Practice led Research

described as having an orientation that is "predominantly post-modernist," "acknowledging non-linearity, dynamic systems, change, uncertainty" with adherences to constructivist paradigms (Vaughan 2005, p. 4)

research in which the research is initiated by an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher's own practice which it has become important to pursue in order to continue that practice. It may not be linked initially to any formally articulated question, hypothesis or theoretical concern, although it may lead to them. (Rubidge 2006, p. 6)

for creative practice to be considered as research there are three requirements to be met. Creative practice and its outcomes need to be,
• differentiated from previous work of the researcher and field such that the elements of exploration and discovery are identifiable,
• rendered accessible/available through either publication and/or exhibition as a public activity, one open to scrutiny by peers,
• transparent and clear in its structure, process and outcomes – that it provides clear explication and explanation that is usually exegetical in nature,
• transferable so that information or outcomes are useful beyond the specific research project or applicable in principle to other researchers and research contexts. This requires that the practice and outcomes are adequately theorized, described and contextualized. (Mafe Brown 2006, p. 3)

It is carried out by practitioners, such as artists, designers, curators, writers, musicians, teachers and others, often, but not necessarily, within doctoral research programmes. (Candy, 2006, p. 2)

emphasises practice as an active component of the research process (Fraber 2010, p.2)

employs professional and creative practice methodologies and evaluative criteria. As an evolving area practice-led research is still developing its methodologies. They are often characterised by hybridity, appropriating methods from other research domains. (Smith Dean 2009, p. 67)

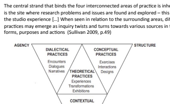
Concurrent with the emergence and development of more 'artistic' methodologies has been a 'paradigm shift' in most, if not all, areas of thinking; 'postmodern' ideas have had an impact on most aspects of culture and society, changing the way we relate, communicate, and generate knowledge. It is in this context that practice-led research is developing and to which it must respond. (Gray 1996, p. 2)

Dialectical practices are forms of inquiry whereby the artist-researcher explores the uniquely human process of making meaning through experiences that are felt, lived, reconstructed and reinterpreted. These may be personal or public and may result from experiences of art-making processes or outcomes of encounters with artworks. Consequently meanings are 'made' from the transactions and narratives that emerge and these have the power and agency to change on an individual or community level. (Sullivan 2009, p.50)

Contextual art practices make use of cognitive processes that are best described as 'thinking in a setting' that is situational and makes use of visual texts, issues, debates and desires that are local in focus but global in reach. (Sullivan 2009, p.50)

Practice-led research, particularly for the creative practice-led researcher, is unruly, ambiguous and marked by extremes of interpretive anxiety for the reflexive researcher. It is this way because it is deeply emergent in nature and the need to tolerate the ambiguity and make it sensible through heightened refl exivity (Haseman Mafe 2009, p. 220)

The central strand that binds the four interconnected areas of practice is inherently **theoretical** and is the site where research problems and issues are found and explored – this is the 'making space' of the studio experience [...] When seen in relation to the surrounding areas, different perspectives and practices may emerge as inquiry twists and turns towards various sources in the exploration of forms, purposes and actions (Sullivan 2009, p.49)



Conceptual practices are at the heart of the thinking and making traditions whereby artists give form to thoughts in creating artefacts that become part of the research process. Here the artist-researcher engages in practices that make good use of the capacity to 'think in a medium' utilising the distributed cognitive modalities associated with visual knowing. (Sullivan 2009, p.50)

the various domains of inquiry that encompass areas typically opened up in artistic research undertaken in studio contexts within university settings. (Sullivan 2009, p.49)

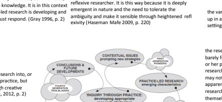
In using the term practice-led research, we as editors are referring both to the work of art as a form of research and to the creation of the work as generating research insights which might then be documented, theorised and generalised, though individual contributors may use this and related terms rather differently. Ideally we would expect a research element to be present in both research and work creation, though we would normally see the documentation, writing and theorisation surrounding the artwork as crucial to its fulfilling all the functions of research. In our view for an artwork itself to be a form of research, it needs to contain knowledge which is new and that can be transferred to other contexts, with little further explanation, elaboration or codification, even if this transferral involves a degree of transformation. (Smith Dean 2009, 7)

