

Advisory letter regarding fund for experimental research between art and science



To the Minister of Education, Culture and Science
Mr R.H. Dijkgraaf

Amsterdam, 8 November 2022

Dear Mr Dijkgraaf,

This joint advisory letter from the Society of Arts and The Young Academy, both part of the Royal Netherlands Academy of Arts and Sciences (KNAW), is a plea for a national fund for experimental research at the interface of art and science (AxS¹ for short). In practice, AxS funding applications still too often fall between the cracks in application procedures of existing funds for culture or science due to their specificities and transdisciplinary nature. When we refer to AxS, we mean all possible crossovers between artistic and academic research.

We envisage a pilot AxS fund with a lean modus operandi and a budget of 11 million euros for three years, shaped partly along the lines of the Innovatielabs #2 programme, coordinated by The Creative Industries Fund NL on behalf of the six state cultural funds and possibly embedded in the National Science Agenda's 'Art: research and innovation in the 21st century' route.

This advisory letter elaborates on the trends in education and in the arts and sciences field that point to a growing urgency for the AxS pilot fund for both preserving and taking forward existing AxS knowledge and experience.

¹ We explicitly choose the x-sign to emphasise that in our view, cooperation should be more than the sum of its parts.

We trust this advisory letter will contribute to the innovative capacity of the Netherlands and hope it will inspire you and result in a willingness to act. We will be happy to come and explain the advice.

Kind regards,

on behalf of the boards of the Society of Arts and The Young Academy

Liesbeth Bik, president of the Society of Arts

Marie José van Tol, president of The Young Academy

Introduction

For decades now, the boundaries between artistic and academic research have been blurring. By artistic research, we mean research carried out by artists across the entire spectrum of the arts – whether or not linked to practice-based research at art colleges or art institutes and doctoral research at universities – in order to arrive at new knowledge and insights, conceptual frameworks or specific works such as a musical composition, installation art, sculpture, choreography, painting, photo series, film, design, haute couture, literature, poetry, community art and so on. By academic research, we mean the entirety of fundamental ('gaining knowledge of underlying phenomena') and applied ('gaining knowledge aimed at a specific practical goal') research.²

As early as 2004, the Boekman Foundation, in collaboration with the KNAW, published a special issue on the blurring of boundaries between art and science. Then editor-in-chief Joke Hermsen summed it up in the editorial commentary: 'Despite the far-reaching specialisation of scientists and artists, the Renaissance homo universalis seems to have suddenly reincarnated in multiple'.³ Many articles and columns in the issue describe the relationship between art and science, ranging from a union as an 'inextricable tangle' (Rob Zwijnenberg) to a 'fundamental correlation' (François Stienen) and all forms in between.

Describing AxS is not easy, nor is demonstrating its added value, but the reflections on the relationship between art and science over the centuries by writers, artists, scientists and philosophers, as well as the many imaginative examples provided by, for instance, author Peter de Jaeger that have been collected in his book *Kunst & Wetenschap. Over zingende wormen en andere moderne projecten*,⁴ show that a large, broad, comprehensive, experimental and therefore potentially innovative field of knowledge lies here.

In 2014, the Society of Arts was established by the KNAW to promote cross-fertilisation between art and science. In that role, in collaboration with The Young Academy, it is exploring the issue of how to improve the conditions for AxS in the Netherlands, because despite the splendid examples and reflections on AxS, it is difficult for practitioners to obtain funding.

² 2019. Van Engelshoven, I.K. *Nieuwsgierig en betrokken - de waarde van wetenschap*. Science letter from the Minister of Education, Culture and Science. 2019Z01399

³ 1989. KNAW. *Wetenschap & Kunst. Verslag van een dialoog*. Issue in honour of the 190th anniversary of the KNAW.

⁴ 2020. Jaeger, P. *Kunst & Wetenschap. Over zingende wormen en andere moderne projecten*. Fontaine Uitgevers. Amsterdam

In fact, funds for the Creative Industries Top Sector are not the solution to the issue addressed in this advisory letter. Those funds are intended for economic growth. Artists and scientists do not always operate within the realm of economic growth. It is precisely their autonomous position that can lead to high-profile work; work that can incite change. That requires time and space. A dedicated AxS fund could result in the Netherlands creating fertile ground for this form of fundamental knowledge development.

