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ART IN ACTION RESEARCH (AIAR): INTEGRATING TACIT KNOWLEDGE INTO RESEARCH

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This paper introduces the concept of Art in Action Research (AiAR) as an alternative paradigm for art practitioners working in sociocultural settings. AiAR aims to accommodate diverse notions of art, theories, and knowledge bases, integrating tacit knowledge into research frameworks. The paradigm is grounded in the issues emerging from the work environment, focusing on real-life challenges to co-create a liveable future. The paper addresses the need for methodological guides in researching art practitioner perspectives and discusses the concepts of knowledge and tacit knowledge. It explores the problem of non-groundedness in art practitioner research and highlights the global turn and the need for retooling disciplinary perspectives. In sum, the paper argues that AiAR provides an alternative paradigm for methodology crafting that considers the global turn and acknowledges diverse notions of art and knowledge bases.

Introduction

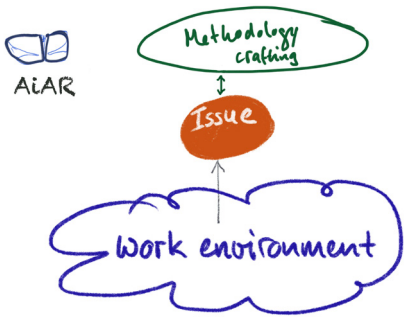


Figure 1. Lämmli, Dominique (2023). AiAR Supports Issue-Grounded "Methodology Crafting".

This paper introduces an *alternative art practitioner paradigm* for working *on* and *through* art in sociocultural settings: Art in Action Research (AiAR). AiAR can accommodate diverse notions of art, knowledge bases, theories, and concepts from various disciplines and regions. The approach includes integrating tacit knowledge into research frameworks. AiAR configures methodology (hereafter "methodology crafting") as grounded in issues emerging from the work environment. Such issues include settings in which the art practitioner researcher (or art practitioner team) tackle a real-life challenge *on* and *through* art to co-create a liveable future.

Being strategic, the AiAR paradigm is not predetermined by theories and concepts of how to be in the world or how to see things. Rather, its disciplinary perspective is that of an artist (self-)reflectively grounding all aspects of their research in the issue being researched – including the choice of theories, concepts and methods. Further, AiAR accepts what Ibanga (2018, 134) calls "logical argumentation as necessary to methodology." Even though AiAR introduces a paradigm shift into fine art and related artistic research, its approach is not uncommon in other disciplines. Among others, AiAR is informed by principles applied in health practitioner studies (Drake and Heath 2011).[1]

Much has been written about socially engaged art, with scholars offering revealing insights into working with art in socio-cultural settings (e.g., Ferguson et al. 1990; Kent 2016; Miller 2015; Moiloa 2021; Mōri 2015). Many exhibitions worldwide have been dedicated to the topic.[2] However, what has been lacking so far are methodological guides and discussions on how such activities can be researched from art practitioner perspectives that take into account the global turn.[3]

What is knowledge? What is tacit knowledge? And how do these questions relate to the supranational developments that have played a role in the emergence of artistic research? The first section of this paper (*Tacit Knowledge*) addresses these questions insofar as they are relevant to AiAR. Section 2 (*The Problem of Non-Groundedness*) discusses the experiences and observations that have led to the development of AiAR. Section 3 (*The Global Turn and Research Paradigms*) addresses the need to retool disciplinary perspectives in general and art studies and artistic research in particular. Section 4 (*Research Design, Paradigm, Methodology*) disambiguates several basic concepts and terms. Section 5 (*Developing AiAR*) describes the research apparatus applied in developing AiAR while Section 6 (*The Principles of AiAR*) presents the final results of the study. The principles developed help to configure research as an interrelated web of particularities including issue-relevant theories, knowledge bases and methods. The accuracy and reliability of, and justification for, grounded research are discussed in Section 6 under the heading *Validity*. Section 7 (*Eliciting Notions of Art*) introduces orientation points capable of eliciting project-relevant art notions. The paper ends with some *Concluding Remarks*.