By 'practice-led' I mean, firstly, research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners in the visual arts. (Gray 1996, p. 3)

meaning 'not research into, or about, creative practice, but research through creative practice' (Brook, 2012, p. 2)

radical disciplinary openness (Baker, 2011, p. 36)

studies whose research questions do not arise primarily from theoretical curiosity, but from everyday practice. (Borgdorff, 2012, p. 83)



(Gray 1996, p. 1)

is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. In a doctoral thesis, the results of practiceled research may be fully described in text form without the inclusion of a creative work. The primary focus of the research is to advance knowledge about practice, or to advance knowledge within practice. Such research includes practice as an integral part of its method and often falls within the general area of action research. (Candy, 2006, p. 1)

Caractéristiques / Characteristics

the researcher enters an initially inchoate field, at most having a barely formed speculative question or hypothesis, then using his or her professional experience insights and skills, embarks of a research journey in which initially even the research pathway may not be clearly defined. In this type of research, although apparently without direction at its commencement, as the research progresses underlying research questions make themselves known and the research gradually focuses its attention on those question. (Rubidge 2006, p. 8)

from the outset practice-led research is multidisciplinary. It is built, at times uneasily, from contrasting registers of professional activity, creative practice and academic research. (Haseman Mafe 2009, p. 218)

crucial interrelationship that exists between theory and practice and the relevance of theoretical and philosophical paradigms for the contemporary arts practitioner. (Barrett, 2007, p.1)

intrinsically experiential (Smith Dean 2009, p. 84)

a new species of research, generative enquiry that draws on subjective, interdisciplinary and emergent methodologies that have the potential to extend the frontiers of research (Barrett, 2007, p.1)

distinctive research strategies, interpretative methods and outcomes arising in and out of creative arts, which are drawn from the working methods and practices of artists and practitioners point us towards a new research paradigm. (Haseman 2006 cité par Bolt 2016, p. 132)

It is a research strategy specifically designed to investigate the contingencies of practice by seeking to discipline, throughout the duration of the study, the ongoing emergence of problem formulation, methods selection, professional and critical contexts, expressive forms of knowledge representation and finally the benefit of the research to stakeholders. (Haseman Mafe 2009, p. 217)

Michael Polanyi at the start of his inquiries into tacit knowledge in the 1950s. Polanyi, a chemist, was interested in the social aspects of science, particularly the significance of the hypothesis and how it is formed. He pointed out that a hypothesis cannot be "proven" by stepwise reasoning from what is already known, the scientist must make a commitment to reach this further shore on the basis of a passionate "heuristic anticipation" rather than dispassionate (explicit) knowledge (Polanyi, 1962, p. 130, pp. 309-310). (Rust 2007, p. 70)

Biggs (2004), suggesting that our heritage from ancient Greek philosophy undervalues experience, has reviewed the subject of tacit, experiential or non-propositional knowledge in art and design research. He characterises tacit knowledge as "knowing how", which does not reflect the breadth of ideas explored by Michael Polanyi in forming his theories of tacit or personal knowledge. (Rust 2007, p. 70)

Knowledge is negotiated (intersubjective?), context bound, and is as a result of personal construction. Research material may not necessarily be replicated, but can be made accessible, communicated and understood. This requires the methodology to be explicit and transparent (documentation is essential) and transferable in principle (if not specifics). (Gray 1996, p. 13)

knowledge-sharing by narration within the creative artefact and the exegesis (Bacon, 2015, p. 7)

