
Bringing Swiss UAS Arts and Design research and innovation to Brussels

How are the Arts and Design schools in Swiss
UAS supporting and fostering European
collaboration in research and innovation?

Abstract

The aim of the report 'Bringing Swiss Universities of Applied Sciences (UAS) Arts and Design research and innovation to Brussels' is to examine the situation of Swiss UAS of Arts and Design in the 8th European Framework Programme for Research and Innovation (Horizon 2020) and provide a series of recommendations on how to increase the opportunities of participation in the future. The report tries to clarify the role of Horizon 2020 in offering opportunities for arts and design research, but also tries to assess to which extent Swiss UAS for Arts and Design within the (UAS) have European cooperation in research and innovation on their radar. The report examines the obstacles, shortcomings and opportunities and aims at getting a better understanding of where Swiss UAS of Arts and Design actually stand and to what extent they are ready to act on the European level, above all to compete for European funding. The information was gathered on the basis of interviews and desk research.

Regarding the **opportunities in Horizon 2020**, we observe that:

- Opportunities for artistic research **are very limited** in Horizon 2020. In addition opportunities in the European Research Council (ERC) and the Marie Skłodowska-Curie actions, most calls addressing arts and design are included in the third pillar under the Societal Challenge 6.
- Researchers in the fields of arts and design are however not limited to these calls. Examples show that artistic research can be found in other sections of Horizon2020.
- Especially important are the opportunities rising from the ability of arts and design research to collaborate with other fields of research and to connect to citizens.

Swiss UAS of Arts and Design face some obstacles when trying to participate in Horizon 2020, the most common being the following points:

- The burden of bureaucracy is limiting UAS of Arts and Design, because of the complex and extensive written requirements of a project proposal, and because of the administrative burden of implementation of Horizon 2020 funds.
- The Framework Programme does not offer a great amount of opportunities for artistic research.
- There is a misperception of the arts among researchers and policy makers. Arts and design should not be restrained to the creation of visually appealing products.
- Artistic research is often interdisciplinary (or transdisciplinary), but interdisciplinarity is not strongly recognised at European level yet.
- Swiss UAS are not entitled to award PhD diplomas.

Swiss UAS recognise that the most important tools to collaborate and participate at European level are the possibility to network and connect with partners and the ability to gather information regarding European opportunities.

The report concludes that the EC could increase the number of opportunities directed to artistic research. Meanwhile, representative organisations could improve their visibility in the European research and innovation landscape. The support and recognition at the European and Swiss level are important, but Swiss UAS of Arts and Design need to develop their own will to participate, i.e. their own Europeanisation strategy.

The report presents recommendations for the European Programmes:

- The next Framework Programme (FP9) should become mainly bottom-up, focusing on a curiosity-driven approach.

- The EC should allow as part of the project submission, the submission of additional complementary material, integral to the explanation of the project proposal.

The report provides the following suggestions for representative organisations:

- UAS4EUROPE should continue voicing the interests of UAS in Europe, keeping in mind the importance of applied research in Social Sciences, Humanities and Arts .
- European League of Institutes of Arts (ELIA) and the Association Européenne des Conservatoires (AEC) should increase their effort of representation in the European research and innovation programme. They should give their contribution with a position paper for the next FP).

The report puts forward the below recommendations for Swiss institutions:

- The Swiss Missions to the EU and SwissCore should continue in their effort to represent Swiss research and innovation, giving particular attention to the achievement of artistic research.
- Euresearch should strengthen the resources of UAS CP to support arts and design.

The following recommendations are for the Swiss UAS of Arts and Design:

- UAS should define their Europeanisation strategy by stating their goal and their specific objectives.
- To create such strategy, they should conduct an internal assessment of strengths and then external assessment of opportunities.
- UAS should also create incentives for researchers to participate at European level.

Swiss UAS of Arts and Design can and should aspire to conduct research at European level. The drive to do so has to come from their own researchers and administration, but needs to be supported and recognised by the management. European collaboration is interesting in the long term and depends on many mutual reinforcing factors as described here.

Acronyms

AEC	-	<i>Association Européenne des Conservatoires</i>
CP	-	Euresearch Contact Point
CTI	-	Commission for Technology and Innovation
EC	-	European Commission
ELIA	-	European League of Institutes of Arts
EU	-	European Union
FET	-	Future and Emerging Technologies
FHNW	-	<i>Fachhochschule Nordwestschweiz</i>
FP9	-	European 9 th Framework Programme for Research and Innovation
FP	-	European Framework Programme
H2020	-	Horizon 2020
HES-SO	-	<i>Haute Ecole Spécialisée de Suisse Occidentale</i>
HKB	-	<i>Hochschule der Künste Bern</i>
HSLU	-	<i>Hochschule Luzern</i>
ICT	-	Information and Communication Technologies
SSH	-	Social Sciences and Humanities
UAS	-	Universities of Applied Sciences and Arts
SAR	-	Society of Artistic Research
SC	-	Societal Challenges
SERI	-	Swiss State Secretariat for Education Research and Innovation
SHARE	-	Step-change for Higher Arts Research and Education
SME	-	Small- and Medium-Sized Enterprises
SUPSI	-	<i>Scuola universitaria professionale della Svizzera italiana</i>
SNSF	-	Swiss National Science Foundation
WP	-	Work Programme
ZHdK	-	<i>Zürcher Hochschule der Künste</i>

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1. Introduction

"Art without research is lacking an essential foundation, as this is the case for science. As cultural developments, both live on the balance between tradition and innovation. Tradition without research would be blind takeover, and innovation without research would be pure intuition", Julian Klein¹

Swiss Universities of Applied Science and Arts (UAS) highly value the sharing of knowledge that European collaboration can bring in research and education. Swiss UAS have been participating in the European Framework Programmes (FP) for research and innovation since the full association of Switzerland to FP7 in 2004.² In 2016 the report *'Positioning Swiss UAS in the European research and innovation landscape'* has outlined problems and suggested recommendations to increase the participation of Swiss UAS in Horizon2020, this study will focus more on the specific disciplines of arts and design, taught and researched in Swiss UAS. Research in fine arts, design theory, music, time-based arts, design history, history of art, these are just a few words that are common in the field of research for arts and design. Next to basic research in arts and design, the application of arts and design in the field of for example health technologies shows that arts and design are omni-present. They play a key role in making those technologies transferable to society, arts and design play a key role in translating scientific and technological change into societal needs and drive those needs as well as future technological development. Arts and design research and innovation clearly deserve attention as they add value to society and can have **tangible societal impact**. As pointed out by Pablo Picasso, "Paintings are nothing but research and experiment. I never paint a picture as a work of art. All of them are researches".

Nevertheless, is arts and design research valued properly on the European level? In the current European research and innovation framework programme (Horizon 2020), arts and design are labelled as part of the 'humanities', often combined with 'Social Sciences and Humanities' as a monolithical entity. This broad category includes too many disciplines, some disciplines that have much more visibility than arts and design, such as e.g. economy. This is problematic for the future acknowledgement of arts and design at the European level and clearly does not pay tribute to the contribution of arts and Design to society. At the Swiss level, Universities of Applied Sciences and Arts (UAS) have the unique characteristic to combine 'arts' with other disciplines and have a particular focus on arts and design. While funding is available at national level, what opportunities does the European Horizon 2020 offer? Participating in Horizon 2020 for Swiss UAS could allow access to new networks, talent and collaboration opportunities and contribute to the internationalisation of the institutions and provide additional funding.

At the "Mobilizing Universities of Applied Sciences for Horizon 2020" conference in February 2015, Robert-Jan Smits, the Director-General for Research and Innovation at DG Research and Innovation, stated that the added value of the UAS lies in their skills to bring research results to the market, reach out to regional partners and foster cooperation with industry, notably Small- and Medium-sized Enterprises (SMEs). UAS play an important role in the societal and economic growth of Europe and Swiss UAS of Arts and Design are part of this untapped source of innovation.

¹ Klein J., *What is artistic research?*, Berlin-Brandenburgische Akademie der Wissenschaften, 2010

² Kegler N., *Positioning Swiss UAS in the European research and innovation landscape*, SwissCore, Brussels, 2016, page 7.

The aim of this study is to contribute to and improve the collaboration with and participation of **Swiss arts and design research in the European programmes**. Throughout this research the terms research in arts and design and artistic research will be used as synonyms. This study will look at the place of artistic research in Horizon 2020, and then in Switzerland in order to formulate recommendations for the Swiss UAS in order to strengthen their engagement in the programme. This research, is part and is funded by the project "Internationalisation of Swiss Universities of Applied Science", which is coordinated by **swissuniversities** under the mandate of the State Secretariat for Education, Research and Innovation (SERI).

The study is separated into three section. The first presents the European situation, outlining artistic research in Europe and the possibilities for research and innovation for arts and design in Horizon 2020. The second focuses on Swiss UAS of arts and design and the issues that they face in regards to Horizon 2020. The third section will provide a series of recommendations for Swiss and European actors to increase the participation of Swiss UAS of arts and design.

1.1. Problem analysis, research question and goals

The aim of this paper is to answer the main question formulated here: **How are the Arts and Design schools in Swiss UAS supporting and fostering European collaboration in research and innovation?**

As already described, the problem statement is twofold: On the one hand, Horizon 2020 does not seem to be a perfect fit at a first glance for artistic research. On the other hand, there is a lack of attention of the arts schools in Swiss UAS for the possible opportunities offered by them at the European level.

Additionally, the following sub-questions support the main research question in order to find to the point and practical answers:

- How can the access to European research and innovation funds be improved for Swiss UAS in arts and design?
- Is there a critical mass to lobby for arts and design in Horizon 2020?
- What ideas and thoughts about participating in EU funding for research and innovation do the arts and design schools in the selected Swiss UAS have?

The goal of the paper is to get a better understanding of where Swiss UAS in arts and design actually stand, to what extent they are ready to act on the European level, above all to formulate some recommendation for Swiss UAS of arts and design to compete for European funding. The information can then feed into the preparation for the next European Programme for Research and Innovation (FP9), starting in 2021.

This study does not take solemnly into account the perspective of artistic researchers. The intent here is rather **to map the possibilities and necessities** to better represent the interests of artistic research, to present possibilities for influence at European policy making level, and finally to show UAS of Arts and Design the already existing *chemin d'entrée* in the European research and innovation landscape. Therefore, the recommendations are only one small step to a wider inclusion of arts and design into the European Framework Programme for Research and innovation.

1.2. Methodology

Note that the paper is not an exhaustive academic study, but rather focuses on the identification of opportunities, shortcomings and possibilities at the European level (Framework Programmes) and the institutional level (Swiss UAS) and combines a through desk study with selected semi-structured interviews.

The field artistic research is very diverse and complicated. The term 'artistic research' itself has been interpreted and used in different ways and meanings by researchers. The definition used in this paper is the result of a desk research.

Mapping out the opportunities for arts and design in Horizon 2020 required an understanding of the structure and functioning of the European Framework Programme for Research and Innovation. The description of Horizon 2020 included in this work cannot be considered as comprehensive of all aspects of the programme. The description will serve the purpose of highlighting opportunities of participation of Schools of Arts and Design. The information regarding Horizon 2020 and the other Framework Programmes (pasts and future) is the result of multiple sources.

First, it can be attributed to the direct knowledge obtained during my training at **SwissCore**. Therefore, some information will lack an identifiable direct source because they are the result of daily conversations in **SwissCore's** working environment. Other sources of information, regarding opportunities in Horizon 2020 and the state of the arts of artistic research, are materials and comments collected during workshops, conferences, and meetings in Brussels as well as in interviews. Reports or summaries of the events will be provided in the annex. In addition to the professional environment, I have conducted desk research on European Union's web portals, in particular the EU Open Data Portal of Cordis³, and other relative websites.

Representatives of the six Swiss UAS were interviewed, for some institutions multiple people were interviewed. The purpose of the meetings was twofold: firstly putting together a small data collection regarding artistic research in Switzerland, secondly outlining the capabilities and the needs of Swiss UAS regarding European collaboration. Among European actors, two others interviews were conducted: first to a board member of the Society for Artistic Research secondly to a researcher from the ArtZE University of the Arts (Arnhem, Enschede and Zwolle).

The recommendations and conclusions developed are the result of the analysis of the interviews in combination with the desk and field research. As previously specified, field research refers to the European research and innovation working environment experience.

³ European Commission - Community Research and Development Information Service - CORDIS. Retrieved April & May, 2017, from http://cordis.europa.eu/search/advanced_en?projects

2. Arts and Design in the European context

2.1. European arts and design research

Schools of Arts and Design in Europe vary widely in type and definition of higher education establishments. The titles given to schools change according to the language and the educational system of each country; among them we find universities of applied sciences, academies, and traditional universities. Nonetheless, they all provide higher education and research in artistic disciplines. To this point, under the denomination 'Arts and Design' rests a multitude of diverse disciplines. A comprehensive list of all artistic fields would be impossible to complete because of the creative and evolving nature of the arts. In a general sense, artistic disciplines range from fine arts and design, e.g. painting, drawing, sculpting, photography and design, to performing arts, e.g. acting, dancing and music playing. Artistic education and research include other disciplines such as textile manipulation, fashion, graphic communication, architecture, restoration, history, and literature. Hence, the European panorama of higher educational institutions of arts and design is immensely various and diverse.

Two aspects have influenced the development of research in arts and design. First, the different types of research embedded in the single term artistic research. Artistic research ranges from **fundamental theoretical (basic) research** to practice and **market-oriented (applied) research**. This wide range is due to the different disciplines and the different types of schools. Second, the institutionalisation of arts and design and its recognition in European institutes of higher education is a struggle, which has led to the on-going political debate on the third cycle of education i.e. the possibility to award doctoral degrees.