Tacit Knowledge

Knowledge is a contested term. Heated debates about what should be considered knowledge have accompanied the introduction of artistic research (Almeida 2015; Borgdorff 2012; Elkins 2009; Fisher and Mottram 2006; Mäkelä et al. 2011; Vaage 2020). Far-reaching technological developments and corresponding shifts in research landscapes have contributed to the questioning of top-down knowledge dissemination, from universities to professionals. In the context of

this debate, Donald Schön (1983) has called for an "epistemology of practice implicit in artistic, intuitive processes" (49). His concept of *reflection-in-action* has been widely referenced in discussions of types of knowledge in artistic research. Candy (2020) has further refined Schön's concept. Much-referenced works in the literature on artistic research also include Gibbons et al. (1994) and Scott et al. (2004), who conceptualised different modes of knowledge. While we need not dwell on the controversies over artistic and scientific knowledge production here, it is worth noting that artistic research has emerged from supranational policy attempts to standardise data collection pertaining to research and development (R&D).[4] This has happened not because art was valued as a producer of knowledge, but, on the contrary, because it was explicitly excluded from R&D categories (Borgdorff 2009). R&D brings together academic (research) and industrial (development) activities and is seen as a key driver of economic growth.[5] This phenomenon is known as the knowledge economy (Powell and Snellman 2004).[6] The acceptance of artistic research as a field of academic research can be traced through the editions of the Frascati Manual (FM).[7] Published by the Organisation for Economic Cooperation and Development (OECD), the manual's title refers to the venue of the first meeting, the Villa Frascati in Italy, where in 1963 the OECD brought together national experts to identify features that might underpin R&D efforts. The Frascati Manual (FM) is a cornerstone of the OECD's efforts to increase understanding of the roles played by science, technology and innovation. Whereas the sixth edition of the FM, published in 2002, did not mention artistic research (but included the history of art), the seventh edition, published in 2015, explicitly includes various arts as fields in R&D classifications. The Vienna Declaration on Artistic Research (AEC et al., n.d.), recently published by several European artistic research associations, "aims at [...] presenting a clearer, better articulation of the concepts and impact of AR within the Frascati Manual" (n.d., 1).[8]

In academic settings, knowledge has mostly been understood as propositional, that is, as warranted truth and as codified knowledge (Archibugi 2021; Gourlay 2002). But in the context of changing socio-ecological landscapes, scholars of systems change, post-development and global studies have highlighted the pluriverse state of our world and the need to integrate diverse knowledge forms (Kothari et al. 2019; Rehbein 2015; Tàbara and Chabay 2013).

Practitioner researchers, because of their professional work, have intimate and tacit knowledge. They have integrated what things are like and how they are done in practice; they are also (unconsciously) aware of the basic and tacit assumptions underlying their work environment. They must at the same time maintain distance from their subject matter to gain an objective research perspective (Lämmli 2022). Moreover, members of a community combine various sets of beliefs, values and ways of approaching life.

Loosely speaking, tacit knowledge, refers to "knowing something without being able to tell it" (Gourlay 2002, 16). The term is not used uniformly. Points of discussion include whether tacit "knowing" is explicable or not (Collins and Reber 2013) and whether it is personal or collective, or both, and embedded in social processes and relationships (Gourlay 2002).

Tacit knowledge is often classed in the "motor-skills category," like riding a bike (Gourlay 2002, referring to Collins 2001). Such skills and techniques involve learning by doing, through experience, imitation, trial and error, and observing others (Archibugi 2021). Collins (2001) emphasises that tacit knowledge can only be shared through personal contacts or "communal sharing of stories" (Gourlay 2002, citing Choo 1998, 117).

The Problem of Non-Groundedness

I realised that art practitioner research needed to be reshaped (or better, "retooled") when I was co-creating and co-working with colleagues in Malawi, Bhutan, India, Indonesia, Hong Kong and Switzerland. I therefore initiated and co-organised several workshops and symposia for the purpose.[9]

These sharing sessions taught me even more about best practices and the challenges of working *on* and *through* art in various regions of the world. In addition, many colleagues and art collectives have let me participate in and experience their work. Besides first-hand experience, I gained in-depth insights from these projects into how artists activate setting-specific dynamics, and thereby bring about real-life changes and co-create liveable futures.

When reflecting on and writing about my learning, I found that existing art studies and artistic research frameworks did not provide the tools needed adequately to address the kinds of learning and achievement endemic to the field.