In general, artistic knowledge is often intuitive and reflection may not occur naturally. Or, perhaps it would be more accurate to say, practical knowledge is inherent in doing and is often considered implicit and as such may not be identifi ed or valued without explicit attention paid to it. It is common for arts practitioners to have significant knowledge without necessarily being able to adequately describe that knowledge. In other words, knowledge embedded in practice is often personal and ineffable. In order to make this personal digital media arts knowledge more generally useful a process of reflection and contextualisation is often required. Reflection can help to find patterns that make this personal knowledge more generally applicable and contextualisation helps to place those findings within a broader history of accumulated knowledge. These processes are important because they are essential to transforming personal knowledge into communal knowledge. This knowledge can be accessed through the various presentations of the work – as art works, code libraries, algorithms, written descriptions, critical analysis and commentaries and so on. An integral part of research is this transmission of personal knowledge and understanding that has some novel and general application into communal knowledge. Shareable knowledge is often expressed as a method, process or theory. The production and dissemination of theory is a distinguishing differentiation between our practice-led research and conventional artistic practice. In our research, theories are frequently associated with patterns of usage, that is with techniques or practices we use regularly. These regular patterns of usage often indicate areas of particular interest in our work and it is through introspection that these patterns may develop into a more general theory or into new techniques and habits. These generalisations, or theories, invariably find their way back into our practice. We feel that this iterative process between expression and reflection is essential to all research and is integral to arts practice. (Brown Sorensen 2009, p. 162-3)

effective means to conduct research on knowledge both embodied in, and discovered through discipline-specific art, architecture and design practices.(Allpress, 2012, p. 1)

is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. The main focus of the research is to advance knowledge about practice, or to advance knowledge within practice. [...] Such research includes practice as an integral part of its method and often falls within the general area of action research. (Candy, 2006, p. 3)

Connaissance / Knowledge

knowledge [is] derived from practice and not the artefacts produced by that practice (Mafe Brown 2006, p. 1)

there is an oscillation and dialogue between the researched and experiential knowledge, the 'inward and outward' noted by Gibson (2010). This dynamic interplay creates links between the following two clusters of words: tacit knowledge, the experiential, the embodied, the intuitive, and the unconscious; the observed, sought learned knowledge, the objectified, the examined, the explored, the experimented, the explicit. The researcher has to establish the nature of this interplay. (Colbert 2012, p. 9)

During this creative process, the artist or the designer may re-arrange a number of ideas, beliefs and conceptions, and thus advance her or his knowledge, understanding and insight. (Mäkelä 2007, p. 160)

In our digital media work, knowledge is created and expressed through a conversation between research and practice. The nature of this conversation may vary with different types of practice, but we believe there are consistencies that comprise the character and style of this type of research. The research and practice with which the authors have been most involved is the algorithmic generation of digital content, creatively expressed as audio and visual media art works, and in this chapter we will refl ect on our practice of live-coding in particular. (Brown Sorensen 2009, p. 154)

proposing alternative modes of knowledge representation (Barrett, 2007, p.13)

importance of tacit knowledge to the process of inquiry and review. Recognising and respecting the tacit knowledge of the advanced practitioner, who in Michael Polanyi's words 'know more than they can tell' (Polanyi 1967: 4) (Haseman Mafe 2009, p. 223)

Practice-led research, as it is enacted, has a distinctive trajectory of inquiry that is best seen in the way that conceptions and constructions of new knowledge are framed. The status of knowledge production in the visual arts remains a vexed question for many. A typical distinction asks whether knowledge is found in the art object or whether it is made in the mind of the viewer. [...] If taken from the perspective of the artist, both knowledge production and the functions to which knowledge is put are best seen to be a dynamic structure that integrates theory and practice and contributes to personal, social and artefactual systems of understanding (Sullivan 2009, p.47)

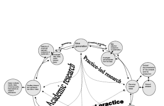
Barbara Bolt characterises the process of creative arts research as one of 'handling' materials (a term she borrows from Heidegger). Heidegger argued that we do not come to 'know' the world primarily through contemplative cognition and theoretical refl ection but through our 'handling' of its materials (2007: 30). She adapts Heidegger's concept of 'handling' to qualify and extend Paul Carter's notion of creative research as 'material thinking'. She uses it to highlight the important role of the body in creative research, and to emphasise that it is not only through 'talk' that 'material thinking' occurs (2007: 30). She argues that it is primarily in bodily response to and conjunction with its materials that creative arts research emerges (2007: 30). (Brewster 2009, p. 132)

From the perspective of the artist-researcher, notions of data collection are necessarily expanded because there is a creative imperative that demands existing knowledge is less of an a priori condition framing inquiry and more of a stepping off point for imaginative interrogation during artmaking. The outcomes subsequently provide the basis for a critique of existing knowledge after the event and this can be surprising or salutary, for most creative solutions often appear alarmingly obvious and logical in retrospect. (Sullivan 2009, p.50)