UK arts and design universities are considered the pioneers of arts research in Europe. In the UK, the reforms, which assigned "the polytechnics (higher professional schools) officially equal status to the universities"⁴, allowed British universities of arts to award doctoral degrees. This is a factor that contributed greatly to the development of art research since the late 1970s. During the nineties, artistic research was recognised in Nordic countries while in Austria, the Netherlands, Switzerland and Belgium art research was recognised officially at the beginning of the new century. France and Italy are currently initialising the process of recognising art research. Other countries have yet to take interest in formalising art research.⁵ Undoubtedly, research in art and design has seen its main institutionalisation thanks to the Bologna Reform.⁶ Because of the reform, European higher institutions of arts adapted the curricula and created first and second cycle degrees. Despite the changes, "the legal conditions of national frameworks differ with respect to the introduction of artistic/arts/design-based doctoral research studies"⁷, in some countries universities of applied sciences are still not allowed to award doctoral or third cycle degrees. This lack of possibilities in the arts has stimulated a strong debate and a political push for third cycle programmes.⁸

⁴ Borgdorff, H. (2007). The debate on research in the arts. *Focus on Artistic Research and Development, Bergen National Academy of the Arts*, 02, p. 4.

⁵ Giaco Schiesser [Personal interview]. (2017, March 14).

⁶ Borgdorff, H. (2007). The debate on research in the arts. *Focus on Artistic Research and Development, Bergen National Academy of the Arts*, 02.

⁷ ELIA, AEC, CILECT, Cumulus, EAAE, & SAR. (2016). *The Florence Principles on the doctorate in the arts*. Florence, p.3. <http://www.elia-artschools.org/documents/the-florence-principles>

⁸ Ibis

Finally, an important step towards the institutionalisation of art research is the **recognition of arts research as an independent field**, in addition to humanities, in the Frascati Manual 2015⁹. The previous manual had addressed artistic research only as field in humanities, the latest edition states humanities and arts as first level classification, giving art research more visibility than in the past.

2.1.1. Artistic Research

Before being able to talk about the possibilities for arts and design within European programmes such as Horizon 2020 and in the future its successor FP9, it is important to clarify the definition of artistic research used in this report.

The debates regarding the definition of artistic research have occupied arts researchers for many years. The broad definition adopted for this study may not take in account all the epistemological and methodological nuance of the debate, but it is a definition which is appropriate in the context of this report.

Originally perceived and limited to practice-oriented research, because it was led by practice-based higher education institutes (Universities of Applied Science or Polytechnic), artistic research cannot be limited to the practice of artistic disciplines.¹⁰ In 2006 Professor Borgdorff described artistic research or arts research as a tripartite definition:

“(a) **Research on the arts** is research that has **art practice as its object**. (...) It could be historical and hermeneutic, philosophical and aesthetic, critical and analytic, reconstructive or deconstructive, descriptive or explanatory. It is an ‘interpretative perspective’.

(b) **Research for the arts**: in this type, art is not so much the object of investigation, but **its objective**, (...) studies *in the service of* art practice. The research delivers, as it were the tools and the knowledge of materials that are needed during the creative process or in the artistic product. It is the ‘instrumental perspective’.

(c) **Research in the arts** is (...) ‘reflection in action’. (...) The **artistic practice itself is an essential component** of both the research process and the research results. It is the ‘performative perspective’.”¹¹

Therefore, artistic research is an “original investigation undertaken in order to gain knowledge and understanding”¹² in all artistic disciplines that has art as its mean, as its object and as its objective.

Notwithstanding these differentiations, most known artistic research is undoubtedly the result of practice-oriented or market-ready research. In the case of this description, practice-oriented corresponds to ‘research for the arts’, i.e. the production of innovative material for the arts but also for society. In particular, design research and innovation is often conducted in cooperation with the creative and cultural industry, composed by Small and Medium Enterprises (SMEs), and leads to market ready products. In this report, the importance of promoting this special position held by artistic research in relation to the market will become apparent.

⁹ *Frascati manual 2015: guidelines for collecting and reporting data on research and experimental development*. (2015). Paris: OECD Publishing, p. 59. doi: <http://www.oecd.org/sti/frascati-manual-2015-9789264239012-en.htm>

¹⁰ Borgdorff, H. (2007). The debate on research in the arts. *Focus on Artistic Research and Development*, Bergen National Academy of the Arts, 02

¹¹ Borgdorff, H. (2007). The debate on research in the arts. *Focus on Artistic Research and Development*, Bergen National Academy of the Arts, 02, page 6-7.

¹² SHARE Advocacy Toolkit. (n.d.). *Daring to Venture into Unknown Territory*. In *SHARE*. Retrieved April & May, 2017, from <http://www.sharenetwork.eu/images/products/8/4-daring-to-venture-into-unknown-territory.pdf>

2.2. EU programmes and policies

According to the categorisation of Horizon 2020, research in arts and design is considered a field of humanities, **under the categorisation of Social Sciences and Humanities (SSH)**. During the ongoing evaluation of Horizon 2020, the European Commission has put particular attention on the importance of the integration of SSH in every activity of the Framework Programme. This has for consequence, however, that targeted calls for proposals in SSH don't exist any more, compared to the previous Framework Programme (FP7). Examples might be the monitoring on the SSH-flagged projects, which report on the integration of SSH in Horizon 2020 calls.¹³

Despite the increased interest in SSH, research and innovation in artistic disciplines specifically have so far not been the object of much study and attention from both European institutions and the European research and innovation community. Research in arts and design occupies a too small part in Horizon 2020¹⁴. Currently two phenomena coincide, on one hand the **offer of calls for artistic research is very limited**, on the other hand **artistic research lack voice and interest in European programmes**. Many factors explain this such as the broad definition of artistic research that includes a multitude of disciplines and artistic research varies widely from fundamental to practice-oriented (or applied) research. Also, organisation for arts and design focus mainly on education and culture programmes and researchers limit their attention to calls specifically for arts or design. These factors make a more precise overview of concrete opportunities necessary.

This study will primarily focus on mapping the opportunities for arts and design in Horizon 2020. However, arts and design are the object of other European policies and programmes.

EC Action Plan for Design-Driven Innovation of 2013

The EC Action Plan for Design-Driven Innovation of 2013 strictly relates design to the creative industries. The EC, and especially the Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs (DG Growth), value 'design' as an important source for innovation. Among other innovation policies of the EC, the Action Plan for Design Driven Innovation promotes "the understanding of design impact on innovation, the design-driven innovation in industry to strengthen competitiveness and design as a means for renewal in the public sector."¹⁵ Design for Europe¹⁶ is responsible for implementing the Action Plan. Among the funded projects of Horizon 2020 in 2016 the EC funded the project Design4Enterprises; the result of the project was a platform to put enterprises and designers in contact, to develop training sessions for entrepreneurs and to share the various applications of design in day-to-day business of SMEs.¹⁷ However the Action Plan itself seems not to have been translated in a specific set of calls in Horizon 2020 programmes, because, no matter the good intent, calls for design expertise and collaboration between SMEs and design are very scarce.

¹³ European Commission, DG RTD. (2017). *Integration of social sciences and humanities in Horizon 2020* (Rep.). EU Book Shop. DOI: <https://bookshop.europa.eu/en/integration-of-social-sciences-and-humanities-in-horizon-2020-pbKI0116934/>

¹⁴ Ibis, page 25

¹⁵ European Commission - Design for innovation - Growth. Retrieved April & May, 2017, from http://ec.europa.eu/growth/industry/innovation/policy/design_en

¹⁶ Design for Europe. Retrieved April & May, 2017, from <http://www.designforeurope.eu/>

¹⁷ Design for enterprises. Retrieved April & May, 2017, from <http://www.designforenterprises.eu/>

Creative Europe

The EU has created one specific programme to sustain and develop the creative industries; Creative Europe is the European Framework Programme for support to Europe's cultural and creative industries. Unfortunately, at the moment Swiss researchers cannot directly apply. Creative Europe develops programmes specifically for artistic, cultural professionals, filmmakers and book translators.¹⁸

Mapping out the possibilities for artistic research in Horizon 2020 requires first an understanding of the structure of the European programme itself and its goals and objectives. The following is only a brief description of Horizon 2020.¹⁹

2.2.1. Horizon 2010

Horizon 2020 is the 8th Framework Programme for Research and Innovation of the European Union (EU). Created to achieve the Europe 2020 strategy for smart, sustainable and inclusive growth, Horizon 2020 is the biggest EU research and innovation funding programme up to date, with a total budget of nearly €80 billion covering seven years, from 2014 to 2020. By strengthening, supporting and linking research and innovation, the EU aims to support research and innovation, find solution to the challenges of our society and to create a more sustainable and competitive European industry.

Horizon 2020 is structured around three priorities: excellent science, industrial leadership and societal challenges.²⁰ Additionally, in support of the three priorities, Horizon established four additional programmes: spreading excellence and widening participation, science with and for society, European Institute of Innovation and Technology (EIT) and Joint Research Centre.

Each priority is subdivided into different programmes, which intervene in different thematic areas, with different intervention logics. For example, the European Research Council's grants are mainly addressed to single researchers, while Innovation in SMEs calls focus on Small and Medium Enterprises (SME).

Funding opportunities are organised through the multiannual work programmes of each programme area. The European Commission with the collaboration of 19 Advisory Groups²¹ representing industry, research, science communities and general society's interests prepare the work programmes for each specific programme. Also, the Member States and countries associated to give input and a formal opinion via Programme Committees. Each work programme (WP) has a duration of two years, the WP 2018-2020 will exceptionally run for 3 years.

The following table outlines the different programmes of each pillar and their share of funding.

¹⁸ European Commission - Creative Europe. . Retrieved April & May, 2017, from https://ec.europa.eu/programmes/creative-europe/about_en

¹⁹ European Commission - Horizon 2020 - Sections. . Retrieved April & May, 2017, from <https://ec.europa.eu/programmes/horizon2020/en/h2020-sections>

²⁰ Regulation (EU) No 1291/2013 of the European Parliament and of the Council of 11 December 2013 establishing Horizon 2020 - the Framework Programme for Research and Innovation (2014-2020) and repealing Decision No 1982/2006/EC Text with EEA relevance

²¹ European Commission - Horizon 2020 - Experts. Retrieved April & May, 2017, from <http://ec.europa.eu/programmes/horizon2020/en/experts>

FRAMEWORK PROGRAMME FOR RESEARCH AND INNOVATION (HORIZON 2020) (article 173 and 182 TFEU): €77bn		
PART (PRIORITY) I EXCELLENT SCIENCE €24.44 bn	PART (PRIORITY) II INDUSTRIAL LEADERSHIP €17.02 bn	PART (PRIORITY) III SOCIETAL CHALLENGES €29.68 bn
European Research Council (ERC) €13.09 bn	Leadership in Enabling and Industrial Technologies (LEIT) €13.56 bn	1. health, demographic change and wellbeing €7.47 bn
Future Emerging Technologies (FET) €2.70 bn		2. food security, sustainable agriculture and forestry, marine and maritime and inland water research and bioeconomy €3.85 bn
Marie Skłodowska-Curie Actions (MSCA) €6.16 bn	Access to Risk Finance €2.84 bn	3. secure, clean and efficient energy €5.93 bn
Research Infrastructures (RI) €2.49 bn		4. smart, green and integrated transport €6.33 bn
	Innovation in SME €0.62bn	5. climate action, environment, resource efficiency and raw materials €3.08 bn
SPECIFIC OBJECTIVE PART IIIa Spreading Excellence and Widening Participation (article 184) €0.82 bn		
SPECIFIC OBJECTIVE PART IIIb Science with and for Society €0.46 bn		
European Institute for Innovation and Technology (EIT) (article 173) €2.71 bn		
CROSSCUTTING ISSUES		
Complementarity with other Union policies and programmes, including European Structural and Investment Funds (ESI), Common Agricultural Policy, Programme for the Competitiveness of Enterprises and SMEs (COSME), Erasmus+ and Life+		
Complementarity to 185-Joint Programming Initiatives and 187-Joint Undertakings		
Synergies with the European Structural and Investment Funds (ESI)		

2.3. Participation and possibilities in Horizon 2020

As previously stated, in Horizon 2020 arts and design is classified under the category of Humanities, included in SSH. While, as said previously, SSH are integrated across all H2020 activities, we find SSH calls mainly in in 'Social Challenges 6: Europe in a changing world - inclusive, innovative and reflective societies' (SC 6).

Societal Challenge 6

The Societal Challenge priority focuses on research and innovation actions that tackle major European challenges; in particular, SC6 intends to tackle the major socio-economic challenges, which affect the European future. "These include growing economic and cultural interdependencies, ageing and demographic change, social exclusion and poverty, integration and disintegration, inequalities and migration flows, a growing digital divide, fostering a culture of innovation and creativity in society and enterprises, and a decreasing sense of trust in democratic institutions and between citizens within and across borders."²² The regulation furthermore states that to tackle these challenges European actors need to work "together and in innovative and multi-disciplinary"²³ approach to societal problems.

It is clear from the goals set by the EU that **research in the arts particularly qualified to respond to the challenges set up by the EC in SC6**. Its variety of methods, the multidisciplinary and connection to the society allows the arts to best achieve the societal impact wished by the EC. An example of a call directly addressed to artistic research is the Call

²² Regulation (EU) No 1291/2013 of the European Parliament and of the Council of 11 December 2013 establishing Horizon 2020 - the Framework Programme for Research and Innovation (2014-2020) and repealing Decision No 1982/2006/EC Text with EEA relevance

²³ Ibis

'Understanding Europe – Promoting the European Public and Cultural Space, CULT-COOP-04-2017: Contemporary histories of Europe in artistic and creative practices'. The EC asks participants "to identify and assess their representations of Europe, European identity and Europeanisation", through "various contemporary artistic and creative practices such as literature, cinema, music and dance".