For several years, I tried to solve this problem; I explored various theories and concepts (e.g., the capability approach and glocalisation) to render visible and discuss important developments in working with art in socio-cultural settings, and thereby contribute to real-life changes (e.g., Lämmli 2014, 2017). Having trained as an artist as well as a philosopher, I am used to accessing reality through diverse lenses. However, discourses on art (still) tend to be subject to the claims of universality and the essentialism (i.e., non-groundedness) prevalent in art historical research – although no one would seriously claim that art is not always contextually informed.

Failing to make progress, I began doing transformative research in global studies under the supervision of the global theorist Boike Rehbein, for whose support I am much indebted. My work focused on configuring the baseline discourses needed to develop an alternative paradigm in support of an art practitioner perspective that considers the global turn. Art in Action Research (AiAR), the resulting art practitioner paradigm, offers such an alternative.



Figure 2. FOA-FLUX (2023). Project Impressions.



Figure 3. FOA-FLUX (2015). Visual Notes. Voices on connecting people and working with art in social contexts and transformation processes. Concept of Visual Notes by Grace Samboh and Dominique Lämmli. Filming and editing by Sandra Bühler. Presenters: Andung Kelana, Ismal Muntaha, Pandu Rahdian, Grace Samboh, Ila Syukrillah Syarief, Debrina Tedja and Helmi Hardian. https://artandsociety.net/talks-and-more (17 April 2023).

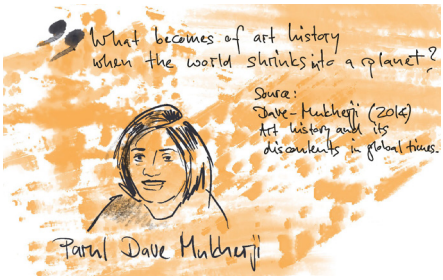


Figure 4. Lämmli, Dominique (2020). Quote Parul Dave Mukherji. Digital image.

The Global Turn and Research Paradigms

In general, research paradigms have come under increasing pressure to change. The notion of the pluriverse has gained prominence in recent years, drawing attention to the variety of ways of being in the world (Kothari et al. 2019). Theorists have discussed the effects of globalisation processes on the basic assumptions of disciplinary perspectives (Albrow 1996, Rehbein 2015). Feminist, decolonising and indigenous voices have criticised existing research frameworks for decades (Coburn et al. 2013; Ibanga 2018; Lather 1993; Thambinathan and Kinsella 2021; Wiredu 2002).

Profound shifts in how art is understood, discussed and practised are evident worldwide. However, these shifts affect the practice of art and the discourse of art in different ways. Whereas art discourse has been driven into disarray (precisely because its systems of reference tend to remain static), art practice has rapidly expanded its importance, capacity and possibilities. Art practice now co-inhabits an increasing number of other disciplinary and social domains. Its

purpose – to inform and enrich everyday life, social processes and scientific fields – has become highly significant and is still growing (Lämmli 2014).

Research landscapes have begun shifting, particularly in the field of fine arts and related artistic research. Change, however, is slow: limited understandings of art, rooted in specific traditions and histories, are still passed on as universal. This ongoing malaise recurred, yet again, in the debates on *Documenta Fifteen* (Deml 2023).[10] It was especially puzzling to hear some European colleagues say, "I don't understand it; it isn't art," linking the statements as though they constituted an argument.

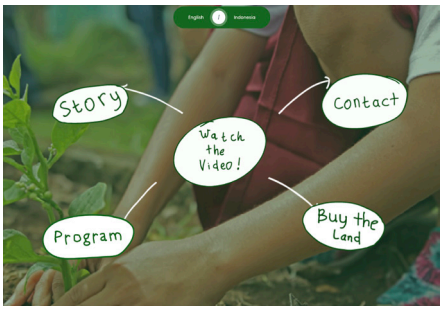


Figure 5. Jatiwangi art Factory (JaF) (n.d.). Perhutana (Perusahaan Hutan Tanaraya) – land reclamation for a "sacred", conservatory forest. https://perhutana.id (17 April 2023). JaF is a documenta fifteen lumbung member and part of the "lumbung land" working group.