'naturalistic inquiry', which places the researcher firmly within the research process, often as 'participant'. Research approaches now in the visual arts can be much more pro-active, involving practitioners researching through 'action', and 'reflecting in and on action', an important concept developed by Donald Schön. (Gray 1996, p. 4)

iterative cycles of production and reflection (Allpress, 2012, p. 1)

it is clear that researchers have been characteristically eclectic, diverse and creative in the methodologies they have adopted. When necessary, they have drawn on positivist experimental methodologies, constructivist interpretation and reflection, and invented hybrid methodologies involving a synthesis of many diverse research methods and techniques. So a characteristic of 'artistic' methodology is a pluralist approach and use of a multi-method technique, tailored to the individual project. Increasingly this has involved the use of multimedia to integrate visual, tactile, kinaesthetic, experiential data into 'rich' information. (Gray1996, p. 14)



(Smith Dean 2009, 20)

an overarching methodology allows for the mutual influencing of theory and practice through ongoing cycles of action, reflection and refinement / improvement, (Stock 2007, p. 5)

a creative process akin to the process of research in that both are pursuits involving experiment and exploration, which investigate concepts (experientially in dance practice) to advance understanding and knowledge. (Stock 2007, p. 2)

encapsulates the experiential aspects of creative practice and knowledge production and foregrounds the way in which both are dependent on and intersected with the creative researchers' positionality and difference (Rose 1997). [...] should highlight the 'emergence of difference' through the research process and be 'less a process of self-discovery than of self-construction' (1997: 313). (Baker, 2011, p. 39)

Réflexivité / Reflexivity

the role of the practitioner, whose understanding and knowledge from a particular field corresponds to a perspective situated within the process of praxis. [...] research ought to be geared towards an understanding of the nature and origin of knowledge (i.e. epistemology) which is tied to the practice (Schön 1995: viii). (Mäkelä 2007, 158)

unlike traditional researchers, even those whose research questions do mutate and change, the practice-led researcher may find problem definition is unstable for as long as practice is ongoing and it is only when the practice is done, and possibly in the fi nal phases of candidature, that the final research problem will be decided. (Haseman Mafe 2009, p. 214)

Méthodologie / Methodology

very different from many traditional science and humanities models of postgraduate investigation (Allpress, 2012, p. 1)

practice-led research that is supported by critical reflection and reflexive action can be seen to invert the research process because it encourages working from the 'unknown to the known' and it is purposeful yet open-ended, clear-sighted yet exploratory. Practice-led research makes good use of this creative and critical process and may provide novel perspectives in reviewing existing knowledge structures. When studio inquiry is undertaken within a research context in an academic setting the imaginative outcomes generated consequently serve as a means to critique existing knowledge. (Sullivan 2009, p.49)

The number of such iterations is quite variable and a skill for the practice-led researcher is learning to judge whether an investigative path shows promise or not. A single project often involves several extensive explorations. This iterative hierarchy proceeds until success is clear, failure seems inevitable or time runs out. At the end of this process there are numerous materials for discussion and dissemination including code libraries that can be used for future projects, outputs from small- and larger-scale tests and completed creative works. These data provide a rich resource for discussion, further work, or verifi cation and validation by peers. (Brown Sorensen 2009, p. 159)

The Oxford English Dictionary (OED) defines research as both a noun and a verb. Research as a noun is described as the systematic investigation into the study of materials, sources, etc. , in order to establish facts and to reach new conclusions, and as an endeavour to discover new or collate old facts etc. , by the scientiic study of a subject or by a course of critical investigation. As a verb, it is described as meaning to do research into or for, and to make researches.
According to this deinition then, an activity is research if and only if it is 1) a systematic investigation, 2) conducted intentionally, 3) to acquire new knowledge, understanding, insights, etc. , 4) about a subject. (Scrivener 2009, p. 69)

the tension of moving between theory and practice as a tension between the inside and outside (Gibson 2010), a tension which leads to 'an understanding of practice in terms of theory and theory in terms of practice' (Colbert 2012, p. 3)

not only ground the research in efficient practice but also claim that the practice is a necessary prelude to theory (Biggs, 2004b, p.6)

the relation between art and research practices [...] is both non-instrumental and non-hierarchical, (Elo 2009, p. 22)