In addition to the SC6, the EC put into place two other projects for art research. First the EC has created, during the previous FP7, a **Joint Programming Initiative on Cultural Heritage**. This initiative was created "to promote the safeguarding of cultural heritage in its broader meaning including tangible, intangible and digital assets"²⁴. It does so through multiple activities, in particular calls for funding innovative research projects for the preservation of European Cultural Heritage. Second the EC has created a special prize, the '**STARTS Prize**', for collaboration projects between technology and arts for the creation of innovative technologies, businesses or society. Two prizes are awarded : "one for artistic exploration and projects in which the artistic approach has significant potential to influence or change the way technology is deployed, (and) one for innovative cooperative ventures teaming up industry/technology and art (and cultural & creative sectors in general)".²⁵ The STARTS Prizes are a collaboration between Horizon2020 and Creative Europe.²⁶

However, specific calls requiring an artistic expertise are very scarce among the calls in the WP of SC6. This lack of possibilities was also addressed by the EC report on the Integration of Social Sciences and Humanities show a very restricted offer of calls in regards of arts and design.²⁷

In the recommendations on '2018-2020 Work Programme Horizon 2020: Societal Challenge 6: Europe in a changing world – Inclusive, innovative and reflective societies', the Expert Advisory Group²⁸ has explicitly advised the EC to create more opportunities for artistic research. The reports sustains that Europe is undergoing a Fourth Industrial Revolution and that in this changing society most tasks or jobs will require "creative and social intelligence"²⁹. We can refer here to the 'design-thinking approach' (an 'attitude, a mind-set, which relies on new ways of thinking, puts the perspective of end-users and humans' well-being at the heart of solutions and allows to turn complex problems into opportunities) defined during a closed thematic workshop 'Design as catalyst for social innovation to better tackle Europe's social challenges', organised in September 2016. When analysing the actual impact of calls, the Advisory Group recommends the EC to take in account the potential of "the creative industries concerned largely with the generation, organisation and exploitation of knowledge and information. There are numerous definitions, but many include such areas as advertising, architecture, art, cultural heritage, crafts, design, fashion, film, music, the performing arts, publishing, R&D, software, toys and games, TV and radio, video games, and sometimes the education and research sectors

²⁴ JHEP – Joint Heritage European Programme. Retrieved April & May, 2017, from <http://www.jpi-culturalheritage.eu/ec-projects/jhep/>

²⁵ [file:///C:/Downloads/ARSELECTRONICANEWS%20\(1\).pdf](file:///C:/Downloads/ARSELECTRONICANEWS%20(1).pdf)

²⁶ European Commission - Creative Europe. Retrieved April & May, 2017, from https://ec.europa.eu/programmes/creative-europe/about_en

²⁷ European Commission, DG RTD. (2017). *Integration of social sciences and humanities in Horizon 2020* (Rep.). EU Book Shop . DOI: <https://bookshop.europa.eu/en/integration-of-social-sciences-and-humanities-in-horizon-2020-pbKI0116934/>

²⁸ Expert Advisory Groups advise the EC on priorities for Horizon 2020, see page 12.

²⁹ Horizon 2020 Advisory group (E02951). (2016). *Expert Advisory Group recommendations on 2018-2020 Work Programme Horizon 2020: Societal Challenge 6 Europe in a changing world – Inclusive, innovative and reflective societies* (Rep.). DOI: <http://ec.europa.eu/transparency/regexpert/index.cfm?do=groupDetail.groupDetailDoc&id=27192&no=1>

more generally.”³⁰ Considering the offer in the previous programme we hope that a direct interest from the Advisory Group will broaden the offer in the future.

Calls which are addressed to both design and arts can be found in pillar 2, in the ICT WP 2016-17. These calls address the need to connect the artistic world with the industries:

- the ICT-20-2017: Tools for smart digital content in the creative industries
- the ICT-21-2016: Support technology transfer to the creative industries
- the ICT-36-2016: Boost synergies between artists, creative people and technologists

The limits of the offers of the EC for arts and design is evident. However, **research institutes of arts and design should not overlook the hidden possibilities present in Horizon 2020**. The choice is not as limited as the big picture shows. Researchers in arts and design could use their strengths to connect with citizens and to **respond to the needs and problems of society** to widen their range of opportunities. As explained before, artistic research implies many different types of research, varying from fundamental to market-oriented research and it should not be reduced to ‘research for the arts’. This wider spectrum of activities can expand the possibilities of participation beyond Societal Challenge 6 or the ICT WP. Arts and design researchers and innovators also can find funding opportunities through other Horizon2020 instruments. The bottom-up approach of the ERC, FET and the MSCA, which allows researchers to freely develop their research, open to a wider a range of opportunities for arts and design. The following examples show that arts and design can find their place in other Horizon2020 activities.

Examples of participation

Examples of participation, of arts and design schools, can be found in priorities one or two of Horizon 2020, ‘excellent science’ and ‘industrial leadership’. The list does not represent in any way a comprehensive mapping of all possibilities in Horizon 2020. These are not examples of calls to which schools of arts and design can apply later. On the contrary, the following examples must be seen as inspiration for new participative ideas. The following are only some of the funded projects in calls that do not formally call for artistic expertise.

The **European Research Council** “was created to provide Europe’s best researchers, both women and men, with the resources they need to allow them to compete better at global level”³¹. The ERC has a specific expert panel for each type of grant, which evaluates projects of cultural relevance, named: ‘the SH5 Cultures and Cultural Production: Literature and philosophy, visual and performing arts, music, cultural and comparative studies’. It has funded many projects in artistic fields during the past 10 years. One example is SloMo - Slow motion: Transformations of musical time in perception and performance³²

The Future and Emerging Technology (FET) programme aims at sustaining the development of “radically new technologies with the potential to open new fields for scientific knowledge and technologies and contribute to the European next generation industries”. The FET instrument ‘**FET Open**’ support early stage science and technology research. The projects in this

³⁰ Ibis

³¹ Regulation (EU) No 1291/2013 of the European Parliament and of the Council of 11 December 2013 establishing Horizon 2020 - the Framework Programme for Research and Innovation (2014-2020) and repealing Decision No 1982/2006/EC Text with EEA relevance

³² European Commission - CORDIS : Projects & Results Service : Slow motion: Transformations of musical time in perception and performance. Retrieved April & May, 2017, from http://cordis.europa.eu/project/rcn/208811_en.html

instrument are chosen through a bottom-up selection process. The BrainHack project (Bringing the arts and sciences of brain and neural computer interface together) brings artists together to explore the brain in multidisciplinary approach.³³ This project integrates science with the open-mind approach of artistic research.

Among the projects to develop research infrastructures, in 2015, the EC has chosen to fund a project to further develop the HaS-DARIAH (Digital Resource Infrastructure for Arts and Humanities), 'Humanities at Scale: Evolving the DARIAH-ERIC'³⁴. The project can be considered as example of research for the arts, to strengthen the sharing of knowledge in artistic research.³⁵

These three examples are only some of the projects, funded through Horizon 2020 instruments, which can be found outside of SC6. However, we need to understand that Horizon 2020 has funded thousands and thousands of projects in the past three years, however only few are the examples of projects involving artistic research. Finding calls directly addressed to arts and design requires two things: **the researchers to be open minded**, regarding what constitutes artistic research, but also a thorough knowledge of the available calls. The following table summarise all the examples and opportunities explained in this chapter:

Horizon 2020		
Priority 1	Priority 2	Priority 3
ERC: - Panel SH5: 'Cultures and Cultural Production: Literature and philosophy, visual and performing arts, music, cultural and comparative studies'	LEIT - ICT-20-2017: Tools for smart digital content in the creative industries - ICT-21-2016: Support technology transfer to the creative industries - ICT-36-2016: Boost synergies between artists, creative people and technologists	Societal Challenges : - SC6 : Europe in a changing world - inclusive, innovative and reflective societies
FET - FET Open		
MSCA		
RI - Developing new world-class research infrastructures		
Crosscutting issues		
Joint Programming Initiative on Cultural Heritage		
the STARTS Prize		

It important to keep in mind that this is a mapping of the current Working Programme (WP 2016-2017) of Horizon 2020. In the next WP, and in particular in the next Framework Programme (FP9), calls will be modifies or might not be present at all.

Finally, opportunities for arts and design can also arise from the Open Science and Open innovation vision of the EC. The Directorate-General for Research and Innovation under the guidance of European Commission Carlos Moedas has developed the 'Open Science Open Innovation and Open to the World' vision in order to better connect European research and innovation to the science and innovation communities. Arts and design, because they are close to society and look for innovative ways to communicate and to link

³³ European Commission - CORDIS : Projects & Results Service : BrainHack: Bringing the arts and sciences of brain and neural computer interface together. Retrieved April & May, 2017, from http://cordis.europa.eu/project/rcn/199028_en.html

³⁴ European Commission - CORDIS : Projects & Results Service : Humanities at Scale: Evolving the DARIAH-ERIC. Retrieved April & May, 2017, from http://cordis.europa.eu/project/rcn/198110_en.html

³⁵ Research Infrastructures call : INFRADEV-03-2016-2017: Individual support to ESFRI and other world-class research infrastructures

science and innovation with citizens, can play a key role of connectors and can find opportunities to develop their research.

2.4. Arts and Design representations in Brussels

Institutes of higher education of arts and design in Europe have organised themselves in different networking groups, according to disciplines, i.e. *Association Européenne des Conservatoires* (AEC), others are more transversal and focus on a specific aspect of art education, e.i. the European Society of Artistic Research. For the case of this study, I will report on two different associations that have the capacity to be actors of influence in the research and innovation panorama of the EU.

European League of Institutes of the Arts

Founded in 1990, the European League of Institutes of the Arts (ELIA) is a multidisciplinary organisation of higher arts education institutions collecting 250 members from 49 different countries, based in Amsterdam. Co-funded by the EC through Creative Europe and the member's fees, the network "advocates the arts on the European level and creates new opportunities for its members through sharing knowledge, facilitating the exchange of best practices and stimulating academic innovation". Among its objectives, ELIA aims at:

- Representing higher arts education and to be a voice to promote their interests, nationally and internationally.
- Advising "arts institutions as well as national and international authorities on the position and potential of higher arts education, specifically in the development of policies arising from the 1999 Bologna Declaration"³⁶.
- Encouraging mobility and co-operation between students and staff among European higher arts education institutes.

ELIA activities include events, conferences, working groups, specialised publications. In 2011, ELIA answered The Green Paper public debate on the key issues to be taken into account for future EU research and innovation funding programmes. In the position paper, the network showcases the importance of research in the arts and highlights the lack of opportunities in FP7.

Between 2010 and 2013, ELIA participated and sustained the creation of SHARE (Step-change for Higher Arts Research and Education). A networking programme (co)funded through the ERASMUS Lifelong Learning Programme, jointly coordinated by the Graduate School of Creative Arts and Media (GradCAM), the Dublin Institute of Technology (DIT) and the European League of Institute of the Arts (ELIA), the funding bid was comprised of 35 partners from 28 European countries. The SHARE network aims to:

- "(I) Share knowledge and facilitate existing and new networks;
- (II) Build an international research community and peer-review network;
- (III) Inform national and European policy and funding agendas;
- (IV) Link research and teaching;
- (V) Foster collaboration: within the arts, across the arts, between the arts, sciences, technology, humanities, etc."³⁷

³⁶ ELIA - Manifesto. Retrieved April & May, 2017, from <http://www.elia-artschools.org/elia/manifesto>

³⁷ Gorenec, B., Ozbolt, A., Wilson, M., & Ruiten, S. V. (2013). *Share: handbook for artistic research education*. Amsterdam: ELIA, p. 346. doi: <http://www.sharenetwork.eu/resources/share-handbook>

The output of the project were The SHARE Handbook for Artistic research³⁸, which gather the works of the six working groups, and the SHARE Advocacy Toolkit³⁹. The work of fifth working group focused on advocacy and stated that artistic research advocacy faces two challenges: "(I) the academic frame, i.e. the professional and institutional landscapes that constitute higher education; and (II) the very different frames of artistic practice"⁴⁰. SHARE working groups are continuing to contribute to the development and promotion of research and education of higher education institutes of arts and design.⁴¹

In 2016 ELIA working group on doctorate published "The Florence Principles". The position paper "has the intention of further shaping understanding of research in the field of the arts and creating the necessary frameworks, environments and resources for early stage researchers (doctoral researchers) to develop their projects"⁴².

Society of Artistic Research

The Society of Artistic Research is a membership based association, founded in 2010 in Bern by a group of Higher education institutes of arts and design, the administration is today in Amsterdam. It was created as the base association for the development of the Research Catalogue platform. Today it promotes and facilitate artistic research though three main activities and the collaboration with other organisations, such as ELIA or the AEC.

SAR main activities are the Research Catalogue and the Journal of Artistic Research, the last uses the Research Catalogue as the base engine. The Journal of Artistic Research is an open access publication created for the dissemination of artistic research and its methodologies; a team of professional publishes research projects of relevance. The Journal goes beyond conventional written publications it includes video and audio dynamic content. The journal has expanded different publications from single countries. The Research Catalogue is a repository for artistic research, open to all participants for contributions, it also used by some institutes of arts and research as their repository.