Research Design, Paradigm, Methodology

Studies on methodologies do not use key terms such as paradigm and methodology uniformly (Kivunja and Kuyini 2017). The term paradigm, for example, has been defined in various ways. Drawing on Morgan (2007), Kivunja and Kuyini (2017) argue that "a paradigm means a worldview, a paradigm is an epistemological stance, a paradigm is a set of shared beliefs among members of a specialty area and, a paradigm is] a model example of research" (29). However, understanding a paradigm as a "worldview" is no longer timely. Nowadays, researchers are increasingly trained to look through the lenses of various paradigms, depending on what is needed and what we intend to do. And, depending on the beliefs and basic assumptions informing such a paradigm, we see different things, which in turn influences the kind of results we obtain.

My 2021 study on Art in Action Research (AiAR) embraces pluralism and thus accepts that various paradigms and ways of understanding the world co-exist. Accordingly, a paradigm is not given but chosen. AiAR thus defines and distinguishes the key terms as follows:

- *Research design* is an umbrella term that includes the *paradigm*, *type of research*, *research question* or *hypotheses* (or both), and *methodology*.
- A *paradigm* is a lens through which we access our subject of investigation. Its *principles* guide *methodology* crafting.
- *Methodology* refers to a particular research procedure and specifies the theories and concepts, methods and rules important in a particular study.

A wide range of research types exists, including transformative, exploratory, experimental, descriptive and comparative. I distinguish an art practitioner perspective and arts-based methods: art practitioner research may include arts-based methods as well as other methods from across various disciplines.

Developing AiAR

Three empirical observations motivated my study: (1) Working with art in socio-cultural settings is rapidly increasing worldwide. Accordingly, (2) immense practical knowledge and know-how about working *on* and *through* art to co-create liveable futures exists out in the world. (3) There is a pressing need to develop art practitioner research that considers the *global turn*.

Next, the empirically well-grounded hypothesis of the study served to define the steps to be taken in developing an alternative art practitioner paradigm, since a paradigm shift is what is needed to define the principles of art practitioner re-

search. Achieving this paradigm shift requires following a five-step process: (1) analysing the paradigmatic assumptions about art and the attempts made so far to overcome these dominant notions; (2) specifying the critical features of the canonisation of art; (3) contextualising and assessing the limits of existing approaches within art research; (4) determining the discussed specifics of practitioner research across disciplines; (5) defining the principles of art practitioner research (AiAR).

The fourfold conceptual apparatus used in the analyses included the kaleidoscopic dialectic (Rehbein 2015), transdisciplinarity (Mittelstrass 2001), glocalisation (Robertson 1992) and meta-narrative synthesis (Grant and Booth 2009). The last-mentioned concept was needed to configure the baseline discourses, whose conclusions were then used to define the principles of AiAR.

Accordingly, the chapters following the *Introduction* and *Approach* dealt with the diversity of art, the canonisation of art, the supra-national emergence of artistic research, and the methodological features of practitioner research across disciplines. To discuss these topics, I configured a baseline discourse for every chapter, guided by the criteria of meta-narrative synthesis.[11] Configuration led to three conclusions about an alternative paradigm capable of taking into account the global turn: first, (1) notions of art must be removed from the art practitioner research base; instead, (2) notions of art should be elicited through the research process; (3) methodology crafting needs to be grounded in the research process, which centres on the issue emerging from the work environment. These conclusions served to further substantiate the sixteen principles of AiAR (see below).

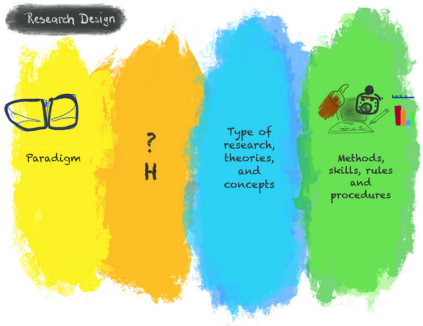


Figure 6. Lämmli, Dominique (2023). Research Design.



Figure 7. Lämmli, Dominique (2023). Paradigm.

