but to do and pursue research free of concerns, based on artistic practice and experience.
- I have found it useful, from a therapeutic point of view, not from the point of view of advancing my research. It was good to work in this small group of about ten people, you managed to create quite a free, discursive space where we could talk to each other not only about our research but also about the difficulties of being institutional. Unfortunately, the few seminars we used to have (e.g. Visualization of Advanced Research) have disappeared from the Doctoral School.
- This was one of the most useful courses during doctoral school. I liked the fact that it was experimental, open, and playful. Finally, we were not working in a frontal, "compartmentalized" way, but freely in small groups - we could interact more freely. (Although there are changes now...) The pilot and this one-week block also helped me to see and understand more clearly what I was doing.

2. **From the different types of assignments which ones did you find more useful and inspiring, and which ones less successful or less revealing (*Observation, Speed Dating, Taboo – Q&A, Hypnagogic close reading, Fine Art Dining, Format/Re-format, Alliance systems – (unconditional mutual interests)*?**

- Fine Art Dining was a top for me, it was remarkably interesting and inspiring to approach my own research in such a unique way and to formulate and map my ideas through food. Hypnoid Close Reading was also very enjoyable, besides relaxing, it embedded a phrase or thought in my head. I also received relevant feedback or tips on speed dating, which were useful, and I could incorporate into my research. All these exercises were thought-provoking, and I took something away from them, but the ones I mentioned caught me the most.
- I would approach the answer (because, overall, it's a completely positive one) in the way that there would have been more opportunities and positive returns in the Taboo and Alliance Systems block if more time had been available.
- I would consider the Observation and Alliance Systems task types to be the most successful and useful
- Hypnagogic Close Reading sensitively counterpointed the intoxication of skimming and speed reading of the technical texts. Through the reading and the reader's interpretation, subtle layers were unraveled over which, as a solitary reader, one might only sometimes detect.
- Fine Art Dining was another highlight - I would make it necessary for all academic field and graduate students at the end of each spring semester, the experience of finding translation would save the scene from many unpleasant, silting up life's work.
- In the case of the ALLIANCE SYSTEMS program, it would be useful to crack open the shell in which a participant spends most of his time, and I am a little sorry that I was partly responsible for the hectic way in which it was run.
- In the taboo question and answer exercise, I got the impression that the participants were stirred up by the culture of complaint typical of the Hungarian mentality and, more narrowly, of the medium. Bringing tensions to the surface and discussing them in a small group is of course important and helps to overcome them, but here too I found, as I have done so many times before, that everyone mostly ends up narrating their own experiences, and not so much with suggestions that can be drawn from them and put into practice. In the format/re-format I felt a slight dislocation, obviously a lot depends on the current schedule, listening to the other teams, the common thinking was "stuck" in the exhibition and the artwork making in the strictest sense.
- I did not think the Format/Re-Format exercise worked, it forced, it made everyone in my group tense (I was in a group of three). Hypnoid Close Reading was cool, I would just improve the technical aspects of it (I could not always hear your reading). Speed Dating was good, but I might not do it on the first day, I would leave a bit more time for participants to get to know each other and acclimatize. The Observation was great. And the Taboo question and answer program was very promising, and I was deeply sorry that we left it halfway through: it had a lot of potential.
- Some of the tasks are still a bit 'hanging in the air' for me/Observing/, it was more form than substance - but at the same time I really liked the open, experimental attitude that came from it.
  I do not think it made sense to watch the film with just the two of us - for a film that dealt with such a difficult subject, I felt it was a bit self-serving, unjustified, and lacking in reasons why I had to see it. It was out of balance - as much as it was a weighty film, and as little as the feedback on it was... I felt it was a bit out of proportion.
- Taboo questionnaires are still a miss for me (:)), finally there would have been a forum where we could have gotten into the thick and thin of the problematic issues of research and really talk them out. It is a

pity that in the end there was not enough time for it, or that we did not get back to it. As this was a key task, this was problematic.