Once a year, the SAR hosts an Annual Symposium with the aim of bringing together lead experts in artistic research, researchers and scholars, and policy makers. The event was created to showcase exemplary artistic research, promote international networking of researchers and stimulate artistic research critical debates. The aims of SAR are not limited to a European cooperation, but intend to connect and bring together artistic researchers worldwide.

During its last annual symposium, SAR has taken the opportunity to inform about European opportunities. Last year during the annual conference, the organisers offered the workshop on "how to write a project proposal" for European funds.⁴³

³⁸ Ibis

³⁹ <http://www.sharenetwork.eu/resources/share-advocacy-toolkit>

⁴⁰ Gorenc, B., Ozbolt, A., Wilson, M., & Ruiten, S. V. (2013). *Share: handbook for artistic research education*. Amsterdam: ELIA, p.218.

⁴¹ SHARE Advocacy Toolkit. Retrieved April & may, 2017, from <http://www.sharenetwork.eu/resources/share-advocacy-toolkit>

⁴² ELIA, AEC, CILECT, Cumulus, EAAE, & SAR. (2016). *The Florence Principles on the doctorate in the arts*. Florence.

⁴³ Society of Artistic Research - Conference 2016: WRITING. Retrieved May, 2017, from <https://www.sarconference2016.net/rc/index.html#specialsession>

SAR is not only a networking organisation but it is also a direct promoter of artistic research, in particular research for the arts. The organisation, in collaboration with nine other participants, under the official coordination of Leiden University ULEI, has recently applied to a Research Infrastructure call (European Research Infrastructures (including e-Infrastructures) - EINFRA-21-2017: Platform-driven e-infrastructure innovation).

Association Européenne des Conservatoires

Based in Brussels the AEC is a cultural and educational network, established in 1953. The aim of the AEC is to connect and represent institutions that are involved in the fields of music and music professions, today it includes some performing arts (dance and drama) institutions.

Although the *Association of Conservatoires* focus mainly on education and music training, the AEC also advocates for the development of all cultural and artistic industries. The organisation supports and informs and advocate for its members regarding the advancements in European Higher Music Education and creates networking opportunities and events.

This spring the AEC has published a note on the mid-term evaluation of Horizon 2020. The paper is the result of a consultation among the AEC member who participated (successfully or not) to Horizon 2020. Examples of problems encountered by participants are: the application requirements, the need for more practice-based research, the need to increase possibilities for humanities and artistic research. The ARC recommends first for the arts to be better integrated and acknowledged, second to have more flexibility with the regards of the research approaches, third to more carefully consider the composition of evaluation panels.⁴⁴

3. UAS of Arts and Design in Switzerland

In Switzerland, artistic disciplines are integrated as part of Universities of Applied Sciences and Arts (UAS). Similarly, to the rest of Europe, differences can be found between the institutions. Firstly, not all schools cover all artistic disciplines; some institutions have preferred a more concentrated approach while others offer multiple fields of artistic education and research. Moreover, the structures of Arts Schools variate vastly according to the structure of the UAS under which they are managed. In some cases, one UAS includes under one single institution all type of disciplines: performing arts, visual arts, literature and sometime special disciplines such as restoration. This is the case of the *Hochschule der Kunste Bern* (HKB) and the *Zürcher Hochschule der Künste* (ZHdK). In the case of the *Fachhochschule Nordwestschweiz* (FHNW), the *Scuola Universitaria Professionale della Svizzera Italiana* (SUPSI), the *Hochschule Luzern* (HSLU), and the *Haute École Spécialisée de Suisse Occidentale* (HES-SO), the disciplines are separated in independent institutes. The following table shows the disciplines available in each UAS:

⁴⁴ AEC. (2017). *Note on the Mid-term review of Horizon 2020* . doi: <http://www.aec-music.eu/publications/aec-feedback-on-the-mid-term-revision-of-the-horizon-2020-programme>

	HKB	FHNW	HES-SO	HSLU	SUPSI	ZHdK
Visual Arts	x	x	x	x		x
Design	x	x	x	x	x	x
Performance Arts (theatre and dance)	x		x		x	x
Film			x			x
Creative Writing	x					
Conservation and Restauration	x		x		x	
Music	x	x	x	x	x	x

Source : "La recherché dans les Hautes Ecoles d'Arts Suisses 2008"

The legal federal mandate establishes that Swiss UAS have three areas of focus: "offer degree programmes and continuing education and training programmes, conduct applied research and render services"⁴⁵. Research is integral to the teaching and the advancement process of the schools.⁴⁶

3.1. Research in Arts and Design in Switzerland

Research in Swiss UAS of Arts and Design has mainly developed after the Bologna reform; however as Swiss UAS present a variety of structures, the research departments developed differently in each UAS. The range and size of research projects differ widely from institute to institute. In some cases, the researchers are organised in institutes while in other cases researchers are not regrouped under one specific subject of interest; this is also influenced by the development of the research department and the size of the UAS. Swiss UAS of Arts and Design collaborate with different type of partners according to the type of research. The distinctive trait of artistic research is the ability to mix basic research and applied research, theoretical research is constantly used and applied; the two opposite spectrum of research allow artistic research to deal and tackle current practical societal challenges all while integrating theoretical knowledge. From 1991 to 2011, the SNSF and CTI, in an effort to encourage research in UAS, created the DORE project. The project had a specific budget dedicated to applied research projects in health, social work, education, applied psychology, applied linguistics, music, theatre and art. The project helped progressing applied research and it came to an end, as by contract, at the end of 2011. Since then SNSF has introduced a category named "use inspired basic research" to continue supporting practice-oriented research.⁴⁷

All institutes conduct research with other departments within the school, with other UAS or with universities. Hence, artistic disciplines are combined with other disciplines creating many multidisciplinary projects. In addition to multidisciplinary, Swiss UAS of arts and design are particularly developed in **interdisciplinary projects**. Important partners, outside the academic world, are **SMEs, or companies, and non-for-profit organisations**. These collaborations are most important because of their focus on applied research. In some cases, external collaborations make up for almost a third of projects.

⁴⁵ State Secretariat for Education Research and Innovation - UAS Basic Principles. Retrieved May & June, 2017, from <https://www.sbf.admin.ch/sbf/en/home/topics/higher-education/universities-of-applied-sciences/basic-principles.html>

⁴⁶ Camp, M., & Šiška, B. (2010/11). *Research Funding in the Arts* (Rep. No. SSTC Report 4/2011). Swiss Science and Technology Council, p.13. DOI: http://www.swir.ch/images/stories/pdf/en/kunstbericht_e.pdf

⁴⁷ SNSF. (2013). *Evaluation of the Swiss National Science Foundation: Funding of infrastructure and development of research fields* (Rep.). SNSF, p. 21. DOI: http://www.snf.ch/SiteCollectionDocuments/news_151005_self_evaluation_report_snf.pdf

Financial support for projects has different origins in each institution, however they are generally from 5 different sources: **internal funds** from the UAS, from **national funding agencies**, from **non-for-profit organisations**, from **profit-oriented organisations** and from **European or international funds**. In most cases, pilot projects at the first stages of research, are conducted with internal funding. Researchers often request funds through a step by step process. First they use internal funds for the beginning of the research, i.e. testing their field and consolidating the relevance of their research subject; the funds required in this first step are generally limited. Subsequently the second step is to develop the research project itself; for this second researchers often look for additional funds at the national level. Internal funds are also used to develop the project proposal for funding agencies. Exporting their research to international collaborations is the third step. Occasionally, after the first step, researchers seek out European or international funds directly.

Most collaborations take place at national level, however some institutions collaborate internationally, the latter often depends on the experience, networks and connections of the research department and the single researchers. The main reason for international cooperation is the organisation of **doctoral schools**; because of the impossibility for Swiss UAS to award Doctoral degrees. During such collaboration the candidates conduct research projects with supervisors in both higher education institutions. In addition, some UAS of Arts have international collaborations for specific projects, including European funded projects. Collaborative research projects at international level are seen as the next step for researchers at the Swiss UAS of Arts and Design. Few UAS have developed a strategy to collaborate at European level. Swiss UAS are concentrating themselves on developing their networks and taking advantage of the opportunities that come with the existing connections.

3.2. Obstacles to Participation

UAS of Arts and Design face many challenges when trying to participate in Horizon 2020, from the perception of arts in research to the administrative requirements for participation. The discussion with representatives of the six Swiss UAS have highlighted multiple issues and particular needs of arts and design in the European framework programmes. These challenges can be separated in three different types:

1. The structure or instruments of Horizon 2020.
2. The obstacles that artistic research faces in Horizon 2020.
3. Challenges at the national or UAS level in Switzerland.
4. Aiding factors

The chapter reports the issues as expressed by representatives of 10 interviewees, all statements and assessments refer to the opinion of interviewees.

3.2.1. The structure or instruments of Horizon 2020

Among the issues reported, those regarding the structure and functioning of Horizon 2020 reflect for the most part the general position of the Swiss State Secretariat for Education, Research and Innovation (SERI) on the 'Interim evaluation of Horizon 2020 and direction of FP9'⁴⁸. In some cases, some of the following issues were voiced by other stakeholders during

⁴⁸ State Secretariat for Education, Research and Innovation SERI. (2017). *Interim evaluation of Horizon 2020 and direction of FP9 Position of Switzerland* (Working paper). Swiss Confederation.

the Horizon 2020 midterm evaluation; these issues were reported in the 'Results of Horizon Stakeholder Consultation, Interim Evaluation of Horizon 2020'.⁴⁹



See Annex III : the length of the bars corresponds to the number of time the issue was expressed by the interviewees

- Bureaucracy

The **heaviness of the bureaucracy of Horizon 2020** is a common complaint among researchers. However, within the term bureaucracy we should distinguish two different aspects (or phases): firstly, the complex and **extensive written requirements** of a project proposal, and secondly, the **administrative burden** of administering of Horizon 2020 funds. The writing process of a Horizon proposal is described as lengthy and costly; especially when it is compared to a project proposal for the national funding agencies, namely the SNSF or the Commission for Technology and Innovation. The complexity of the application process includes: extensive writing, a complicated academic language, a rigid structure to be followed and an unfriendly Participant Portal. Moreover, written based project proposals are unfavourable to artistic research because this type of research often includes non-written material. All these barriers discourage researchers from the first stage of application. Regarding the second phase of project administration, interviewees report on the lack of human resources to administer European projects. Most UAS of arts and design are small, sometimes partly independent, institutions with small administrative offices; they often do not have the capacity to take on the additional task of managing a European project. To this point, also the SERI has recommended to lighten the burden of bureaucracy.⁵⁰

- Reduce the focus on having a large consortium

The transnational aspect of Horizon often implies (and sometimes requires) the collaboration of almost a dozen participants from different countries. **Large collaborations** can be interesting to foster a European culture and identity; however, they **should not become the main requirement of Horizon 2020** projects. In some cases, a smaller consortium of 4 or 5 partners can work very efficiently and achieve concrete results, larger collaboration could lose this focus in some occasion. **Impact should not be sacrificed to have more transnational consortia.** This can be particularly true when working with SMEs on a specific project; coordinating many partners is sometimes not achievable for small entities (SMEs or UAS). Moreover, large consortia could end up being too dispersive and not efficient in generating knowledge or results, losing again on impact.

⁴⁹ European Commission - DG RTD. (2017). *Results of Horizon 2020 Stakeholder Consultation Interim Evaluation of Horizon 2020* (Rep.). Luxembourg: Publications Office of the European Union. DOI: http://ec.europa.eu/research/evaluations/pdf/archive/h2020_evaluations/h2020_stakeholder_consultation_042_017_web.pdf#view=fit&pagemode=none

⁵⁰ State Secretariat for Education, Research and Innovation SERI. (2017). *Interim evaluation of Horizon 2020 and direction of FP9 Position of Switzerland* (Working paper). Swiss Confederation.

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- Focus on impact

Horizon 2020 projects should be chosen for the possible impact that they are going to have on society more than for their correspondence to the requirements of a call's structure. Projects should be rewarded when their outcome can effectively bring an **advancement in scientific knowledge**, or when it **results in innovative products**, or when it **brings a solution to societal problems**. The issue of impact influences the financing instruments used in the future Framework Programme; a bottom-up approach to funding research could result in more impactful discoveries and solutions.

- Bottom-up approach

UAS and in particular UAS of Arts and Design often feel constrained by the specific description of Horizon 2020 calls. A **bottom-up approach** would include the **definition of general societal goals and issues to be tackled**; hence, it would be advisable if European researchers would have to focus on a clear problem and objective and consequently would have more **freedom in the means to achieve it**. In this open approach the "out of the box" thinking of artistic researchers would thrive. Additionally, Swiss UAS of Arts and Design often work on a bottom-up approach, inviting researchers to propose their own ideas more freely and constantly push the limits of research. As reported in the Results of the Horizon Stakeholder Consultation, the bottom-up calls of the ERC and the MSCA are appraised by participants.⁵¹ Among the Horizon 2020 calls, participation of artistic research to the ERC Grants is comparable to all other disciplines⁵², while in the other instruments artistic research is generally underrepresented, as we have seen before.