Transformative research contributes to radically changing the understandings and actions in a research field. AiAR does so by introducing a paradigm for methodology crafting which contrasts with artistic research emerging from the fine arts, where non-grounded, universal claims of what art is (or is not) supposed to be impede further development of the global phenomenon of Art in Action (Lämmli 2014). AiAR corresponds well to professional art practitioner procedures. Its crafting of methodology reflects how I have seen artists and collectives work and develop their projects, even if these are not formulated and written up in terms of formal, logical argumentation. As such, AiAR narrows the gap between professional and academic work, and thereby supports and guides the crafting of rigorous methodologies.

While AiAR introduces a paradigm shift in the fine arts and artistic research (see *Introduction*), grounded methodology is not uncommon in other disciplines. Drake and Heath (2011), for example, explicitly note that health practitioner research is grounded research, that is, rooted in issues emerging from the work environment. They provide detailed accounts of the challenges facing insider *researchers*.[12] They also discuss various aspects that need attention, including negotiating the diverse roles of insider researchers in practitioner research projects, not least being professionals *and* researchers. However, Drake and Heath do not conceptualise grounded methodology. Another case in point is sociology, where grounded theory emerged in the 1960s (Glaser and Strauss 2006). Like other theories, grounded theory provides narratives that serve as points of orientation for research. Specific to grounded theory, however, is that it generates narratives "from real life occurrences" (Kivunja and Kuyini 2017). Grounded methodology, accordingly, elicits methods from the researched setting and project-related specificities. Grounded methodology might work with existing *and* grounded theories, depending on what best suits a project. Grounding research in issues emerging from the work environment affects understandings of validity (see below).

The Principles of AiAR

AiAR and its principles enable the inclusion of various notions of art and art knowledge bases, as well as theories, concepts and methods from various disciplines and regions. Sixteen principles were derived from the baseline discourses. The principles include grounding research in issues emerging from the work environment and excluding universalising notions of art from the research base. Rather, project-related understandings of art are elicited through the research process. Throughout the process, it is important to realise that notions of art – as well as other understandings and actions relevant to a project – are rooted *in particular contextual and historical knowledge formations*. Reflecting on these project-relevant "sites" contributes to configuring research as a web of interrelated particularities, including project-relevant traditionscapes and histories. Further principles ensure that thought traditions and knowledge bases relevant to the research are made explicit, such as eliciting (otherwise tacit and tacitly accepted) project-relevant notions of art.

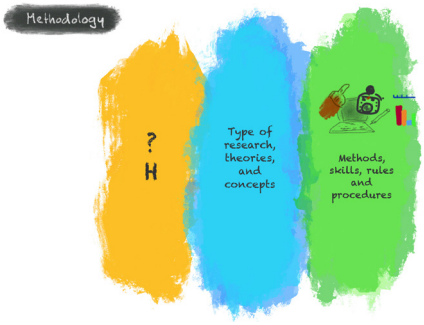


Figure 8. Lämmli, Dominique (2023). Methodology.

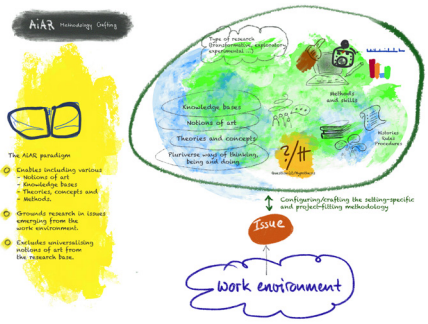


Figure 9. Lämmli, Dominique (2023). AiAR. Methodology Crafting.

The full list of AiAR principles:[13]

1. Approach research from an art practitioner perspective.
2. Focus on issues which emerge from the work environment.
3. Place the issue centre stage.
4. Do not include any notions of art in the research base.
5. Remain aware of the glocal rootedness and pluralism of art.
6. Elicit the notions of art through the research process.
7. Embrace pluri-perspectivity in regard to how the research is conducted and configured.
8. Explicitly state the thought traditions informing the research.
9. Configure the particulars in relation to other particularities, positionalities and histories.
10. Ground theories, methods and configurations in setting specificities and in the research process.
11. Aim to achieve practice-relevant and setting-specific research results.
12. Distinguish the art practitioner research stance and arts-based methods.
13. Choose theories and methods from various disciplines for their fitness-for-purpose.
14. State the forms and sites of transdisciplinarity.
15. Construct the validity of the outcomes in relation to the research issue, goal(s) and procedures.
16. Address the glocal positionality of the research perspective, setting, procedure and outcomes.[14]