Trends in education

In the second half of the 20th century, interdisciplinarity became an increasingly common mode of action within the fields of art and science. Now, in the 21st century, we are seeing a more fundamental interdisciplinarity – or transdisciplinarity – between art and science. We see this blurring of boundaries in higher education. Demarcations between disciplines are disappearing and increasingly a thematic or demand-driven approach is being adopted⁵, often involving complex social issues.

Students opting for higher education in the arts learn a monodisciplinary art subject in the bachelor's phase, after which there is an opportunity for an interdisciplinary research programme in the master's phase. The *Sectoragenda Hbo Kunstonderwijs 2021-2025 (Sector Agenda for Higher Education in the Arts 2021-2025)*⁶ underlines these developments and commits to further reinforcing research ambitions 'by strengthening the research culture in education, by the further development of the third cycle and the knowledge networks, and of course by strategic cooperation in research'.

The growth in the number of institutions offering inter- and transdisciplinary research programmes increases the number of potential AxS researchers, so opportunities in the field should grow accordingly.

Post-graduate art institutes such as the Jan van Eyck Academie and the Rijksakademie for visual arts offer artists the opportunity to do more in-depth research. For example, the Jan van Eyck Academie focuses specifically on exploring the meaning of art, design and other creative practices in relation to the climate crisis, environmental degradation and its many impacts.⁷ The

⁵ <https://www.awti.nl/documenten/adviezen/2022/02/22/advies-grenzeloos-onderzoeken>

⁶ *Sectoragenda Hbo Kunstonderwijs 2021-2025* including facts and figures. 2021

⁷ [About • Jan van Eyck Academie](#)

Rijksakademie's internationally renowned residency programme invests in progressive art based on their vision that artists play an essential role in an open and innovative society.⁸

In turn, universities are working on AxS in various ways. In 2001, the Faculty of Arts was founded as an agreement between Leiden University and the University of the Arts The Hague (since 2008 the ACPA) where composers, performing artists, visual artists and graphic and other designers can perform research in and on the basis of their artistic practice, culminating in a PhD. Together with the Royal Academy of Art The Hague (KABK) and the Royal Conservatoire (KC), the ACPA has developed a platform for research in and with the arts. Since then, many consortia have been active in such a way, such as GRASP⁹ in Groningen, RASL¹⁰ in Rotterdam, ARIAS¹¹ in Amsterdam, The New Utrecht School¹² and Merian¹³ in Maastricht.

All artists and scientists trained in the above institutes and consortia are professionals who can enrich both art and science with a diversity of knowledge and methods. To retain those talents for AxS, it is desirable that they have access to resources that enable them to pursue their careers in a sustainable manner.

These pioneers of AxS have a desire for a radical transdisciplinarity that goes beyond the binary system as well as current funding structures. This advisory letter aims to pave the way for this.

Schemes

NWO's schemes, including the National Science Agenda (NWA), Taskforce for Applied Research SIA, the Creative Industry Top Sector and the European Creative Europe programme, impose requirements that AxS research submitters usually cannot meet. The most common obstacles are lack of affiliation of the artist to an institution, lack of budget for the start-up phase, and asymmetric funding of the art element in relation to the scientific element (or vice versa) in the research project. Furthermore, most of these schemes require matching of the allocated funds.

⁸ [Rijksakademie – Rijksakademie, History, Contact](#)

⁹ [GRASP \(Groningen Research Arts and Society Platform\)](#)

¹⁰ [RASL \(Rotterdam Arts and Sciences Lab\)](#)

¹¹ <https://arias.amsterdam/>ARIAS (Platform for Research through the Arts and Sciences)

¹² <https://www.uu.nl/en/research/the-new-utrecht-school>

¹³ [MERIAN \(Maastricht Experimental Research in and through the Arts Network\)](#)

A quick scan (see Appendix 1) was performed to underpin this advisory letter, identifying the schemes that are in principle suitable for AxS. We examined the presence/absence of the above obstacles. Obviously, there are complexities at many levels for each fund and case.