- Low success rate

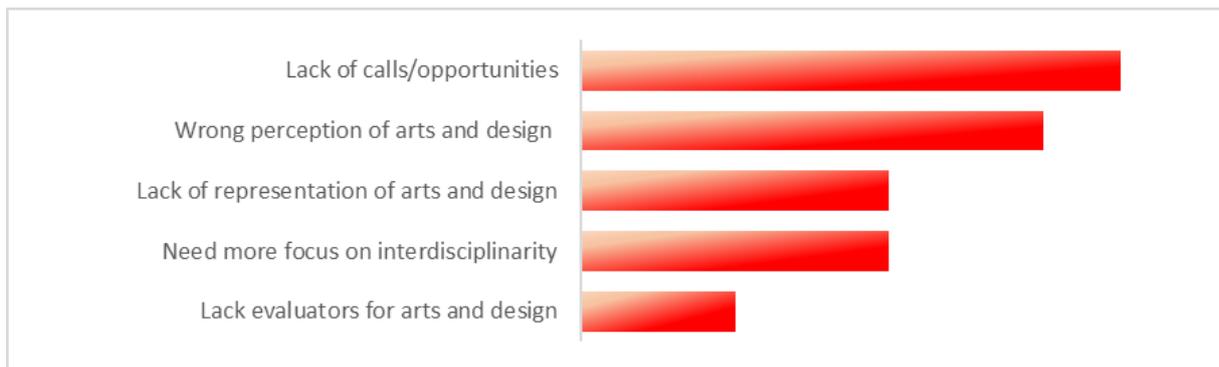
Critiques to the low success rate of Horizon 2020 projects are common among participants and organisation of participants. The average success rate of 13% discourages participants to invest in the preparation of a project proposal. The process of writing is considered too costly compared to the possibilities of success.

3.2.2. The obstacles that artistic research faces in Horizon 2020

The following issues address the problem of the position and integration of arts and design research in the European panorama; these were also shared by non-Swiss arts stakeholders. During the UAS4EUROPE Conference on 15 March 2017 where an Arts and Design Workshop was held, participants agreed on the necessity of visibility and representation of artistic research and the artistic approach.

⁵¹ European Commission - DG RTD. (2017). *Results of Horizon 2020 Stakeholder Consultation Interim Evaluation of Horizon 2020* (Rep.). Luxembourg: Publications Office of the European Union

⁵² European Research Council ERC - Document Library. Retrieved May & June, 2017, from <https://erc.europa.eu/document-library>



See Annex III : the length of the bars corresponds to the number of time the issue was expressed by the interviewees

- Lack of calls (opportunities)

It should not come as a surprise that this is the most common issue among interviewees; the European Framework Programme does not offer a great amount of **opportunities for artistic research**, as previously shown. The lack of interest in artistic fields and the low value that the European programs assign to artistic multidisciplinary research is heavily criticised by the UAS of Arts. Researchers are aware that creating calls exclusively for artistic research is not the priority of the EC in this Framework Programme, it is however reasonable that artistic disciplines would be included more often. Arts and design could be rendered necessary for the submission of project proposals. This kind of multidisciplinary requirements would increase the possibilities and the visibility of artistic research.

- Perception of Arts and Design in research

Interviewees remarked a **misperception of the arts among researchers and policy makers**. Arts and design disciplines are misperceived as often it is seen to only intervene in a project to 'make it pretty'. Artistic research should not be restrained to the creation of visually appealing products; artistic research is in fact relevant to society. The particularity of artistic research is to be able to 'think out of the box', perceive societal problems from a different perspective, and therefore come up with innovative solutions. The research that Swiss UAS of Arts conduct has an **influence on society** and it touches upon multiple aspects of people's lives. Collaboration of artistic research in Switzerland includes fields such as health, the food industry, psychology, technology, chemistry; the list can go on.⁵³ This vision of arts and design should influence the importance that European policy makers assign to artistic research.

- Representation of Arts and Design

Related to the previous issue is the problem of representation of artistic research in the European research and innovation landscape. Although Swiss UAS of arts and design recognise efforts made in the creative and cultural industries within the Creative Europe programme and the Cultural Heritage Initiative. The impression is that **the voice of artistic research has yet be heard** at the European institutional level in the fields of research and innovation. As explained before, European collective organisation for arts disciplines already exist: ELIA and the AEC have participated in the past in public consultations. Indeed, this might not be enough yet; more needs to be done, because the European institutions are in constant change and one cannot rely on past exposure.

- Transdisciplinarity or Interdisciplinarity

⁵³ Examples of researches can be found on Swiss AUS of Arts' websites.

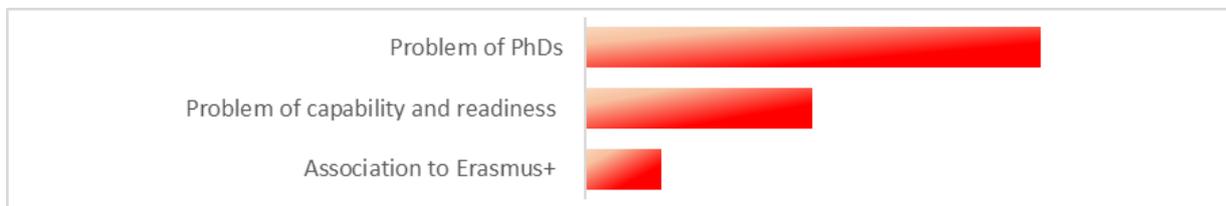
The issue of multidisciplinary was already approached in the paragraph regarding opportunities for the arts in Horizon 2020. Promoting multidisciplinary projects, which include an artistic expertise, is seen as a key entry point for arts. However, what European actors should understand is that artistic research is not only multidisciplinary but also transdisciplinary. **Transdisciplinary (or interdisciplinary) research** can be defined as the coordinated and **integrated use of multiple disciplines' approaches**, theories and tools in order to address a problem.⁵⁴ To achieve a specific goal (solve a problem, create a product, increase knowledge), disciplines work together throughout the research process creating new conceptual, theoretical and methodological innovations. Many applied artistic research projects already use theoretical knowledge from multiple disciplines and apply it to the arts or vice-versa.⁵⁵

- Experts and evaluators in artistic disciplines

Once again this issue is connected and influences the previous ones. Experts play an important role in the allocation of funds for Horizon 2020 projects, as they evaluate the projects according to all the requirements expressed in the call; e.g. the excellence and impact of the project. In order to assess multidisciplinary projects, the panel of evaluators need to include experts of different disciplines. As a consequence, **experts in the arts should be integrated to fully comprehend the potential of artistic research**. Finally, the more artistic projects are presented, the more experts are needed; vice versa, the more experts there are, the more artistic researchers will feel they have a chance to participate.

3.2.3. Challenges at the national or UAS level in Switzerland

The issues presented until now refer to the entire European research and innovation panorama, however some obstacles to participation are the result of the internal situation in Switzerland and due to institutional and individual barriers:



See Annex III : the length of the bars corresponds to the number of time the issue was expressed by the interviewees

- Doctoral degrees

As previously explained, **Swiss UAS are not entitle to award doctoral degrees** to researchers, however most research projects are conducted by doctoral students and at other times researchers are required to have a doctoral degree or more. This puts Swiss UAS of Arts and Design in an uneven position; the solution adopted until now is to collaborate with Swiss universities, Swiss federal institutes of technology or foreign universities and UAS to create doctoral schools. These arrangements allow students to conduct artistic research in Swiss UAS and still be awarded the doctoral title. The issue limits artistic research in Switzerland and in

⁵⁴ European Commission - Research & Innovation - Participant Portal. (n.d.). Retrieved June 23, 2017, from <https://ec.europa.eu/research/participants/portal/desktop/en/support/faqs/faq-935.html>

⁵⁵ Swiss Academies of Arts and Sciences | Definition. Retrieved May & June 2017, from <http://www.transdisciplinarity.ch/en/td-net/Transdisziplinaritaet/Definitionen.html> and Harvard Transdisciplinary Research - Definitions. (2013, March 11). Retrieved May & June 2017, from <https://www.hsph.harvard.edu/trec/about-us/definitions/>

other European countries, as explained in 'The Florence Principles' of ELIA, and it is at the centre of a separated political debate. The reason why this is a problem has to do with the fact that PhD candidates also work in Horizon 2020 projects, supporting their superiors with conducting the research.

- Readiness to participate or coordinate

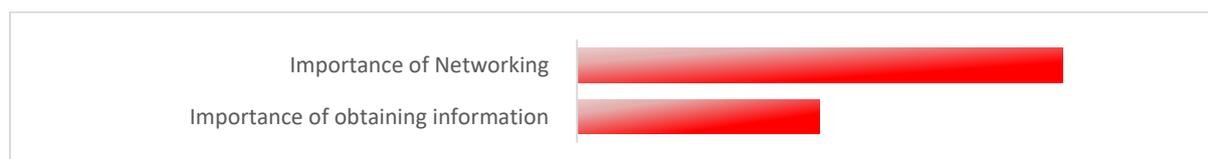
Artistic research in Switzerland had been steadily developing since almost 10 years, to which the national funding agencies have contributed and supported this development. However, most **research departments still have limited resources**, in particular limited administrative resources. As this development is still ongoing, most researchers feel the need because they first need **to consolidate their position at the national level**, that they do not perceive themselves as ready to take part in European projects. This is not the case for all institutions. In a more experienced situation are the UAS of Arts and Design who have already taken part in European funded projects as participants, it is the case for SUPSI and ZHdK. For these institutions the decision is either to keep participating or to start leading and coordinating a research project.

- Association to Erasmus+

Erasmus+ is the European Programme for education, training, youth and sport. Switzerland is currently not associated to Erasmus+ but it maintains all its international exchanges for education, training and professorships, thanks to the measures put in place by SERI. Notwithstanding the outstanding work of the national agencies, the participation to Erasmus+ would give Swiss institutions access to more collaborations, networks and funds and would make Swiss UAS ultimately more competitive at European level

3.2.4. Aiding factors

In addition to issues and problems, two prominent elements of interest (and possibly success) emerged from the interviews with Swiss UAS of Arts and Design:



See Annex III : the length of the bars corresponds to the number of time the issue was expressed by the interviewees

- Networking

All European projects are based on the collaboration between organisations from 3 or more countries. To create such collaboration, institutions and researchers need to connect and work together in networking groups. **The bigger the network of a researcher, the more chances he/she will have to collaborate on a European level.** In most cases the participation of Swiss UAs of arts and Design in EU projects was the result of networking, either from the personal network of a researcher or from the participation to a networking event. Swiss researchers understand the **importance of networking**, and are eager to participate in such events. Moreover, networking should not be limited to connections in artistic fields but it should be directed to all disciplines, to be able to create multidisciplinary projects. The reason why networking tends to be difficult is because it costs time and money, which both should be provided for by the school.

- Information regarding existing opportunities

Obtaining information regarding the existing opportunities is a task that requires time and knowledge of the system, this is commonly an issue for single or first-time participants. Researchers often do not have the time to scan European calls, and they often find out about opportunities too late to write proposals. Moreover, the tools and the descriptive language of European platforms are not easy to access for first time users. Hence, researchers need consultants, mediators and interpreters to better understand and access European programmes. Some networking groups at the European level inform their members of possible upcoming opportunities, in other cases, like in Switzerland, Euresearch, which supports researchers in their UAS, is charged to help and connect universities and UAS to the European programme of research and innovation. UAS of arts and design appreciated the information and support received by Euresearch National Contact points, but express the need to increase the focus and knowledge on artistic disciplines.

3.3. Experience in European Projects

Since the beginning of Horizon 2020, Swiss UAS have participated in 61 projects⁵⁶. Among those only four projects included the participation of an artistic discipline, equivalent to 6.5% of UAS projects. All four projects were conducted by only two institutions: ZHdK and SUPSI.

School	H2020 funded projects in arts and design
ZHDK	<p>JamToday (2014-01-01 to 2017-03-31) : The European Game Jam Learning Hub</p> <p>TRACES (2016-03-01 to 2019-02-28) : Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production</p>
SUPSI	<p>INLIFE (2016-11-01 to 2018-10-31) : Incubate a New Learning and Inspiration Framework for Education</p> <p>DSI4EU (2016-02-01 to 2017-05-31) : Digital Social Innovation for Europe</p>

The first project ZHdK has contributed to was JamTody, a project for the development of educational games: The European Game Jam Learning Hub⁵⁷. This recently concluded project (from 2014-01-01 to 2017-03-31), funded under an ICT call, is an example of multidisciplinary and integration of arts and technologies. The project had a budget of around €968'000 and, led by the University of the Arts Utrecht (HKU), included 26 participants from 10 different countries. The partners were not only higher education institutions but also SMEs and associations. The second project, TRACES, was funded in 2015, but started only last year, under the SC6 call for the 'emergence and transmission of European cultural heritage and Europeanisation'. The project tackles the social challenge of culture and inclusivity; through a creative in-depth artistic/ethnographic approach it aims at analysing the challenges and opportunities raised by transmitting our past. TRACES has a multidisciplinary approach to the challenge and it includes

⁵⁶ Research conducted through: Horizon 2020 Vinnova - Visualization. Retrieved May, 2017, from <http://h2020viz.vinnova.se/#/country?countryNames=%5B%22Switzerland%22%5D>

⁵⁷ European Commission - CORDIS : Projects & Results Service : THE EUROPEAN GAME JAM LEARNING HUB. Retrieved May & June, 2017, from http://cordis.europa.eu/project/rcn/191841_en.html

partners from universities, UAS of arts and non-profit organisations, for a budget of more than €2.3 million.

The design research department of SUPSI had the opportunity to collaborate in two different projects in 2016. The DSI4EU, Digital Social Innovation for Europe project, started in February 2016 and it was funded under an ICT call (ICT-10-2015 - Collective Awareness Platforms for Sustainability and Social Innovation). The project aims at sustaining and bringing together social entrepreneurs, hackers, communities and academics working in Digital Yocial Innovations (DSI) fields. The resulting platform will “promote large-scale collaboration and support experiments among the DSI community and activate collective awareness”. With a total budget of €684'526, the consortium consists of 4 partners from 3 countries, including research organisations, SMEs and one UAS. The second project, 'Incubate a New Learning and Inspiration Framework for Education (INLIFE)', was also funded through an ICT call (ICT-24-2016 - Gaming and gamification). INLIFE intends to “join the forces of gaming industries, IoT technologies and social science research outcomes to support the development of creative and effective applications in education and for social inclusion”. The 7 partners, from 6 different countries, share a budget of €1'495'000 (EU contribution of Euro 1 million); the consortium includes SMEs, research organisations and higher education institutes.

