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FOREWORD TO THE SECOND EDITION

The last few decades have seen the emergence of new trends in practice-based research in and through the arts. This has been due to a number of things, most noticeably the increased attention to the creative industries as a legitimate area of interest for governments and academic institutions. The arts are no longer seen as an exclusive activity, but have a changing relationship with a wider society. The means of production and of consumption are also rapidly changing. Artists, in their broader sense, are also the researchers.

Arts, like the sciences, are a form of human creativity that has found an institutional space in modern society, a legitimacy as we look for new things, new ways of looking and new ways of doing things. The cultural-economic drivers of contemporary societies for the new, be it in new scientific knowledge, new technologies and gadgets, or cultural expression, have seen an increased focus on the integration of the arts, in their broader sense, into commerce. Both the arts and sciences are driven by curiosity and imagination, with the desire to explore the unknown. Curiosity aims to go beyond the familiar and to explore a space of new possibilities. It is, by definition, about the unknown; however, there is always the desire to tame the curiosity and imagination. Yet we must still be open to giving it free rein. Creative research in the arts often sits with these paradoxes – if research is the curiosity-driven production of new knowledge, it is inherently beset by uncertainties, since the results or outcomes, by definition, are unknown.

ARTS AND SCIENCES

The sciences and the arts are much more closely connected than their currently institutionalized forms may suggest; however, there are some very fundamental differences. Although the drivers are the same, the context for the research is often very different. Creative industries, especially regarding the arts, are deeply contextual and culturally constructed. This is not to say that scientific facts are not also contextual. Ludwik Fleck in *The Genesis and Development of a Scientific Fact* argues that every scientific concept and theory is culturally conditioned. He challenges the assumption that facts are there to be discovered through proper passive observation of natural phenomenon. Rather, he asserts that facts are invented, not discovered. Even scientific facts are **made** things. They are constructed from a deep narrative, a philosophy about the way that the world works, and we test against that theory. Bruno Latour in *We have never been Modern* redescribed the Enlightenment idea of universal scientific truth, arguing that there are no facts separable from their fabrication.

Techno-sciences, important as they are, are not alone in leading the direction for creative research. Artists have been quick to realize the artistic challenges offered by hybrid forms and the increased domain of ways of looking and translation that the arts can bring. Crossing the natural and the artificial domains they can add creativity to broaden the range covered by the techno-sciences.