There are aspects in the NWA's Art route that give cause for thought, but the most advanced scheme for an AxS application is currently Innovatielabs #2 of The Creative Industries Fund NL. Indeed, the Innovatielabs programme is open to 'a collaboration of at least three parties consisting of professional creators, institutions and other parties in the cultural and creative disciplines, but the programme is also open to knowledge institutions, private, public, semi-public and civil society organisations, whether or not from other fields of work'.¹⁴ The fund also has a budget for the start-up phase in which the parties have the opportunity to make a research proposal and to align their methods. The amount to be applied for, minimum one hundred thousand euros and maximum three hundred thousand euros, is a good guideline for AxS projects. Also, the fact that matching the grant is not required allows artists and scientists not affiliated to an institution to apply. However, the problem with Innovatielabs is that it is intended for strengthening the creative field and not specifically for AxS research.

For the 'areas for improvement' in the NWA, please refer to the evaluation *Excellentie door verbinding (Excellence through connection)*¹⁵. The advice in the evaluation may pave the way for AxS.

In short, there are opportunities, but the issue remains that AxS projects only partly fit into existing schemes and the infrastructure is not yet fully equipped.

Outline of an AxS fund

A transparent AxS access point with a substantial budget can be a start of a flourishing AxS knowledge domain in the Netherlands in which motivated, versatile, critical and creative artists and scientists are challenged to conduct joint research and produce new work. In the interviews with artists and scientists conducted by the Society of Arts in the run-up to this advisory letter (see Appendix 2), the following key elements for an AxS fund were mentioned. The fund should be based on the following starting points:

¹⁴ [Open call Innovatielabs #2 \(innovatielabs.org\)](https://www.innovatielabs.org)

¹⁵ *Excellentie door verbinding. Externe evaluatie Nationale Wetenschapsagenda*. Independent evaluation of the 2018-2021 programme of the National Science Agenda (NWA). Central government.

- AxS research is eligible if it is fundamental/autonomous and/or strongly focused on major societal challenges;
- cooperation is based on the principle of equality of contributions from the various disciplines;
- funding should be realistic with respect to the actual cost of human effort and equipment use for both art and science;
- the parties see the differences in needs, perspectives and working methods as a source of meaning and inspiration;
- there is space for experimentation and preliminary exploration;
- an emphatic effort is made to create a process and an outcome that is more than the sum of its parts, with results that could never have been achieved by the individual parties;
- the outcomes and/or creations are recognised and valued within the participants' individual disciplines;
- research applications are assessed by artists and scientists with expertise in AxS.

When setting up this fund, an entirely new programme is an option, but also a scheme organised by an existing fund or a combination scheme between several parties, such as the state cultural funds, NWO/NWA and Taskforce for Applied Research SIA, which were consulted for this advisory letter. A proposal for setting up a possible AxS fund is described in Appendix 3.

Conclusion

Experimental research at the interface of art and science (AxS for short) can often lead to high-profile work; work that can incite change. A dedicated AxS fund would create fertile ground for this form of fundamental knowledge development.

This advisory letter is a plea by the Society of Arts and The Young Academy for a national AxS fund. We see a rapprochement between art and science that has been going on for decades. In higher education for the arts, especially the master's phase, third phase and in postgraduate art institutions, art is linked to society, including to scientific research, both fundamental and applied. A new type of professional is entering the labour market as a result, and some of them wish to continue in AxS research. The high-quality and innovative work of these professionals shows the need for continued development of the field. These professionals are entitled to a transparent AxS access point where they can apply for grants. An access point specialising in AxS funding, assessment, allocation and monitoring. We see that – despite existing schemes – AxS applications still too often fall between the cracks. Therefore, in this advisory letter to the Minister of Education, Culture and Science, we advocate the establishment of a national AxS

fund. First as a three-year pilot with a budget of 11 million euros in cooperation with, for instance, the state cultural funds, NWO and Taskforce for Applied Research SIA. To open the debate, the advisory letter provides an outline of an AxS fund.

In their survey, the Society of Arts and The Young Academy have encountered much enthusiasm, drive and visions for the future of AxS and expect these to foreshadow the fertile ground on which AxS will begin to develop into a mature field of knowledge that further enhances the innovative capacity of the Netherlands.

'Only when knowing embraces experimentation and does not shy away from engaging with creating, i.e. with art, is it ready for its major leaps forward (...)' wrote poet and writer Wilbert Cornelissen in 2004 in the previously cited Boekman issue 58/59.