As previously stated, the success rate of Horizon 2020 is only 13%; the EC lacks funding to support all the projects, even if they had received high marks in the evaluation. Therefore, even excellent projects might not obtain European funds. These are only the success stories among the projects submitted to Horizon 2020 calls; these four projects show that some Swiss UAS have already participated and gained experience at the European level and that participation is possible in different fields.

Despite the list of obstacles presented before Swiss UAS of Arts and Design have not renounced to participate in Horizon 2020 projects; they are cooperating at the European level and participating in consortia. At the moment, HKB has presented two projects, pending evaluation; SUPSI and HSLU are also waiting for the evaluation of a project each. In all these cases Swiss UAS have contributed as partners in a consortium, not as coordinators. Most opportunities of collaboration were directly offered to researchers or the research department because of previous collaborations, existing networks or after a networking event.

4. Recommendations

As previously outlined, participation of Swiss UAS of Arts and Design in Horizon 2020 depends on multiple factors at the European, national and UAS level. For this reason, the recommendations are separated in four different categories according to which level they should occur and to which actors they are addressed to. The sections below provide a description of our recommendations, which are then summarised in a table at the end.

4.1. European level

The European research and innovation landscape consists of many different actors. The EC, charged with the implementation of Horizon 2020⁵⁸ together with EU Member States via the Programme Committee, should consult and involve stakeholders from all sectors concerned, in the decision-making and the evaluation process of the Framework Programme.⁵⁹ Hence, the following recommendations will address two different groups of actors: suggestions for the EC as body responsible for the implementation of the Framework programmes and European organisations tasked with promoting the interests of their members.

4.1.1. European Commission and European Framework Programmes

The suggestions made here should be taken into consideration not only for the next three years of Horizon 2020, but particularly for the debate regarding **FP9**. These ideas, instruments and structural changes could allow for a broader participation of UAS of Arts and Design. As will become apparent, some of these recommendations relate also to other European stakeholders and they have been expressed in reports and positions papers of various actors. Taking into account the diversity of instruments available Horizon 2020, it is not the objective of this paper to offer an opinion on those instruments. Structural issues such as the low success rate or the complexity of the application process are an obstacle to participation for many stakeholders and they are already a priority for the EC. The EC should improve on success rate and simplification of the application, however, the focus of our recommendations relate specifically to the UAS of Arts and Design.

- More bottom-up approach in the call for proposals

The bottom-up approach allows researchers to identify new opportunities and solutions in any field of research and innovation. This is the most-used approach in the 'Excellence Science' priority of Horizon2020. The ERC, the MSCA, and the FET-Open allow single researchers or consortia to present their research and innovation ideas with no constraints on the field of research. Priority three, 'Societal Challenges', mainly follows a top-down approach, where the calls define not only the issue or challenge to be addressed but also details of the expected outcome of the project. Also, the second Priority, 'Industrial Leadership' has mainly a top-down approach. By focusing on the big picture and the impact, as the bottom-up approach does, the EC would allow more room for researchers and innovators to come with their own solutions without prescribing too much how to get there. This allows for more creativity and out-of-the-box thinking. Therefore, the report suggests to the EC to make FP9 mainly bottom-up while focusing on a curiosity-driven approach, giving UAS researchers the opportunity to creatively seek new solutions to existing societal issues. A positive side effect, which this paper encourages

⁵⁸ Regulation (EU) No 1291/2013, art. 9

⁵⁹ Regulation (EU) No 1291/2013, art. 12

as well, is that it fosters interdisciplinarity. Researchers, who choose the research approach and mean that they prefer, are also freer to choose alternative and unexpected collaborations; they are not limited by defined fields of research. Therefore, the EC should implement more bottom-up calls throughout the whole of FP9.

- Allow the submission of complementary material to project proposals

Project proposals must be submitted through the Participant Portal following the 'Proposal Template' instructions. All proposals are submitted in a written format, with a maximum of 70 pages. As previously stated, the writing process is lengthy, and therefore costly for participants, because of the detailed requirements. This, however, is not the only limit that artistic research proposals face; artistic proposals sometimes require additional material (visual, audio, audio-visual, etc.) to convey the expected impact of the project. The EC has expressed the need to improve the submission process for proposals. As a matter of fact, complementary material can improve communication between researchers and evaluators regarding the message and impact of the project. Complementary audio and visual presentation are of vital importance for artistic research but can be also beneficial for other disciplines. **The EC should allow the submission of additional complementary material which is integral to the explanation of the presented project.** The complementary explanatory material should have its limitation and should not replace the written proposal but complement it.

- Select evaluators expert with more interdisciplinary backgrounds

Experts are "employed to assist in evaluating tenders and proposals, reviewing projects and monitoring programs or policies"⁶⁰; they are selected by the EC for their expertise in a specific relevant field of research; consequently, evaluator panels are made up of experts of various individual disciplines. However, Horizon 2020 project proposals are more and more often interdisciplinary, which requires a different way of selecting experts to evaluate projects. Evaluators should be capable of assessing interdisciplinary projects. The report this recommends that evaluators are selected based on their expertise and their interdisciplinary background, i.e. their capacity to integrate their field of research with other disciplines' tools and theories.

4.1.2. European Organisations

As mentioned before, the input of European stakeholders is fundamental to the creation and implementation of the Framework Programme. Stakeholders, like representative organisations or associations of institutions, voice their constituencies' opinion and interests in order to influence European policymakers. The EC aims at making European programmes the most inclusive possible and thrive to take into account all opinions, in the limits of their capabilities. For these reasons, it is important that artistic researchers can count on a strong representation of their interests, opinion and ideas towards the EC. Among representative organisations active in Brussels, Swiss UAS of Arts and Design can voice their interests through two different types of organisations: platforms that express the interests of applied research and innovation on behalf of the UAS (UAS4EUROPE); and those who speak for artistic research (ELIA, AEC).

- **UAS4EUROPE**

⁶⁰ European Commission - Become an expert for the Commission. Retrieved June, 2017, from https://ec.europa.eu/info/funding-tenders/become-expert-commission_en

The networking platform UAS4EUROPE represents the voice of Universities of Applied Sciences (UAS) in the field of applied research and innovation.⁶¹ Founded in 2016, the platform is shaping its position in the panorama of European stakeholders in research and innovation. A specific and very important trait of Swiss artistic research is its applied and practice-oriented research approach. Hence, UAS4EUROPE is an important network for Swiss UAS of arts and design. UAS4EUROPE can play a significant role in representing applied artistic research. In promoting applied research, the platform should:

- Highlight the importance of applied research in Arts and design. Stakeholders organisations claim that the EC tends to limit applied research to technology oriented disciplines. Therefore, UAS4EUROPE should showcase the importance of all disciplines, particularly **promoting practice oriented research in Social Sciences, Humanities and Arts**, often overlooked.
- Remind the EC of **the importance of interdisciplinary projects** and the experience UAS have in this type of cooperative research projects.
- Maintain its effort in the promotion of and the connection with the European Framework Programme and UAS. UAS4EUROPE should continue supporting and organising networking and thematic events.

- **ELIA and AEC**

As previously explained, artistic research is a vast field, which includes multiple different disciplines; its definition is still debated among researchers. These factors make the task of representing artistic research, not a simple one; however, European organisations that represent artistic higher education institutes exist in the European research and innovation panorama. ELIA represents higher art institutes for both education and research, and for this reason, its spectrum of activities is wider than only research and innovation. The AEC often collaborates with ELIA, but focuses on music and performances arts.

Despite these contributions and collaborations, the voice of artistic research is still low in the European research and innovation landscape, especially when comparing it to the representation and the information shared by ELIA in educational and cultural European programmes. Voicing interests and representing opinions in European programmes is not easy and it requires organisations to be constantly active and alert. The following ideas are suggestions to increase the visibility of artistic research:

- ELIA should use its already known position to represent the arts also in the research and innovation programme. The networking organisation had made its contribution to the open call for the creation of Horizon 2020, in 2011, but has not contributed to the recent Public 'Stakeholders consultation - interim evaluation of Horizon 2020'. Position papers are the first step to voice interests of the constituents, such statement are particularly important when the EC opens a public consultation to evaluate a programme or shape a new one. At the beginning of 2018, the EC will open a public consultation on the next Framework Programme; **ELIA and the EAC should give their contribution with a position paper and take part in the survey.**
- During their annual events or conferences, ELIA and AEC could include **a dedicated panel, place, or timeslot to present artistic research** and innovation in Europe. Such events should be the opportunity for researchers to network and at the same time gather information regarding the opportunities at European level.

⁶¹ For more information about UAS4EUROPE : <http://uas4europe.eu/home/>

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- Representative organisations should promote artistic research through open events and briefings to showcase the involvement and the impact of artistic research on societal problems.
 - ELIA and AEC could collaborate with other organisations, UAS4EUROPE or Members States' liaison offices, to showcase artistic research. They could promote more speakers and interventions regarding artistic research in other organisations' events.
 - One of the crucial phases of the application for a Horizon 2020 programme is the evaluation. As previously mentioned, Horizon 2020 lacks evaluators with artistic expertise and the EC should recognise such shortcoming. At the same time, networking organisations for artistic disciplines should promote the engagement of artistic experts. Both by promoting and showcasing the expertise of some researchers but also by promoting the role of evaluators among researchers themselves, because they are often not aware of calls for experts.
 - To improve all communications regarding opportunities in Horizon 2020 and future programmes, organisations that represent arts and design could develop a **specialised tool** to inform their constituencies of upcoming opportunities. Such a tool, which requires a constant analysis of opportunities and events in Brussels, might require at the beginning an initial investment, however, in the long run, it could increase the communication and visibility of artistic research. ELIA has already a developed platform of information regarding education in the arts, and such an information tool could be expanded to include research and innovation.
 - The field of research is vastly varied in Europe, however, if we want to increase the chances of participation in European research and innovation programmes, a general assessment of artistic research in European countries is necessary. Before voicing a position, representative organisations should be able to describe and define artistic research in Europe.

As realistic as they are, one organisation cannot accomplish all immediately and simultaneously, but they can be achieved with time and with the support and collaboration of their members. In order to increase their possibility of participation, artistic researchers should encourage their representative organisations to voice their interests in the field of research and innovation. They should encourage organisations to voice their interests in research and innovation.

4.1.3. Other actors in Brussels

- **SwissCore**

The Swiss liaison office in Brussels can also contribute to the development of Swiss artistic research in the European research and innovation panorama. **Thematic Workshops** and specialised briefings could increase the **visibility of arts and design** and set artistic research in the agenda of European policy officers. Such event could focus on the showcasing the impact of artistic research on the economy and society. **SwissCore** should continue informing Swiss stakeholders regarding the development of European Framework programme, and should invite Swiss UAS of arts and design to take part in the yearly Research and Innovation Seminar.

4.2. Swiss level

Collaboration in research projects at the European is considered the next level of recognition for Swiss research and innovation. The internationalisation, specifically Europeanisation, of research and innovation has been promoted both by Swiss institutions, such as SERI,

swissuniversities and Euresearch, and by Swiss UAS. In the next few paragraphs a few suggestions are outlined, which might increase the possibilities of participation for Swiss UAS of arts and design. Efforts could be made both at the federal level and within UAS of arts and design.

4.2.1. Swiss national level

National and cantonal institutions can contribute to the integration of Swiss artistic research at European level. The recommendations are addressed to the following Swiss organisation: swissuniversities which is the basis for the new Rectors' Conference of Swiss Higher Education Institutions⁶², Euresearch which in is the Swiss providing targeted information, hands-on advice to European research and innovation programmes.

- **swissuniversities**

swissuniversities has contributed to the promotion of UAS in Europe and beyond. As previously stated, this study is part of the project "Internationalisation of Swiss Universities of Applied Sciences". In 2008, the Conference of Rectors of Universities of Applied Sciences commissioned a [report](#) on 'Research in the Universities of Applied Sciences of Arts in Switzerland'. It assessed the situation of artistic research. Artistic research in Switzerland has developed and changed, it is a recognised field of research for the SNSF and CTI. swissuniversities should commission a new assessment to collect data on research in UAS of Arts and Design. Updated statistics, including the origin of funding, international collaboration, and success story, can help UAS of Arts and Design outline the next steps for the development of artistic research in Switzerland and in Europe.

swissuniversities is also one of the founding organisations of UAS4EUROPE, through this platform it can continue to promote the importance of artistic applied research in the European panorama.

- **Euresearch**

Euresearch UAS Contact Points (CP) have already greatly improved the access to European research for Swiss UAS. Some arts and design researchers have consulted with their appointed Euresearch UAS CP to scan the possibilities of Horizon 2020. CP support UAS in all fields of research of the institution, with limited time available for scanning opportunities in each field. Considering the already achieved success of UAS in some specific fields of research, strengthening the **resources of UAS CP to support Arts and Design could deliver similar results**. The National Contact Point for SC6 could sustain and inform all UAS of Arts and Design of European opportunities. The work done by Euresearch is extremely important for UAS, but the network could improve its involvement in arts and design.

Research in Swiss UAS is an integral part of the entire higher education system. For this reason, exchanges among higher education institutes are also important to foster European research collaborations and networking. Switzerland should continue to strengthen its already established network of collaboration and exchanges of students and personnel between European countries.