The anxieties surrounding a research question for practice-led research may be founded not only in an insecurity concerning verbal competence among some visual artists and a certain distrust of the hegemony of words, but also out of a belief that art should be unpredictable and ambiguous and, as I will argue here, out of a misunderstanding of the form and role that an effective research question should have. (Petelin 2014, p. 190)

A conceptual or **philosophical** research approach is based on logic and argument. It relies on measures of internal consistency, resonances with lived experience and, to a lesser extent, popularity for its merit. While this style of research is aligned with the humanities through its use in disciplines such as philosophy, sociology and literature, it also has a strong home in science disciplines including mathematics, cosmology and theoretical physics where empirical measures may be impractical. (Brown Sorensen 2009, p. 155)

Because research activity was defined in the language and methods of science and technology, it was logical to use the sciences as the benchmark when considering how the arts contributed to the research enterprise in the university setting. The argument used was the strategy of defining 'equivalence'. If the creative process involved in practice-led research was accepted as a form of research in its own right then it had to be shown to be equivalent to acknowledged research traditions. (Sullivan 2009, p.45)

Experimental or **ethnographic** approaches are based on observation in the world. The sciences have largely conducted research in this way since the Renaissance. There is, of course, variety in this approach, including direct observation often featured in disciplines such as biology and anthropology, through to the measuring of designed interventions in disciplines including engineering, agriculture and social or political activism. (Brown Sorensen 2009, p. 155)

creating art that can be integrated into academic discourse. (Bacon, 2015, p. 20)

Rapport avec l'académique / Relation with the academic

There is a general way in which research is a part of many activities. In this general way, research refers to the act of finding out about something and is involved in learning about a topic, extending a skill, solving a problem and so on. In particular, almost all creative practice involves this general type of research, and often lots of it. In contrast, there is a more limited use of the word research prevalent in academia and about which this article is concerned, where the term refers to uncovering evidence that builds or elaborates upon a theory. Our more limited academic defi nition also requires that research should be coherent and situated within a broader theoretical framework. In other words, academic research should be situated within a body of extant knowledge, regardless of whether the research supports or challenges existing theory or existing practices. (Brown Sorensen 2009, p. 153)

It is well accepted in the literature on both quantitative and qualitative research that research design needs to flow from a central research question or problem statement, or (in grounded theory) from the experiences and understandings of the population being researched. The importance of identifying 'the problem' or 'the issue' is evident both in competitive grant processes and in framing research proposals for doctoral study. As a matter of course, applicants are asked to give a clear statement of the problem; to set out aims and objectives and the research questions to be answered; and researchers are often asked to list the hypotheses to be tested. Statements of purpose, background, relevant literature, significance of the research problem and definitions of key terms follow. These requirements constitute problem-led research, and this can be addressed both by qualitative and quantitative methodologies. (Haseman, 2006: 100 cité par Petelin 2014, p. 191)

practice-led researchers do meet the first test of all research – there is a 'problem' (often several problems) – but its definition will emerge during the research and it may well be that it is only in the final stages [my italics] that a practice-led researcher will articulate and explicitly connect the problem with the trajectory their research has taken. (Haseman, 2007: 13 cité par Petelin 2014, p. 193)

The interdependent nature of experimental and conceptual aspects of research highlights a pronounced difficulty for practice-led research. It requires that the investigator be both a practitioner of some experience and a researcher of some significance. (Brown Sorensen 2009, p. 156)

Rapport avec la personne / Relation with the person

possibility of addressing [examination of student work, the quantifying of research output by academic staff conducted by university administrators, and the assessment of research funding applications] all at the level of epistemological critique, the premise of which is that knowledge can be produced and communicated in a mode other than scholarly dissertation. (Brook, 2010, p. 3)

candidates need a clear understanding of the relationship between their artefact and exegesis; manage the unexpected changes in the creation of the artefact which may affect research questions and processes; negotiate the writing and structuring of the exegesis in the light of, what may prove to be, an emerging research process; (Colbert 2012, p. 9)