- I would take more time for Szabolcs' examples of 'Artistic Research' next time if I were you- and instead of the task where we had to come to a common denominator with our small groups/pairs and design a joint artwork, I would certainly look for an exhibition/installation for my own PhD research/other research... I was interested in how who could visualize their research after all this. And we could have discussed this together. Who would cast their research in what form, how would they 'visualize' it, what would be the emphases, what would it mean... It would have made a lot more sense to me.
- The 'dating' exercise was particularly useful, as well as recording our research in a few sentences. That block was useful!!!
- I have been thinking a lot about Hypnagogic Reading since then, how much sense it made...great for a siesta, but what was really left of it. I will write more about that later.
- The food exercise was the most abstract for me. I really liked how everyone 'visualized' their research according to their own logic/thought and taste!!!
- For me, this and the last map exercise really inspired me and helped me in my later work.
- While preparing for the complex exam, this was a fantastic opportunity! I suddenly got out of it and started looking at my research/work from other angles.
- I am grateful to all of you for this week!!!!

3. **In case the program continues would you have any suggestions on what should we pay more attention to, and eventually what new elements should we include in the LAB seminar?**

- For me it was a bit long in days and hours with everything else I had to do, it was stressful to be out for so long, so in terms of length I think it would be more productive to either do it in half days or a couple of 2-3 days (but that's for me because I have classes and work and should be doing research, but maybe for PhD students it's different)
- If there was a build on it, further unpacking of the open questions, I would like that.
- Personally, I have told many people about this block seminar, and even gave a short talk about it at the university. If there is a chance of continuing this seminar in the future, this cow should be brought to the Intermedia courtyard at least once.
- I was deeply sorry that the Bibliography match was cancelled, if there is a possibility of continuing it, it would be better to plan the seminar 2-3 days longer with the same programme
- The pace of the seminar was too fast, you wanted to try too many things with us (on us:). I would rethink this, and when and why it is worth interrupting a program.
- The seminar was advertised in English, with a fixed number of participants, with foreigners present. When it turned out that we were not even doing it in English, it might have been worth telling those who did not register because of the English language- my former partner, for example, would have come then- (but since I heard how much trouble there was. I understand if you did not think of that.) I certainly would not have let people link in and out. If it were important to have a more intimate atmosphere or to experience the week together, I would have insisted that we keep to that framework. For me, the disqualifying factor was that there were those who ticked/shocked/if this could have been communicated in a fair way to those of us who were-either coming or not... (when they were available - which day they were not coming - whether they were coming back in the afternoon -). It's unfair to those who made the time available.
Obviously, it would have been great to have our guides with us all the time, but the fact is that it is unnecessary to have 3 people for every task... It would be worthwhile organizing this thing in Tihany or an external location.

I had a lot of rest between tasks sometimes, but I am a more intense person, and it might be unnecessary to cram the whole week.

4. **Please share your opinion with supporting arguments about which structure do you find more suitable for a training addressing the artistic research methodology: a weekly seminar throughout the semester or a block seminar?**

- I think both can be purposeful, but the same program would not work broken up because it had a more intimate, camp atmosphere than an average course.
- It's hard to make it work to attend every day, every program, maybe a less fragmented system could help with that. Fitting a block seminar into a dense schedule is still easier than a fixed program once a week.
- I think a block seminar and a regular seminar throughout the semester would be an appropriate format.
- The time spent together has made it clear that the second (block course) is the most viable and useful format for this kind of training. It is difficult to adapt the research to a 40-hour-per-week job or to the form of teaching that we know and that is common practice at the university. I see the institution's sluggish bureaucratic procedures as one of the main objections.
- I think a good format might be one per week suitable for a whole semester. The time between sessions would be good, the events can mature in the participants. For me, this one-week format was a bit crowded, but it worked well, I am glad I participated.
- One week is more intense, you can listen to each other better, tune into each other. But a lot of people cannot do that with a job.