This advisory letter was prepared by a joint AxS working committee of the Society of Arts, The Young Academy and members of the KNAW consisting of: Micha Hamel, composer, poet and researcher, chairman, Dr Frans Snik, astronomer, Leiden University, Dr Marjolijn Bol, Associate Professor of art history, Utrecht University, Emeritus Prof. Kitty Zijlmans, Contemporary Art History/World Art Studies, Leiden University, Prof. Nadine Akkerman, Professor of early modern English literature and culture, Leiden University, Dr Koert van Mensvoort, philosopher, artist, technologist and founder of Next Nature Network. The committee was supported by secretary Annelies ten Have.

The advisory letter has been coordinated with NWO and the Creative Industries Fund NL. We thank all stakeholders for their input and in particular the Council for Culture, the directors of the state cultural funds and Taskforce for Applied Research SIA.

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Appendix 1 Quick scan of schemes

State cultural funds

Creative Industries Fund NL

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
Innovatielabs #2	For boosting the development of applicable knowledge and new working methods that help the cultural and creative sector become more agile and resilient in the longer term. This fund is on behalf of all state cultural funds and CLICKNL.	€5,000,000	Minimum of €100,000, maximum of €300,000.	Not compulsory, but an advantage.	€10,000	A collaboration of at least three parties consisting of professional creators, institutions and other parties in the cultural and creative disciplines, but the programme is also open to knowledge institutions, private, public, semi-public and civil society organisations,

						whether or not from other fields of work.
Design scheme	For projects that contribute to the quality, development or strengthening of the field of design. Examples include artistic research, product development and reflection and debate.	€1,400,000	No minimum/maximum.	Required.	€7,500	Professional designers, creators, observers, design agencies or cultural institutions within design.

Architecture scheme	For projects that contribute to the quality, development or strengthening of the field of architecture in a broad sense. Examples include design research, reflection and debate and design capability regarding major societal challenges.	€1,250,000	No minimum/maximum.	Required.	€7,500	Professional architects, agencies, observers, publishers, producers or cultural institutions working within the field of architecture.
Digital Culture scheme	For projects that relate to digital technology, new media or games and contribute to the quality, development or strengthening of the field of digital culture.	€1,350,000	No minimum/maximum.	Required.	€7,500	Professional creators, observers, design agencies or cultural institutions working within the field of digital culture.

Experiment scheme	For small-scale, experiment-driven projects in design, architecture, digital culture and crossovers between them.	€350,000	€10,000	-	€0	Professional designers, architects, creators and design agencies working in the fields of design, architecture, digital culture and crossovers between them.
Fresh Perspectives	To support special forms of collaboration between a designer, creator or studio and a party with a strong social or knowledge position. (This is not a long-term grant)	€0	-	-	-	-

Mondriaan Fund

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant*	Applicants
Information and referral desk on behalf of the state cultural funds.	Point of contact for interdisciplinary applications; explores opportunities within existing fund schemes.	€0	-	-	-	-

Other state cultural funds

Foundation for Literature	see Innovatielabs #2
Performing Arts Fund	see Innovatielabs #2
Film Fund	see Innovatielabs #2
Cultural Participation Fund	see Innovatielabs #2

Taskforce for Applied Research SIA

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
All funding schemes.	In principle, all instruments are open to research from the arts and creative sector and therefore to collaboration with non-arts lecturers and researchers and with fields other than arts and/or creative industries. There are several exceptions such as schemes specifically aimed at the green, educational or health domain.	€63,850,000	The maximum amount to be requested depends on the specific scheme.	Required.	-	-
KIEM GoCi	For reinforcing and accelerating innovation. A collaboration of Taskforce	€1,700,000	€40,000	Required.	-	Researchers authorised by the Executive Board at

	for Applied Research SIA and CLICKNL.					<p>a university of applied sciences and universities based in the Kingdom of the Netherlands, university medical centres, KNAW and NWO institutes, the Netherlands Cancer Institute, the Max Planck Institute for Psycholinguistics in Nijmegen, NCB Naturalis, Advanced Research Centre for NanoLithography (ARCNL) and the</p>
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						Princess Máxima Centre. Persons on zero-hours or fixed-term employment contracts (other than a tenure track) are excluded from submission.
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NWO

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
National Science Agenda, 'Art: research in the 21st century' route.	The route plays a role in organising and connecting the field of art to relevant research. A key focus for the steering committee is increasing the likelihood of success of research applications from the Arts route. For example, by connecting existing initiatives, placing themes on the agenda and activating the network. The route can play a significant role in the emancipation of research within and towards the arts and the role of artists in it.	see ORC scheme.	-	-	-	Consortia of knowledge institutions, businesses, civil society partners, international collaborations.