the practitioner is the researcher; from this informed perspective, they identify researchable problems raised in practice, and respond through practice. The role is multifaceted - sometimes generator of the research material - art/design works, and participant in the creative process; sometimes self-observer through reflection on action and in action, and through discussion with others; sometimes observer of others for placing the research in context, and gaining other perspectives; sometimes co-researcher, facilitator and research manager, especially of a collaborative project. In the role of 'practitioner-researcher' subjectivity, involvement, reflexivity is acknowledged; the interaction of the researcher with the research material is recognised. (Gray 1996, p. 13)

the exegesis is that critical analysis that materialises discourse in a self-conscious (thus subjective), evaluative and critical way; it is that which positions itself between the creative work and the audience to frame practice; it is that dissertation that 'convinces the academy, if not the practitioner, about the nature, the purpose... the value of the research (Bacon, 2015, p. 10)

The **situating concepts** section frames the research through an explanation of the key concepts that situate the research and practice. As the 'theoretical' or 'conceptual' part of the exegesis, this section includes the definitions of key terms, an explication of key issues and concerns in the field(s), and an explanation of how they have been understood within the literature. It also establishes a theoretical framework for understanding the practice. Some researchers focus on one central concept and theoretical perspective, while others work through a cluster of themes. The more hybrid and inter-disciplinary the project, the more likely it is that multiple concepts are covered, and in the larger doctoral projects, discussions tend to be more complex, multi-faceted and nuanced. (Hamilton 2010, p. 34)

Exégèse/ Exegesis

serves the role of validating the new knowledge embedded in the artefact. (Colbert 2012, p. 10)

the creative component and exegesis are seen to be research outputs of equal value and as two aspects of a single, unified whole. (Baker, 2011, p. 35)

Aesthetic judgement is an imprecise measure, it has tendencies toward normative outcomes and expert opinions can be quite divergent. To account for this in our practice-led research we seek peer review regularly and widely, especially when we are unsure about direction, but we also hold fast to a vision for innovation when we are confi dent about our direction. In the end the results of such practice-led research, like all other research, will stand or fall in the long term by the respect the work commands from others in the fi eld and its impact in the world. (Brown Sorensen 2009, p. 159)

The **precedents of practice** section situates the practice in relation to its broader field(s). This section might also be referred to as a 'contextual review' or 'repertoire review'. It examines the key precedents in the field and positions them in relation to the broader cultural world in which they operate. It thus establishes the ground for understanding the relationships and distinctions between these key precedents and the researcher's practice. Some researchers map out a long history of associated practice, stretching back decades or even centuries, while others focus on recent exemplars, depending on the fluidity of the field. Some researchers focus on a few practitioners or exemplars and provide an in-depth discussion on them, while others draw on many examples in a broader discussion of the field. (Hamilton 2010, p. 35)

expression of a tension between established discourses and authorial response; a push and pull upon meaning and interpretation; between the analytical and the experiential. It is not unusual for a thesis to reference the work of established authors to provide reinforcement of the researcher's position or to refute a position through the provision of evidence to the contrary. But here it takes a different form to that of the traditional thesis. It is the combination of thirdperson exposition (engagement with the texts) and firstperson testimony (engagement in an experience). (Hamilton 2011, p. 8)

The **conclusion** summarizes the key issues arising from the research in terms of what was discovered, achieved, established and argued. It can also point to possible pathways, practices and concepts that have opened up as a result of the research, and propose potential directions for future research. (Hamilton 2010, p. 35)

The **introduction** announces and frames the research project. It typically articulates the research topic and provides a synopsis of the project as a whole (including both the exegesis and creative works, and how they relate to one another). It briefly situates the project within its field of practice and outlines the overarching methodology and methods used (which may include strategies of making, presenting, documenting, reflecting, reading and conceptualizing). Some researchers also begin the introduction with a short explanation of the personal or social background of the research, or its impetus. (Hamilton 2010, p. 34)