CARE - INTERNAL EVALUATION

BA/MA students

Walter Maiorino, Eleonora Scarponi

1) How were you informed about CARE?

I was informed thanks to the channels of the academy and eu4art

I was informed about CARE through the Academy of Fine Arts in Rome and par&cipated in the project last year as well.

2) Why did you decide to join CARE Lab?

I liked the idea of bonding the artistic and scientific communities

I thought about joining the CARELab to broaden my knowledge and experience.

3) Do you think your academic preparatioon was sufficient to join a research project in collaboratioon with scientists? How could this be improved?

Thanks to the academic preparation I was capable to develop this collab with the new technologies, I think that more of these labs could only improve the teaching in the academy

Yes, I think my academic background was sufficient to participate in a research project in collaboration with scientists. In the specific case, more time available would have been beneficial for the realizatioon of the project.

4)Were the aims of the workshop clearly defined, presented?

Yes, they totally were

Yes, they were

5) Were you provided with a clear idea of what your participation would involve (i.e. in terms of time, credits, supervision)?

Yes, it was clear thanks to the participation announcement

Yes, because I am at the second experience,

6) Do you think the selection criteria for partcipation in the workshop reflects the skills needed for the development of the joint workflow?

Yes, they were clear and inherent to the preparation given in the academy

Yes, I think so

7) Do you think CARE is linked to your academic curriculum, and if yes, how?

Thanks to this lab there has been a practical and professional application of what i've learned during my studies

Yes, I think so based on the skills acquired in the performance field in a space.

8) Do you think CARE has helped you in developing new approaches to your studies? Can you please give an example?

With this project I've had the chance to interact with different professionals, both of the artistic and scientific fields, this thing improved both my communication skills and programming knowledges (with TouchDesigner and Ableton)

Yes, definitely yes. I had the opportunity to experiment with new approaches that will help me in my studies. For example, in my personal project, I have reintroduced the use of a scientific instrument, evaluating it from other points of view.

9) Did the CARE learning experience meet your expectations? Can you give an example of both a strength and a weakness of this experience? How could this be improved?

Some strenghts are the collaboration with some professionals of fields and the development of professional artistic project, I would include those experiences better during the academic year, maybe with the beginning of the lessons

Yes, the learning experience met my expectations. In my opinion, the strength of the project lies in the research topics covered, in which there are ways and hopes of useful expressions.The weakness instead in the too short timing, from the study to the realization of the project.

Doctoral students/Junior scientists

Veronica Di Geronimo, Cinzia Pietribiasi

1) *Did participating in CARE enable and support you to further develop your research?*
> Yes, It allows me to deepen my research and raise new interests.
> Sure. My artistic research for some years had already been directed to the scientific field. The CARE laboratory was an opportunity to organize the research in a more solid way, to insert it into an institutional planning and to have the opportunity to present the results in the framework of the European researchers' night.

2) *Did the organisation of the work comply with the research standards of your academic position?*
> It is difficult to provide a specific answer due to the lack of clear regulations regarding the standards for a junior scientist position within the Italian system in fine arts academies. The roles and expectations for such a position are not explicitly defined in this context. But in comparison with other disciplines and with European research standard, I believed it adheres.
> I can't answer because I don't know which is the standards of my academic position. The position of junior scientist is not clearly regulated in the Italian system of fine arts academies.

3) *Has the CARE transdisciplinary approach widened your research perspective? In what way?*
> My academic commitment within the lab is to elaborate a methodological theoretical framework. This specific task allows me to approach art from a very specific angle that is very often overlooked.
> The literature and the direct experience with art and science lab encourage me to shift approach to study art enriching my analytical and critical skills.
>
> Yes, it could be. But it's too early to tell. The project I am developing with the astrophysics Enrico Bernieri certainly has potential, but the work must be developed over a longer period of time.