<p>NWA-ORC. Research on Routes by Consortia 2022 (ORC).</p>	<p>The aim of the NWA-ORC 2022 call for proposals is to stimulate research conducted by knowledge-chain-wide and interdisciplinary consortia, in which researchers collaborate with relevant societal (public and/or private) partners and, where relevant, citizens.</p>	<p>€106,300,000</p>	<p>Minimum of €500,000, maximum of €10,000,000.</p>	<p>Required.</p>	<p>-</p>	<p>Consortia of knowledge institutions, businesses, civil society partners, international collaborations.</p>
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KNAW

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
Mingler Scholarship	For a start-up collaboration between artists and scientists.	€40,000	€10,000	-	-	Duos of artists (collectives) and scientists.

Council for Culture

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
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<p>Development institutions (BIS).</p>	<p>Development institutions offer artists space to reinvent genres and disciplines, to renew themselves, to fail, to succeed. The development institutions are a new category in the basic cultural infrastructure (BIS); the development capability of the sector is greatly enhanced by them. The scheme allows for a much-needed broadening of the basic cultural infrastructure to include genres that were not represented in recent cultural plan periods. In this way, the basic cultural infrastructure better connects with contemporary culture and reaches a wider, more diverse audience. This broadening is also hugely important for the future: the development institutions are, after all, part of the chain, forming the broad base that supplies the top. The development institutions article allows for up to 15 institutions and has a grant ceiling of €8,687,000 per year.</p>	<p>€8,687,000</p>	<p>Minimum of €300,000, maximum of €800,000.</p>	<p>-</p>	<p>-</p>	<p>Institutions whose core activity is to facilitate, guide and develop talented or innovative creators and/or develop – through research – the disciplines of performing arts, visual arts, film, literature or design, or a combination thereof.</p>
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EU

Scheme	Purpose of scheme	2022 Budget	Maximum amount to be requested	Matching	Start-up grant	Applicants
Creative Europe, Culture strand.	The Culture strand encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond. Funding for cooperation projects, networks, platforms, circulation of literary works, mobility for artists and professionals, Pan European Cultural Entities.	The Creative Europe 2021-2027 programme has a budget of €2.44 billion. ¹⁶	The maximum amount to be requested varies per call. More information can be found on the website of Creative Europe .	As above	As above	As above

¹⁶ <https://culture.ec.europa.eu/creative-europe/about-the-creative-europe-programme>

Creative Europe, Media stand.	The Media strand of the Creative Europe programme supports the European film and audiovisual industries to develop, distribute and promote European works, taking into account today's digital environment.	The Creative Europe 2021-2027 programme has a budget of €2.44 billion.	As above	As above	As above	As above
Creative Europe, Cross Sectoral Strand.	The cross-sector component aims to promote cooperation between different cultural and creative sectors in order to address shared challenges they face and find innovative new solutions. This is achieved, for example, through policy cooperation, the services provided by the Creative Europe desks,	The Creative Europe 2021-2027 programme has a budget of €2.44 billion.	As above	As above	As above	As above

	and the Creative Innovation Lab. ¹⁷						
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¹⁷ <https://culture.ec.europa.eu/creative-europe/cross-sectoral-strand>

Appendix 2 List of people interviewed in the run-up to the advisory letter

Name	organisation	position
Michel van der Aa	composer	independent artist
Martje van Ankeren	Association of Universities of Applied Sciences	coordinator of the Association of Universities of Applied Sciences research team
Kristel Baele	Council for Culture	president
Gijs Bakker	conceptual designer	independent artist
Joris van Ballegooijen	Creative Industries Fund NL	head of grants
Lisa Becking	Wageningen University & Research	marine biologist
Bero Beyer	Netherlands Film Fund	director
Henk Borgdorff	Leiden University	emeritus professor of Theory of Research in the Arts
Adriaan Geuze	West8	landscape architect, founder
Stan Gielen	NWO	former president