commentary model [...] focusing squarely on the creative work [...] describing the creative process, the creative works, and/or the reception of the works by audiences/participants. Various types of professional practice texts might be drawn on as genre referents for the commentary model, including artist statements that appear in the art or design exhibition catalogue, the preface in a novel, the liner notes of a music album, and so on. So might forms of writing associated with the studio process, such as reflective journals and process diaries that chart ideas, influences and processes. [...]. In summary, the commentary model is a personal, self-reflexive account by the researcher who speaks as an insider and who draws on what they uniquely know and have experienced in relation to their creative works and processes. [...] It does not connect the research project and creative practice to the wider fields that precede or surround them. [...] if the exegesis does not refer to what other practitioners in the field have previously achieved, it does not establish a research trajectory for the practice. It therefore cannot substantiate a case for advances of the field that might have been made through the research. That is, it weakens any claims to an original contribution to knowledge through the creative practice. (Hamilton 2010, p. 38)

a **context model** in which the exegesis performs the role of a contextualizing text. The researcher develops a topic related to one or more of the wider contexts of the creative practice, such as a theoretical or philosophical framework, a historical or critical analysis of related practitioners and precedents, or a review of professional and industrial conditions of the practice. We have also observed a form of the context model that provides a discussion on the subject matter of a narrative-based creative work (such as the theme of a documentary film, play or novel). Content types and writing styles used in the context model might be adapted from various forms of arts and humanities writing genres, such as disciplinary or topic histories, theory, criticism, policy, advocacy, the codification of technique, studies of practitioners and audiences, and so on. Such writings assume an external, objective, interpretive situation of the writer as theorist, historian or analyst. [...] The problem with such an approach is that the researcher's creative practice is absent. (Hamilton 2010, p. 37)

outcomes are essentially reported in two forms – the creative work and the exegetical, linguistic accompaniment to that work. [...] The materiality of a creative work impacts on both the content and the reading of that content. This is further complicated by the relationship of that 'expression' with the necessary exegetical accompaniment, which is typically linguistic. Issues of translation of meaning from one medium to another are immediately encountered. (Haseman Mafe 2009, p. 217)

They function as a means of realising a thing which has to be perceived, recognized and conceived or understood. (Mäkelä 2007, p. 159)

As an object made by an artist–researcher, the artefact can also be seen as a method for collecting and preserving information and understanding. However, the artefacts seem unable to pass on their knowledge, which is relevant for the research context. (Mäkelä 2007, p. 157)

there is no embodied knowledge in the artefact until it is interpreted. (Mäkelä 2007, p. 159)

Artefact / Artefact

artefacts have been conceived both as answers to particular research questions and as argumentation on the topic concerned. [it] can embody a greater range of roles: as an object made by an artist–researcher during the process of research, it can also be seen as a method of collecting and preserving information and understanding. (Mäkelä 2007, p. 158)

the artefacts created during these research processes do not seem to present knowledge relevant to a research context. On the contrary, artefacts present themselves as mute objects, which do not reveal their stories until interpreted. The crucial task [...] is, therefore, to give a voice to the artefact. This requires us to interpret an artefact in a certain context. This action seems to break the muteness of the artefact and give it a voice so that it can tell its story. (Mäkelä 2007, p. 163)

The creative work is one research output but creative research itself is something that works with the creative component to establish something other, some critical or technological finding for example. So while there are emergent outcomes within creative practice, it is when this potent and somewhat unruly discipline is co-joined with research that creative practice-led research becomes truly emergent in its outcomes. What was a creative work becomes part of some other order of understanding that is research. The research is also changed by this interaction. Research outcomes have to be thought of differently given that the 'findings' are an amalgam of contrasting documentation and media forms. (Haseman Mafe 2009, p. 220)

Experience of the creative output or artefact is also of great importance to understanding the knowledge generated by the research. Firstly, the artefact provides evidence of the knowledge discovered. It stands as a demonstration of the theory and is available as a reference for further investigation and verification. The artefact helps to make the ideas explicit. Secondly, the artefact provides a stimulus for engagement with the knowledge gained. The artefact is integral in communicating the ideas of the research in all its richness and in making the theory available to a wider audience who might otherwise not engage with knowledge in the abstract. (Brown Sorensen 2009, p. 163)

This interpretive complication is played out in the space demarcated between the material and immediate qualities of any media/substance worked with, and its connection with the particular genre and creative discipline to which it belongs. The very establishment of its meaning and critical signifi cance is constituted by a tension between critical understanding and affect. (Haseman Mafe 2009, p. 218)

Critique / Criticism

there is still a lack of precision about the methodology, design and methods appropriate to the field (Bacon, 2015, p. 3)