4) *Do you think the CARE Lab is a good framework for carrying out research? How could it be improved?*
> It is an excellent and unique framework in the Italian context, but the structure of the research laboratory system can be improved with the establishment of joint seminars and courses that support the research being conducted.
> Surely. the CARE laboratory is the only one of its kind in Italy and is allowing an exceptional dialogue between art and science. The improvement I can recommend is to allow the laboratory to develop a multi-year project. CARE should have a perspective of at least another 5 years to start seeing appreciable results.

5) *Do you think the interaction/engagement of the two disciplines were fully exploited? How could this be improved?*
> No, I think a long period is needed. Time constraints and the perception of the laboratory as an extracurricular activity for senior researchers affect the work, which is often not dedicated to pure research, but to production-oriented tasks.
> I think it's just the beginning. In the future, the laboratory will have to create many more opportunities for interaction between the two disciplines. Some suggestions: weekly appointments for scientific and artistic study, university lectures in which scientists and artists can study together, national and international events (concerts, art&science installations, art&science exhibitions, book presentations, theatre) to be enjoyed together, research grants on specific topics in order to highlight the relationship between art and science

6) *What features of CARE Lab would you develop, improve? In what way?*
> In my opinion CARE Lab needs joint courses and seminars, two research institutions do not know each other and it is important to raise awareness about potential of the cross pollination.
> I would like CARE lab to become a place open to experimenting with artistic solutions that seem bizarre or impossible. The laboratory should maintain its "experimentation in the boundaries" feature. Once my personal research with the astrophysics Enrico Bernieri has been completed, I would like to remain on board to share my artistic process with other researchers.

7) *Has your work been supervised, if yes, how?*
> I have a supervisor from the Fine Arts Academy of Rome who cross check my project to verify reliability and consistency.

Yes, my work is supervised by prof. Franco Ripa di Meana. Supervision takes place by sending reports and advice on how to proceed.

8) *How would you rate the supervision? How could this be improved?*

I am satisfied of the professional advice received by my mentor. To improve the quality of research supervision, I would suggest providing two supervisors, one from each academic field.

I am satisfied with my supervisor's advice. However, supervision should be more systematic: appointments should have a closer cadence, I would like to be more updated on how the other projects are progressing, the supervisor could also have a role as a team motivator, I often felt isolated, I needed to feel more involved.

9) *Do you think it would be important to further develop CARE Lab in future? Why?*

I firmly believe that it is important to develop the lab in the future, as it will allow fresh research to emerge, avoiding intellectual stagnation, transdisciplinary skills to be acquired and an innovative academic approach to be cultivated. In addition, it is an opportunity to align academic training in the arts with other avant-garde research institutions.

It would be important to have a research laboratory where scientists and artists could work side by side. It is a unique experience of its kind in Italy. I believe that the most interesting developments in contemporary art come from this fruitful hybridization.

Professors / Senior scientists

Enrico Bernieri (INFN)

Biagio di Micco (INFN, Università Roma Tre)

Franco Ripa di Meana (Accademia di Belle Arti, Roma)

1) *Do you think the interaction/engagement between art and science enriches your institution? Can you please give an example?*

Too short period of time to give an answer. May be that – based on previous experiences - the interaction between art and science enriches INFN from the point of view of communication to the public.

Yes, the interaction gives an important enrichment to the institution, in particular in thinking to solutions to enhance the attractiveness of scientific output, translating it to a language that can be understood by a broader audience than scientific expert or science enthusiastic people

Definitively yes. It's an interaction that dates back many centuries but has come to the forefront in a stronger way in the last decades. I think that in the future, hybrid curricula will be developed in this field, as artistic research methodologies and practices are gaining more and more recognition as necessary elements in complex issues.

2) *Would you rate CARE Lab experiment as a good framework for supporting, facilitating research in your study field? Please, explain the reason for your answer.*

I don't know, too early to tell

Yes, I think CARE helped in building a collaboration with the art academy of Rome and so opening my mind to new problems and ways to explain it to people,trying also to translate the scientific output in an artistic and interactive view.