Tabo Goudswaard	Social Creative Council	founder
Francine Houben	Mecanoo	founder and creative director
Peter de Jaeger	writer	independent
Janneke van Kersen	NWO	Creative Industries Top Sector coordinator
Marieke Ladru	Creative Industries Fund NL	Talent development programme leader
Marcel Levi	NWO	president
Cynthia Liem	Delft University of Technology (TU Delft)	assistant professor, multimedia computing
Eelco van der Lingen	Mondriaan Fund	director
Ana Maria Gomez Lopez	visual artist	independent artist
Claron McFadden	soprano	independent artist
Roel Meeuwesse	ACTI	secretary
Rapti Miedema	Mondriaan Fund	head of heritage & pilots bureau
Daniel Oberski	Utrecht University/UMCU	professor of social sciences/methods and statistics and data science & biostatistics

Tiziano Perez	Foundation for Literature	director
Glenn de Randamie (Typhoon)	singer	independent artist
Jeroen de Ridder	The Young Academy	former president
Erik Rietveld	University of Amsterdam/RAAAF	Socrates Professor, senior researcher in philosophy/ILLC/brain and cognition and co-founder of RAAAF
Ronald Rietveld	RAAAF	architect, independent artist
Ineke Sluiter	KNAW/Leiden University	former president of the KNAW (June 2020-June 2022), professor of Greek language and literature
Dennis Stam	Performing Arts Fund	former deputy director Performing Arts Fund/MT member Heritage and Arts, Ministry of Education, Culture and Science
Behnam Taebi	Delft University of Technology	professor of Energy and Climate Ethics, as well as scientific director of the Safety & Security Institute, Delft University of Technology

Iris van der Tuin	Utrecht University	professor of Theory of Cultural Inquiry
Bert Verveld	Amsterdam University of the Arts (AHK)	chair of the Executive Board
Barbara Visser	visual artist	independent artist
Johannes van der Vos	Taskforce for Applied Research SIA	programme manager
Jakob van der Waarden	Council for Culture	director
Gwyneth Wentink	harpist	independent artist
Liesbeth van Zoonen	Erasmus University Rotterdam	scientific director of the Centre for BOLD Cities, professor of Sociology and dean of the Erasmus Graduate School of Social Sciences and the Humanities

Appendix 3 Proposal to set up an AxS fund

Purpose

Developing and facilitating AxS, developing existing AxS knowledge and experience that contributes sustainably to both the arts and science.

Fund duration

3 years.

Budget

€11,000,000, of which €10,000,000 is earmarked directly for the financial support of projects. The remaining €1,000,000 is earmarked for communication and management costs.

Applying

Three application rounds.

Amount to be applied for

Maximum €300,000 (duration to be determined).

Matching

Not obligatory.

Start-up grant for exploration

€10,000.

What research does the fund focus on?

1. fundamental research: autonomous collaborations that spring from the scientist's and artist's fascination to develop new knowledge, knowledge products or expressive works.
2. applied/practice-based research: collaborations aimed at knowledge development that provide a framework for action or possible solutions for complex problems (e.g. Sustainable Development Goals).

Publication of 'results'/process

In existing cultural and scientific institutions.

Who can apply?

Applications should be submitted jointly by scientists with an appointment at a university or research institute in collaboration with artists (creators) or artist collectives from across the arts.

What are the assessment criteria for granting?

For the fundamental strand:

- a. The research question was formulated jointly and encompasses the relevant knowledge, imagination and skills of both applicants.
- b. The role of the artist(s) and researcher(s) in the process and content is clear and balanced, and the way the different needs, perspectives and methods of art and science come together in the project is properly described.
- c. A clear description of the activities the applicants plan to undertake and what they wish to achieve. The project proposal must be reflected in an appropriate form that does justice to the nature and content of the collaboration, e.g. a publication, essay, theoretical concept/framework, performance, exhibition, film, photography, choreography, design, installation, prototype, as well as scientific insights, expressions and follow-up research.

For the applied strand:

Same as above supplemented by

d. Expected contribution to a social issue or application in a work field or work practice.