Validity

Validity concerns the extent to which research findings are accurate, reliable and justified. Grounded research understands the validity of research *relative* to (1) the research question (Whitehead 2008), (2) the project-related configurations of particularities (Rehbein 2015), and (3) the methods and procedures chosen to investigate a subject. Validation is thus grounded in the research process. Lather's (1993) research theory characterises validity as "a space of constructed visibility" (Lather 1993, 674). In that sense, grounded research includes "uncovering what the research does and does not privilege" (Drake and Heath 2011, 38). Hence, the criterion for

trustworthy research is that *it is a construct that relates to* issue-driven and case-study oriented research (Drake and Heath 2011, invoking Lincoln and Guba, 1985). The research paradigm, research design, selection of methods, and cycles of critical reflectivity must be formulated explicitly in terms of what is researched, rather than built on procedures defined *a priori* (Drake and Heath 2011). The contexts of thought informing AiAR are thus made explicit. The theories and methods selected to form a particular research framework do not follow *a priori* research protocols but are grounded in a specific research setting and research process. The subject matter(s), that is, the particulars, are configured in relation to other particulars, positionalities and histories. Correspondingly, project validity is not geared towards universalised standards but constructed in relation to the research issue, goal(s) and procedures.

Eliciting Notions of Art

As a rule, socially engaged art brings together people from all walks of life, diverse groups, social classes, religious and political attitudes, and convictions. AiAR provides orientation points for eliciting project-relevant art notions. It does not aim to fully describe all the notions of art existing in a particular socio-cultural setting at a given time. Instead, AiAR elicits those notions that are relevant to the research and activities in the setting concerned. Eliciting notions of art provides information on how particular works, ideas and actions are valued over time and in given settings. Elicitation thus also guides introducing, grounding and generating acceptance of and initiating participation in particular activities. Thus, as I have observed in various art collectives, eliciting notions of art, and thus accepting particular ideas, goes hand in hand with creating notions of art, usually involving extensive negotiation processes.

Art discourses are narratives. These narratives convey, pinpoint, value, reflect on and position art ideas, activities and productions. As part of developing AiAR, I discussed the critical features of canon formation and then developed an ideal-type model of canonisation which summarises these features in six points. These orientation points correspond to the general mechanisms of canonisation and guide eliciting notions of art in AiAR. The points[15] are wisdom, authority, narratives, corpus, fluid dynamics and pluri-perspectivity. Their specifics are summarised in the table below.

Ideal-Type Model of Canonisation

	Orientation Points	Specifics
1	Wisdom	Wisdom is the grand narrative of a community and is constituted by belief systems active within that community. Belief systems can be informed by rational, cosmological, spiritual, religious and other forces.
2	Authority	Authority sanctions valorisation processes and their outcomes. The authority or authority constellation has the power to influence or command thought, opinion or behaviour, and to assign value to ideas, work and actions. The authority accepted within a particular community, in whatever form or constellation, plays a significant role in sanctioning the results of valorisation processes.

3	Narratives	Narratives assign value to the works, ideas and strategies in particular socio-cultural settings. Narratives are rooted in larger, grand narratives (i.e., wisdom). Without wisdom, such narratives are meaningless.
4	Corpus	The body of works, figures, interpretations, perspectives and activities valued over others at a given time in a particular socio-cultural setting is not fixed but fluid. Hence, the body of "works" is always temporary.
5	Fluid dynamics	The works, ideas and strategies valued in a particular socio-cultural setting change continuously. Diachronic and synchronic changes are fluid. Diachronic changes refer to evolution and transformation over time. Synchronic changes refer to internal pluralism. Thus, constant revaluing occurs from the centre to the periphery, and vice versa.
6	Pluriperspectivity	More often than not, more than one art canon exists within a community. Thus, it is important to map the art canons existing within a community

Lämmli (2022). The Ideal-Type Model of Canonisation is partly based on Grever (2007), Grever & Stuurman (2007), Morphy & Perkins (2006), and Westphal (1993).

The six orientation points for eliciting art notions indicate what matters when eliciting AiAR-relevant notions of art. Artists working with art in socio-cultural settings to improve living environments often take a transformative stance. They strive to actively change living conditions, which often involves changing habits and thought patterns.