I think that potentially, CARE could be an ideal framework because of its flexibility and adaptability; we will be free to draw light structures that could adapt themselves to the different research, keeping the idea of the Lab as the main framework. The very definition of the word laboratory is an ideal field of discussion about different practices, and will make us able to shape common practices.

3) *Has your participation in CARE changed your attitude towards the possibility of a inter and/or transdisciplinary research? In what way?*

It certainly changed my way of seeing art, giving me a wider overview

Yes, before CARE I was thinking mainly my interaction with art as a content provider that the artist would translate in something new,after the interaction I saw that a direct involvement is needed and welcome, so more close collaboration is needed than expected with a common output.

CARE is not the first example of transdisciplinary research where I participate in, nonetheless I believe that connecting research field is more and more not only stimulating but necessary. Growing complexity and global challenges force us to create new ways of collaboration, where boundaries are less important than common grounds. In this approach, our aim should be to overcome the juxtaposition that the word "transdisciplinary" implies, in order to create new hybrid disciplines.

4) *Has participating in CARE changed the way you consider, and/or engage in artistic research practice?*

It certainly piqued my interest in more personal involvement in the art world

Yes, I was not aware about artistic research topic before

I believe that artistic research practice can benefit from the contamination with other kind of research, particularly in the preliminary phase (focusing the research question, gauging the tools for research). On the other side, the confrontation helps also to define what is irreducible, what defines artistic research and practice, i.e. uniqueness/non replicability and semanticization by the viewer/user as a grounding issues of the field.

5) *Has participating in CARE changed the way you consider scientific research practice?*

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No

Being involved in CARE has helped me understand better the tools and I would say, the physicality of scientific research, the daily routine scientific researchers face in their work. One very illuminating insight about scientific practice, at least the one that is carried out at INFN, has been the importance of the physical gesture of drawing/writing equations on chalkboards. In a way, I discovered that scientific practice is still strongly linked, at least in some specific aspects, to a precise physicality, even more than art practice itself.

6) *Has participating in CARE changed the way you carry out your current research? Can you briefly describe what has changed?*

No.

No, it didn't

Participating in CARE allowed me to further strengthen my approach to research, focusing on the uniquenesses of artistic research. Although somehow recognized by science (with the Heisenberg principle), the focus on the recipient has become for me the grounding of artistic research.

The transition from repetition/rehearsal to criteria/performativity, and the one from statistycal sample (the hero) to big data (personal stories), the impossibility of allowing representance, both at political, sociological and artistic level, are all issues that I have been able to focus better after participating in the CARE Lab.

7) *Do you think it would be relevant to continue the CARE Lab experiment in future? If yes, which research direction would you consider more relevant for the lab?*

It is certainly a project worth continuing, further deepening mutual knowledge of the scientific and artistic worlds and realizing other specific common projects.

Yes, I think continuing with a close collaboration to make scientific output interesting to a broader public is the most effective path for my activity.

I think that not only the experiment should continue, but must develop, structuring itself and finding ways to assess the work, with the perspective to create joint events and fields of research, and the final goal to create a shared Ph.D.

8) *If you have supervised the work of doctoral or MA students, were you provided with a clear assessment framework? What criteria did you use for the assessment?*

I didn't.

I didn't.

I think that this has been one of the weak points of the first phase since the level and roles in research haven't been clearly defined.I haven't really supervised the work of one of the Junior Scientists, but had

preliminary talks with her, to frame a possible research question, and to establish some possible methodologies. After this initial phase, I have been informed about the work, but haven't supervised it properly. I have also been informed about the plans of another Doctoral Student, but the research wasn't carried out further.I had no previous experience in the field of supervising a Doctoral Student, and I think that it's a practice in which I have to grow, bearing in mind that I wouldn't probably be rated as a possible supervisor in other contexts.