Évaluation / Evaluation

while we value highly the role of aesthetic judgement in practice-led research we question the appropriateness of assigning research outcomes only to results based on aesthetics. Rather, the value of our research is in the knowledge embedded in the practice (Brown Sorensen 2009, p. 162)

This articulation of art/research relation can be called trans-disciplinary in so far as it does not lean on any established disciplines. (Elo 2009, p. 19)

Rapport théorie/pratique / Theory/practice relation

When art practice is theorised as research I argue that human understanding arises from a process of inquiry that involves creative action and critical reflection. There is an inherently transformative quality to the way we engage in art practice and this dynamic aspect is a unique quality of the changing systems of inquiry evident in the studio experience. (Sullivan 2009, p.51)

practice is being used as a means of making tacit knowledge available to research, because it includes the experiential part of knowledge which evades conventional communication by verbal or textual means and which is otherwise neglected by research because of the prioritisation of propositional knowledge (Niedderer 2007b, p. 2)

research as understood by the academic and professional research domains, we need to include justiication and communication conditions: An activity is research if and only if it is 1) a systematic investigation, 2) conducted intentionally, 3) to acquire new knowledge, understanding, insights, etc., that is 4) justiied and 5) communicated 6) about a subject. (Scrivener 2009, p. 71)

The traditional medium of theory – the verbal language – has a long tradition in human sciences. A broad spectrum of models for self-relective styles and genres of writing is available. An artist-researcher can hardly hope to offer anything new in this area. However, the situation changes when the artist-researcher begins to move between the visual and the verbal. It is precisely at the point when he questions the boundaries of his "own" medium that the Janus-faced researcher enters the most interesting areas of research.
The first step in this process is to dissociate oneself from the idea of the medium as an instrument, which leads one to considerations about mediality beyond instrumentality, such as, in which sense the "medium is the message" (McLuhan 1997, 7–21), how to think about a language which "communicates itself" (Benjamin 1996, 62– 74), or what is the "ground" of the image (Nancy 2005, 2–26). [...] this is a natural step, an almost selfevident starting point of practice, albeit one that often remains unarticulated in a verbal sense. From the research perspective on the other hand, the step is problematic in several ways. Above all, one must argue why and how the content and the medium of the message are mutually dependent, or even inseparable. This also implies that the research must, in one way or another, articulate or at least indicate its own mediality.
The second step is even more diicult. The Janus- faced researcher must consider the status of research relative to the practice of art in terms of mediality.[...] these two modes of thinking relate to each other in a singular and non-hierarchic way. (Elo 2009, p. 22-3)

documentation can function as a research tool for capturing reflection on and in action. When artist-researchers document their practice-led research processes, they consciously reflect on the current experiences during the process (reflection-in-action) and on the documented experiences after the entire process (reflection-onaction). This does not mean that documentation is the foundation of research or theory construction (Freidman 2008, 157). Rather, documentation makes reflection explicitly articulated in a form available for the practitioner-researcher to revisit and analyse in order to develop and contruct design knowledge. (Mäkelä Nimkulrat 2011, p. 8)

documentation of making artefacts – takes place at the same time as the artist-researcher gradually forms material into artefacts. This mode of documentation can be carried out visually and textually [...]. The textual documentation is carried out in the form of diary writing. [...] diaries reveal their thoughts and emotions evolved during their encountering with their materials, techniques and tools. The proceeding thoughts and emotions once recorded play a significant role as material for discussing the research topic in the process of writing up the thesis. (Mäkelä Nimkulrat 2011, p. 8)

Documentation / Documentation

documentation for making artefacts – arises before the actual creation of artefacts when the artist-researcher is in the process of searching inspiration for his/her creation. [...] this mode of documentation can also be performed visually and textually. [...] the documented visuals and texts have an important role of providing themes for the artist-researcher's creative process. (Mäkelä Nimkulrat 2011, p. 8)

À propos... / About...

Cartographie des thèmes reliés au mot-clé «Practice led research» à partir d'un corpus de plus de 200 articles. / Mapping of themes related to the keyword "Practice led research" from a body of more than 200 articles

Cartographie (en cours) de la recherche-création, Louis-Claude Paquin et Cynthia Noury
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