Thus, configuring notions of art in AiAR always involves eliciting existing notions *and* constructing new, project-relevant narratives. Configuring an AiAR project, then, integrates diverse understandings of art and thus accepts pluri-perspectivity about what art is, should or could be. As mentioned, AiAR is not interested in completely mapping all the notions of art informing a particular setting. Instead, it configures the critical notions of art, that is, those essential to a particular AiAR project, in relation to the other particularities and positionalities of the research in question.

In sum, eliciting such narratives involves integrating "fluid dynamics," "pluri-perspectivity" and "wisdom." It keeps sight of the authority constellations regarding notions of art, integrates these dynamics into AiAR, and actively contributes to reformulating the "corpus."

Concluding Remarks

Even though my 2021 study (published in 2022) developed the orientation points of the ideal-type model to elicit art notions, parts of that model might be useful to describe the diverse knowledge bases existing in research *on* and *through* working with art in socio-cultural settings.

For example, focusing on narratives relevant to a research issue might help to elicit values, ideas and ways of doing, and thus the pluriverse informing a particular research setting. Moreover, pluri-perspectivity, as an orientation point, might draw attention to the diverse readings of the same conditions or occurrences. Finally, ori-

enting parts of the grounded methodology towards a corpus might generate additional methods for approaching a particular phenomenon.

The ideal-type model of canonisation might therefore extend beyond eliciting glocal art rootings. Importantly, though, the model does not commit to any particular content or concepts. Rather, the orientation points serve as strategic tools for eliciting understandings and actions that are relevant to co-creating liveable futures and that help to avoid one's becoming trapped in limited art understandings and knowledge production.

This paper has introduced AiAR, an alternative art practitioner paradigm. AiAR might provide helpful orientation points to configure grounded research for working *on* and *through* art in socio-cultural settings. AiAR supports grounded methodology crafting, that is, configuring and developing a project-fitting methodology by addressing issues emerging from the work environment. AiAR responds to art notions relevant to specific settings (glocal art rootings) and integrates diverse knowledge bases. AiAR thus provides art practitioners with the tools needed to co-create liveable futures.

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Notes

1 The paradigm, Art in Action Research (AiAR), was developed as part of a theoretical study submitted as a doctoral thesis in Global and Area Studies at the Humboldt University zu Berlin in 2021

2 See, e.g., https://aaa.org.hk/en/collections/search/library/negotiating-the-future-2017-asian-art-biennial-2017 [31 Oct 2022]; https://documenta-fifteen.de/ [31 Oct 2022].

3 Darian-Smith and McCarty (2017) call the "collective turn of the disciplines to engage with contemporary and historical processes of globalization" a "global turn" (2).

4 Lämmli 2022 (117–121).

5 See the UNESCO R&D webpage: "Studies have found that every dollar invested in R&D generates nearly two dollars in return. While the rate will vary, R&D is an important driver of economic growth." http://uis.unesco.org/en/topic/research-and-development [31 October 2022].

6 Note Powell & Snellman's (2004) definition of the knowledge economy: "We define the knowledge economy as production and services based on knowledge-intensive activities that contribute to an accelerated pace of technological and scientific advance as well as equally rapid obsolescence" (201).

7 Frascati Manual 2015. https://www.oecd.org/innovation/frascati-manual-2015-9789264239012-en.htm

8 Vienna Declaration on AR (n.d.). 2 pages. https://cultureactioneurope.org/news/vienna-declaration-on-artistic-research/

9 2018–2019: Expert workshops Art and Society; Boötes Academics Hong Kong. 2015: Conference Action Art. The Role of Artists and Art Strategies in Civic Empowerment and Transformation Processes. Zurich University of the Arts. 2014: Conference Art • Life • Technology. Swissnex India, Bangalore; co-organised with Srishti, Institute of Art, Design and Technology.

10 https://documenta-fifteen.de

11 Lämmli 2022 (77–158).

12 The term insider research is used when researchers conduct research in their professional environments, i.e., in communities of which they are also part.

13 For details, see Lämmli 2022 (176–183).

14 For further details, see Lämmli 2022 (176–183).

15 Orientation points, that is, helpful points that do not predefine research procedures and content.