⁶² Swissuniversities. Retrieved May & June, 2017, from <https://www.swissuniversities.ch/en/organisation/>

4.2.2. Swiss Universities of Applied Sciences Level

The push to collaborate at European level should first and foremost come from UAS themselves. Swiss UAS of arts and design should take it upon themselves to incentivise European collaboration for their researchers. Arts and design research department should familiarise themselves gradually with the European Framework Programme.

- Develop a clear Europeanisation strategy

In order to have a clear vision and plan, Swiss UAS of arts and design should develop their own **Europeanisation strategy**. Some UAS already include in their general missions the goal to collaborate at international level, but the decentralised structure of UAS does not always make it effective. To be effective, goals should be specific, achievable and detailed. UAS of arts and design should set their own goals and develop the strategy to reach it, in line with the UAS general policy. Goals and strategy go hand in hand; a strategy should include a list of **specific objectives**, maybe in a temporal order, and a detailed plan of "*mise en oeuvre*" to reach the goal.

- Write an Internal Assessment of strengths and weaknesses

An **internal assessment** of the research department should be the first priority of the strategy. To be able to promote themselves, UAS of arts and design should **know their best assets**, their points of strength. To be successful when collaborating at European level, researchers should have achieved already a certain expertise level and recognition within their national borders. Expertise and specialisation in specific fields of research increase the chances of success at European level. This analysis should not lead to a dismissal of other research projects in other fields; it only serves to identify the chances of success at European level.

- Carry out an External assessment of opportunities

If the internal assessment is the first step, the **external assessment** should follow suit. External assessment includes monitoring, scanning and gathering **information regarding calls, networking opportunities and collaborating possibilities** in each specific field of research. Scanning for calls can be done with the support of the Euresearch regional office. Researchers in the UAS of Arts and design should directly consult CP for help and advice. The internal assessment, previously explained, should serve as a guideline; researchers should be able to explain CPs their area of interest and their competencies in order to focus on the relevant opportunities for their research field. Scanning for networking events requires a more active role for researchers. In this case, European networking organisations could be the starting point, but their view does not always include multidisciplinary events. Researchers should take upon themselves to look for events and opportunities. They should also scan for opportunities in the multiple 'partner research platforms'⁶³. The platforms were created to connect project coordinators with potential partners; consortia leaders set up announcements for specific research expertise. 'Partner research platforms' are a good tool to find collaboration opportunities as well as to promote researchers' knowledge and expertise.

Internal and external assessment require dedicated personnel, time and funds, which should be foreseen in the general strategy.

⁶³ Euresearch provides a list of the partner research platform : Euresearch - Partner Search Platforms. Retrieved May & June, 2017, from <https://www.euresearch.ch/en/partnering/partner-search-platforms/>

Example:

Recently, the HSLU set up a strategy to participate in European projects. The strategy includes two steps financed by internal dedicated funds. First, the research department conducted a monitoring of their field of interest which showed that one field of research was more approachable and offered more possibilities than the other fields. Second, they allowed and financed their researchers to participate in networking events. As a result, already in the first event, HSLU was invited to collaborate in a project proposal for an ICT call.⁶⁴

- Conduct Internal promotion of opportunities

UAS of Arts should **inform** and support their researchers regarding European research opportunities. Informative sessions with experts in European projects could inspire researchers to develop their research beyond the national level. They could also help researchers and administrators understand what is needed for a European project proposal. As previously mentioned, two offices can provide support and information to UAS. **SwissCore**, following the request of UAS, provides information and advice regarding European research and innovation programmes, and can be shaped according to the needs of arts and design researchers, to target their specific questions. Euresearch can also provide support regarding the requirements of project proposals.

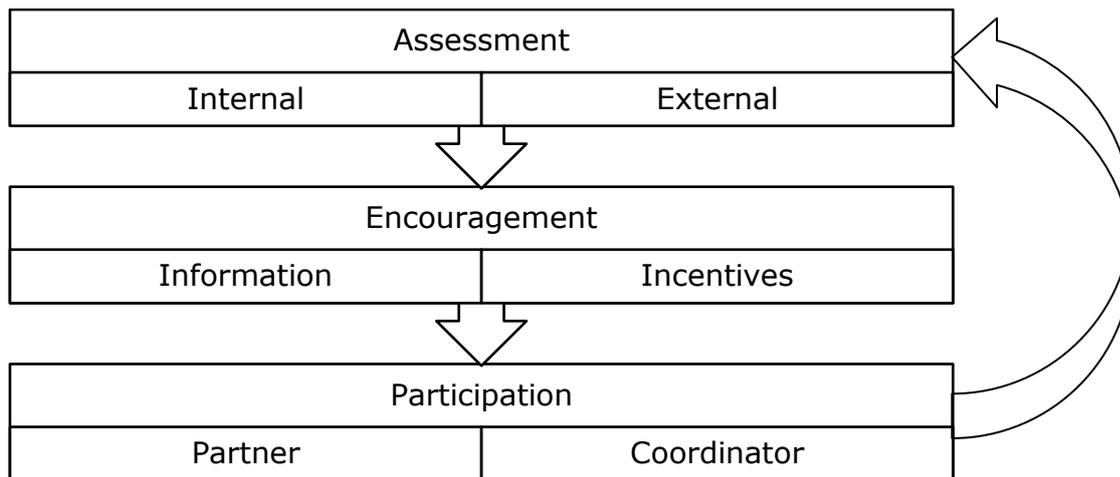
- Create Incentives

Europeanisation strategy should include not only information but also **incentives to participate**. Financial incentives are not always available, but UAS can develop other **support systems**. UAS of arts and design could incentivise researchers to participate in networking events. Researchers' contracts could include a set number of days to attend conferences and networking events. Internal funds could be dedicated to the support of networking, by covering travelling expenses. If such events are fruitful, a reward mechanism could be installed: the more successful projects originate from events, the more the number of days could increase (within reasonable limits). Allowing time for writing a project proposal, within the paid office hours, is another means of support. Researchers should be able to use their everyday work time to write a European project proposal. Writing such projects requires more resources than the national projects, dedicated time could be included in the researcher's contract and funds to cover expenses could be foreseen in the strategy.

- Participation as Partner first

Taking the lead of a project means a great amount of work, responsibility but also recognition. Some UAS, particularly arts and design research departments, do not always possess the necessary resources to develop a European project as coordinator. Participation as a partner is however much simpler and it often relies on opportunities. Opportunities can arise from the personal network of researchers, from the participation in specialised networking events, or from 'partner research platforms'. UAS of arts and design should first try to participate as a partner, consolidating their position. When they have participated and they are at ease with the management of a European project (writing the proposal, management of multiple partners and accounting), UAS of arts and design should coordinate a project. This should be a systematic process, the initial strategy should not begin with the first objective of being a coordinator and it should set up a path to achieve it slowly.

⁶⁴ Results of the ICT-202-2017 call are yet to be published by the EC (June 2017)



International collaboration can be promoted and sustained by **SwissCore** or Euresearch, but the **input and will to collaborate needs to come from researchers** and UAS. Artistic researchers need to be aware of the opportunities, to want to collaborate and not to be afraid of first obstacles or failures.

The following table summarises the recommendations for the various identified levels:

	Institutional actors	Arts and design stakeholders
European	EC: - Focus on a bottom-up approach - introduce possibility to send complementary material to project proposal - Evaluators experts in interdisciplinary EC: <u>SwissCore</u> - Support networking activities at European level	<u>UAS4EUROPE</u> - Promote Arts and Design - Promote interdisciplinarity <u>ELIA, AEC :</u> - Increase visibility of artistic research in Europe - Organise and support networking event - Develop communication tool - Assessment of Artistic Research in all Europe
Swiss	<u>swissuniversities</u> - Assessment of Swiss artistic research <u>EURESEARCH</u> - Strengthen offices in UAS	UAS of Arts and Design - Strategy - Internal and External Assessment - Internal promotion - Incentives - Partners or Coordinators Researchers

5. Conclusions

This study provides an analysis of the current situation of Swiss UAS of Arts and Design in the European research and innovation landscape with the intent of increasing their participation. It was shown that multiple aspects are at play in this context and they all influence the position of Swiss UAS of Arts and Design.

The definition of artistic research is still debated among European researchers in these fields. The definition of 'artistic research' chosen for this study is broad and general and it intentionally includes most methods and disciplines used within this domain of research. **Artistic research refers to research in, for, and on the arts**; this includes all artistic disciplines (fine arts, performative, etc.) and design. The crystallisation of artistic research in higher institutes of Arts and its recognition within national funding agencies also influence the level of participation in Horizon 2020. Artistic research in Switzerland varies from basic (or fundamental) research to applied (or practice oriented) research and it often integrates the two 'poles' of this spectrum, mixing applied research with basic research.

The second chapter of this study analyses the possibilities for artistic research in Horizon 2020. This chapter shows that, as expected, most of the specific opportunities for art research are found in Horizon 2020 Societal Challenge 6. Regarding the field of design, the EC promotes the importance of design for innovation with the EC Action Plan for Design-Driven Innovation, however the roadmap was not translated in concrete funding initiatives in Horizon 2020. The EC however did consider the connection between research and the creative industries in the ICT calls for the creative industries. Most importantly, the examples show that the participation possibilities of **arts and design are not limited to the SC6**, but artistic researchers should **think out of the box and will be able to find opportunities** in other calls and instruments of Horizon 2020.

The participation of artistic research can exist beyond the programmes and calls as mentioned in the previous paragraph. The selected examples show that artistic research can find its space in other pillars and that it can collaborate with other fields of research. Researchers should not limit themselves around calls specifically for their fields but seek opportunities of **interdisciplinary projects**.

The third chapter exposes the situation of artistic research in Horizon 2020 from the perspective of Swiss UAS of Arts and Design. The issues reported in this chapter were obtained through nine interviews. Regarding the structure of Horizon 2020 the most prominent issue is definitely the weight of bureaucracy. This issue includes many small problems all relating to the burden of administrating a project. Regarding the obstacles, most interviewees agree that

- Horizon 2020 **lacks opportunities** for arts and design;
- there is a **distorted perception of artistic research in European research**;
- there is the **need for strong representation**;
- **interdisciplinarity is fundamental for artistic research**.

The main obstacle at national level is the **impossibility to award doctoral degrees**, because, in many cases, research is conducted by or with the help of doctoral students. The constraints on doctoral schools limit the amount of artistic research that can be done. Finally, the most useful tool for participation, according to the interviewees, is **networking**. The interviews have shown that Swiss UAS of Arts are interested in participating in European projects, if not already involved, and that some feel more prepared than others. There are two characteristics of

research in Swiss UAS of Arts and Design that influenced their so far limited participation in the European Framework Programme. On the one hand, institutes of arts and design belong to the UAS category, which influences not only their structure but also the type of research they do. **UAS conduct primarily applied research**, are not allowed to award doctoral degrees and have less administrative resources. On the other hand, these institutes conduct **research in/for/on arts and design**, a field of research that **still lacks recognition** at the European research and innovation level.

The last chapter contains a series of recommendations for actions at European, national and institutional level that could influence the participation of Swiss UAS in Horizon 2020 and the future Framework Programme. This report recommends the EC to make changes to the structure and the instruments of Horizon 2020, which could increase the probability of participation and success of artistic research, such as a more open and bottom-up approach, the possibility to send complementary material with a project application and a better support and evaluation of truly interdisciplinary projects.

UAS4EUROPE is actively representing UAS in the European research and innovation landscape. Nevertheless, representation still need to be strengthened by representative organisations of artistic disciplines. A strong voice for artistic research will be particularly important in the upcoming years, because the shaping of the next Framework Programme is already taking place; Organisations which represent the voice of the artistic disciplines should work in two directions: be the voice of artistic research in Europe and report on European activities to institutes of arts and design. The low presence of artistic research should not be blamed only on the lack of specific calls in the Framework Programme, it is also the result of the **low involvement of arts and design higher education institutions and their representative organisations**.

Swiss actors can also support UAS of arts and design by assessing the situation of research in Switzerland and by supporting artistic research in Brussels through the actions of **SwissCore**. UAS of Arts and Design however should do most of the work internally. In order to achieve their goal, they should create a strategy and assess their situation and possibilities.

This report has sought to give a comprehensive overview of the opportunities and obstacles for artistic research in Europe to get funding and be part of the game. Although clearly a lot of effort is needed and a lot of work needs to be done, it is possible that in the long term, UAS of Arts and Design will be better positioned. At least, if all the forces on European, national and institutional level make an effort and work together.

5.1. Further work

This report studied the position and possibilities of artistic research within Horizon2020. It focused mainly on the integration of artistic disciplines in the Framework Programme for research and innovation. The integration of these fields of research could also be achieved with other European programmes and policies, such as COSME for the collaboration with SMEs or the 'Open Innovation Open Science and Open to the world vision for the link between research and citizens. A future analysis of the opportunities and the collaborations between Swiss UAS of arts and design and SMEs and/or citizens could further expose funding opportunities for arts and design researchers and innovators.

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6.2. Contributions

The following experts from various partner institutions have contributed to this study with information provided in form of interviews (see date).

Institute/Organisation	Name	Position/Role	Date
swissuniversities	Christine Kyburz	Scientific Collaborator Project Internationalisation of the Universities of Applied Sciences	15.02.2017
swissuniversities	Aude Pacton	Head of Division Division of international relations	15.02.2017
Berner Fachhochschule Hochschule der Künste Bern	Nina Grunder	Member of the board of directors Coordination of teaching International relations	16.02.2017
Berner Fachhochschule Hochschule der Künste Bern	Matthias Jungen	BFH-Zentrum Arts in Context	16.02.2017
Zürcher Hochschule der Künste	Prof. Giaco Schiesser	Direktor Departement Kunst & Medien, DKM	14.03.2017
ArtEZ hogeschool voor de kunsten Arnhem Enschede Zwolle	Lucie Huiskens	Program manager ArtEZ CoE Future Makers	17.03.2017
Universiteit Leiden Academy of Creative and Performing Arts	Prof. dr. Henk Borgdorff	Academic Director and Professor President of the Society for Artistic Research	31.03.2017
Haute École de Musique de Genève HES-SO	Rémy Campos	Coordinateur de la recherche	06.04.2017
Berner Fachhochschule Hochschule der Künste Bern	Dr. Thomas Gartmann	Leiter Forschung	06.04.2017
Fachhochschule Nordwestschweiz FHNW Hochschule für Gestaltung und Kunst	Prof. Dr. Jörg Wiesel	Co-Leitung Institut Ästhetische Praxis und Theorie	07.04.2017
Fachhochschule Nordwestschweiz FHNW Hochschule für Gestaltung und Kunst	Prof. Kirsten Merete Langkilde	Direktorin der Hochschule für Gestaltung und Kunst FHNW	07.04.2017
Zürcher Hochschule der Künste	Prof. Dr. Martin Zimper	Leiter Fachrichtung Cast / Audiovisual Media - Departement Design	07.04.2017
ECAL Ecole cantonale d'art de Lausanne	Davide Fornari	Responsable Ra&D	12.04.2017
Haute École d'art et design Genève	Anne-Catherine Sutermeister	Responsable de l'Institut de recherche en art et en design (IRAD)	20.04.2017

Hochschule Luzern Design & Kunst	Martin Wiedmer	Vizedirektor	03.05.2017
Scuola universitaria professionale della Svizzera italiana	Massimo Botta	Master of Advanced Studies in Interaction Design Head of Programme	04.05.2017
Scuola Universitaria di Musica-SUPSI Conservatorio della Svizzera italiana	Dr. Hubert Eiholzer	Vicedirettore	11.05.2016

6.3. Annex

6.3.1. Annex I : Outline of the Interviews

School	Description	Issues and Observations
HES-GE	<p>Funds can be of internal budget (HES budget for research) or external funding: SNSF/CTI/private actors (profit and non-profit)</p> <p>Doctorate School in collaboration with EPFL.</p> <p>The strategy is to develop good quality research first. Not an international (European) strategy yet, but participate to conferences and maintain contacts. Too small still to consider leading a project</p>	<p>Writing a project is a too big task for us.</p> <p>Textual complexity and the language is too academic.</p> <p>Networking, developing networks among professors.</p> <p>Our professor are scared to develop projects at EU level.</p> <p>The time it take to write (paying hours)</p> <p>The rhetoric ("know how") of EU projects is different than national.</p> <p>Designers are only called at the end of the research process; need to be in the thinking process.</p> <p>Should improve links between schools and representation (hear our voice) in Brussels.</p>
Ecal	<p>A type of research that is a mix between applied research and base-research because this is the specificity of applied arts</p> <p>Funds come from internal sources of HES (and Ecal) and external SNSF/CTI/Foundations/private actors. International collaborations with European countries but also international.</p>	<p>Complexity to put together (write) the proposal.</p> <p>Complexity of the interface to propose projects.</p> <p>Multiple people, one entire team, necessaire to understand the language (written and visual) of the EU community.</p> <p>Requires a lot of resources.</p> <p>The EU should concentrate on the relevance, the impact and the innovative researches.</p> <p>Big consortia build transnational connections but is the outcome going to be relevant enough?</p> <p>Switzerland is lacking PHD programmes (so researchers come from abroad).</p>
ZHDK	<p>Base-research and practice oriented research at the same time.</p> <p>Doctoral School with Vienna but also with ETH.</p> <p>Strong internal funds for research as well as multiple project (6 in 2016) with SNSF. Other external funds: CTI and private actors.</p> <p>European collaboration, already participated in European projects</p>	<p>Problem of not having the right to give PHDs</p> <p>Small consideration for the arts in European Programs.</p> <p>Complicated application system.</p> <p>Low success rate.</p> <p>Arts are considered as subpart.</p> <p>Small concentrated groups of people can produce very good research.</p> <p>Change the perception of arts: "at the end they give it a shiny look".</p> <p>Problem of experts in evaluating artistic projects.</p> <p>We have to spark the interest of science and SSH.</p> <p>Need European networking.</p> <p>Need more information of what's going on in Brussels.</p>

		<p>Multidisciplinarity and integration with sciences and technology.</p> <p>Use more a bottom-up approach.</p>
HKB	<p>International collaborations with European countries</p> <p>Focus on interdisciplinary research and collaboration with SMEs</p> <p>Funding of project is either internal or external (SNSF/CTI/Foundation/Private actors). 59% of funds for research need to come from third party (external funds) according to the UAS regulation</p> <p>Specific strategy of the UAS to collaborate more at the European level</p>	<p>Fin window of opportunities and partners.</p> <p>High amount of work for one application.</p> <p>Few opportunities exist for arts.</p> <p>Need for information about working groups and opportunities in Brussels.</p> <p>Calls more in the direction of applied science and artistic research.</p> <p>Information about upcoming calls and opportunities.</p> <p>In general more possibilities for the arts.</p>
FHNW	<p>Drive to be more visible and integrated at a European and international level</p> <p>Doctorate school with Austria (University of Linz) and Germany, and new project of doctoral school: European Centre for Art Media and Design based research.</p> <p>Internal and external (SNSF/CTI/Private actors) funding sustain the research of the three research institutes</p> <p>Collaboration with SME and multidisciplinarity approach are important for research.</p> <p>Important contacts with ELIA.</p>	<p>Better communication regarding available calls.</p> <p>We (arts and design) should communicate better our importance and position (who we are)</p> <p>arts and design can play a relevant role in current topics of our society.</p> <p>Art should be integrated at the beginning of the research process.</p> <p>Improve connections.</p> <p>More calls that focus on arts.</p> <p>Evaluation of artistic researches should be done by experts in arts and design.</p>
HSLU	<p>Important collaboration with SMEs because of important development of applied research.</p> <p>Funding from internal sources and external (in particular CTI and private actors).</p> <p>Doctorates in collaboration with ETH.</p> <p>International relations: after a monitoring phase of the existing opportunities, internal budget dedicated to networking.</p>	<p>Total freedom of presentation of project proposal</p> <p>Combined with bottom-up approach (problem with open solution).</p> <p>No judgement regarding the institution you are coming from or collaborating with.</p> <p>Networks of academics and non-academics (companies).</p> <p>More transdisciplinarity of projects.</p> <p>Focus on the impact of the project not the size of it or the size of the consortium.</p>
SUPSI	<p>Research in design integrated in the school, additional artistic research in the Conservatoire.</p> <p>Strong internal collaboration, focus on interdisciplinarity.</p> <p>Experience in European collaboration.</p> <p>20% of external funds are from the EU, the rest from SNSF, CTI but mainly private actors.</p> <p>Conservatoire :</p> <p>international collaboration (London, Vienna, Padova, New York)</p>	<p>Trying to build the network and the capacity to be coordinators.</p> <p>Need to connect ourselves with other universities.</p> <p>Give other an understanding of what designers do.</p> <p>Low chances for artistic experimental research on social issues.</p> <p>Complex bureaucracy and proposal writing.</p> <p>A system of notification of what is going on, we need to be more informed.</p> <p>Problem of administrating a project.</p> <p>Need to promote the role of the arts in our society.</p>

	Intention to expand and have European funded projects	<p>Work with other disciplines is at the base of artistic research.</p> <p>Composition of the evaluation panel should really be interdisciplinary.</p> <p>Need of information and advices on where opportunities are.</p> <p>Is a project proposal worth the time and effort considering the chances?</p>
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6.3.2. Annex II : Horizon 2020 Projects

School	H2020 funded projects in arts and design	Projects presented to the EU	N. of H2020 project AUS
HES-GE			12
Ecal		Creative industries intertwined history of design in Europe.	
ZHDK	<p>JamToday (2014-01-01 to 2017-03-31) The European Game Jam Learning Hub</p> <p>TRACES (2016-03-01 to 2019-02-28) Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production</p>		10
HKB		CARE4CONCH Concrete Repair	3
FHNW			13
HSLU		visual narrative creative industries ICT-20-2017 Tools for smart digital content in the creative industries	2
SUPSI	<p>INLIFE (2016-11-01 to 2018-10-31) Incubate a New Learning and Inspiration Framework for Education</p> <p>DSI4EU (2016-02-01 to 2017-05-31) Digital Social Innovation for Europe</p>	ENIGMA (EE-07-2017)	21
Total	4		61

6.3.3. Annex III : Outcome of the Interviews

Issues	ZHDK	ZHDK (2)	HKB	FHNW	Ecal	HESGE	HES Mu	HSLU	SUPSI	Cons SUPSI	Tot
Improve success rate	1	0	0	0	0	0	1	0	0	0	2
Promote bottom-up approach	0	1	0	0	0	0	0	1	0	0	2
Maintain focus on impact	0	0	0	0	1	0	0	1	0	0	2
Reduce focus on big consortia	1	0	0	0	1	0	1	0	0	0	3
Reduce Bureaucracy - amount of work	1	0	1	0	1	1	0	1	1	1	7
Lack evaluators for arts and design	1	0	0	1	0	0	0	0	0	0	2
Need more focus on interdisciplinarity	1	0	0	1	0	0	0	1	0	1	4
Lack of representation of arts and design	1	0	0	1	0	1	0	0	0	1	4
Wrong perception of arts and design	1	0	0	1	0	1	1	0	1	1	6
Lack of calls/opportunities	1	0	1	1	1	1	1	0	1	0	7
Association to Erasmus+	1	0	0	0	0	0	0	0	0	0	1
Problem of capability and readiness	0	0	0	0	1	1	0	0	1	0	3
Problem of PhDs	1	0	1	1	1	1	0	1	0	0	6
Importance of obtaining information	0	1	1	1	0	0	0	0	1	0	4
Importance of Networking	0	1	1	1	1	0	1	1	1	1	8

6.3.4. Annex IV : Programme UAS4EUROPE Conference, March 15th.

RATIONALE

The aim of this conference is to address the challenges universities of applied sciences are facing when engaging in R&D activities at the European level. It will provide interesting insight into the European Commission's agenda for the coming years, practical tips on how to successfully apply for funding as well as many opportunities to exchange experience with officials and other applicants.

The conference is organised by UAS4EUROPE in cooperation with the Bavarian Research Alliance. UAS4EUROPE aims to strengthen the role of universities of applied sciences at the European level. It is a joint initiative of EURASHE, UASnet, swissuniversities, Hochschule Bayern e.V. and the Austrian FHK.

For further information, please get in touch:

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 Twitter: [@UAS4EUROPE](https://twitter.com/UAS4EUROPE)



swissuniversities



This event is co-organised by: Bavarian Research Alliance



Universities of Applied Sciences: Maximising Success in Horizon 2020 and Beyond

15 March 2017, Brussels
 Representation of the State of Hessen to the European Union

Lobby!

Learn!

Network!

#UAS4EU
 @UAS4EUROPE

AGENDA

09:00	Registration	12:45	Lunch Break	
10:00	Welcome Notes Moderator Karin Lukas-Eder, Bavarian Research Alliance Friedrich von Heusinger, Representation of the State of Hessen to the European Union Stéphane Lauwick, EURASHE, on behalf of UAS4EUROPE	14:15	Thematic Workshops WS 1: Health and Wellbeing Leader: Jacky Bax, Dutch Taskforce for Applied Research Best Practice: Karl Peter Pfeiffer, FH JOANNEUM, University of Applied Sciences, Graz WS 2: Environment, Food and Agriculture Leaders: Meike Dlaboha, Weihenstephan-Triesdorf University of Applied Sciences, and Annejet Goede, NHTV University of Applied Sciences Best Practice: Kirsi Knuuttila, JAMK UAS WS 3: Living and Working in the 21st Century Leaders: Thomas Berger, University of Applied Sciences Fulda, and Armando Pires, Portuguese Polytechnics Coordinating Council Best Practice: Nina J. Zugic, British Council Consultant & European Commission Evaluation and Assessment Expert WS 4: Energy and Climate Change Leader: Vicente Carabias, ZHAW Zurich University of Applied Sciences Best Practice: Bernard Gindroz, CEN/CENELEC Sector Forum Energy Management WS 5: Enabling and Industrial Technologies, Digitalisation Leader: Kåre Jansbøl, University College Capital Best Practice: Danielius Adomaitis and Nijolė Zinkevičienė, Kauno Kolegija/University of Applied Sciences WS 6: Arts and Design Leader: Martin Zimmer, Zurich University of the Arts Best Practice: Veerle Van der Sluys and Selina Schepers, LUCA School of Arts	Floor 1st 7th GF 5th 7th 6th
10:30	Towards the EU Research & Innovation Programme after 2020 Brendan Hawdon, European Commission, DG RTD	16:00	Networking	
10:50	Lessons Learned from Previous Calls under Horizon 2020 Virginia Puzzolo, Research Executive Agency			
11:10	Q&A			
11:20	Break			
11:45	Which Key Ingredients are Needed for a Good Participation of UAS in Horizon 2020 and Beyond? Panel discussion Moderator: Charlotte Geerdink, SwissCore <ul style="list-style-type: none"> Roswitha Wiedenhofer, FH JOANNEUM, University of Applied Sciences, Graz Panteleimon Panagiotou, Bavarian Research Alliance Thomas Wintgens, University of Applied Sciences and Arts Northwestern Switzerland FHNW Fábio Raimundo, Meditor Nina J. Zugic, British Council Consultant & European Commission Evaluation and Assessment Expert 			