

# Annotated Bibliography and Webography of Sources related to Practice Research

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## Introduction

Practice Research (PR) describes a collection of *methodologies* and approaches to knowledge in artistic practice that can be found within and outside of university-based research. The term 'Practice Research' was coined at a conference on 4 June 2015 at Goldsmiths, University of London, 'The Future of Practice Research', to describe all research involving practice: before this point multiple uses of terminology had been employed to sometimes unite but at other times divide researchers. 'The Future of Practice Research' conference intended to avoid terminology that would split researchers with similar concerns into separate categories. In this bibliography, the term 'Practice Research' has been employed to draw together sources from various and related research areas that are of relevance to researchers whose work can be described by it.

Practice Research broadly describes research methodologies where Creative Arts Practice is both the mode of enquiry and the means of dissemination of the research. This includes research practices that involve creative practice and any or all of their stages: creative practitioners who are research active members of university staff, or who are postgraduate students producing creative practice, are all practice researchers. Therefore, approaches to Practice Research, and methodologies within this umbrella, are plural and diverse. However, they all maintain that creative practice can be a form of knowledge and that this knowledge can be made relevant and accessible to others beyond the creative practitioner.

Practice Research has a long history in the academy and, in the UK, has been particularly represented in debates about research since the 1980s. Despite the acceptance of Practice Research methodologies and their representation in UK research audits such as RAE2008 and REF2014, there remain debates surrounding the terminologies, methodological models, epistemologies, and definitions of research employed by Practice Researchers. These questions arise within individual research projects and between researchers from different disciplines and approaches, and might include:

- In what circumstances does creative practice constitute research?
- On those occasions that it does, how does practice constitute research?
- What terms should be used to describe Practice Research methodologies?
- How can and should Practice Research methodologies be documented? And,
- What are the research outputs of Practice Research and how should they be understood?
- What, if any, is the role of writing in a Practice Research project?

While these questions have been subject to multiple, and well-worn, debates, they are still of use to Practice Researchers seeking to frame and contextualise their research. It is worthy of note that Practice Researchers in different disciplines where creative arts practice can be found (including, but not limited to, Dance, Drama, Performance, Music, Sound Art, Visual Art, Film, Photography, Sound Art, and Creative Writing) have sometimes reached different responses to these questions, or have employed differing terminology to describe very similar responses. Interdisciplinary approaches to Practice Research, that seek to integrate the perspectives and positions of researchers across disciplines, have

the potential to break down the barriers caused by these differences and offer all researchers a wide variety of research tools and arguments with which to situate, develop, and describe their practice.

This annotated bibliography and webography aims to support those postgraduate students undertaking Practice Research at masters or PhD level, as well as being relevant to early career and established scholars, and those who are interested in arts research more generally. It suggests a wide range of different sources, from across disciplines, which help researchers to gain a better understanding of Practice Research and will aid them in the creation of research documentation that includes a methodological review.

As mentioned above, many different labels and terminologies are used within Practice Research in the UK and internationally. When searching for information on Practice Research, searching these different terminologies will uncover the most information. Indeed, as the newest and most modern term in the discipline, 'Practice Research' alone will not generate the majority of results. The list below gives a suggestion of possible phrases to be searched (although any search may not be limited to these terms):

- Practice Research (PR)
- Practice-Based Research
- Practice as Research (PaR)
- Practice through Research
- Practice-Led Research
- Creative Practice Research
- Artistic Research
- Creative Arts Research
- Artistic Practice Research
- Creative Research
- Arts-Based Research
- Arts-Based Research Practice

This bibliography and webography represents a synthesis of literature searches across these terms. Some sources listed address specific individual disciplines, whilst others draw contributions from across disciplines. Sources from across different disciplines help to give a better understanding of the methodologies and approaches of Practice Research and the ways that they have been employed in different circumstances. Between the different arts disciplines there are many shared arguments, research tools and models. A few of the shared themes from the sources referenced in this document are listed here:

- **Epistemology (theory of knowledge):** does the project create or reveal new knowledge? How can knowledge be demonstrated through practice? What is the nature of knowledge in this, or any, project?
- **Ontology (nature of being/existence):** how can performances or other works be documented if they are a lived experience? If the output of a project is ephemeral, how can its knowledge be experienced beyond its performance event?
- **Impact, Rigor and Originality:** how do these terms as outlined and defined by RAE2008 and REF2014, have relevance for the discipline as a whole?
- **Methodology:** what different methodological tools can and have been employed in a project?

- **Presentation, Documentation and Research Output:** how is the research process documented? How can the final project be presented? What is the research 'output'?
- Complementary writing: does practice research require complementary writing? How many words are needed?
- **Interdisciplinarity:** how can interdisciplinary projects be best supported?
- **Terminologies:** how does varying terminology introduce nuance or confusion in the description of a Practice Research project?

This document was primarily created by Sophie Stone during June and July 2017 as a research assistant to the Centre for Practice Based Research in the Arts at Canterbury Christ Church University as part of a project examining the resources available to support Practice Researchers. The purpose of the bibliography and webography is to assist Practice Researchers (both new and experienced) in their research within academia and beyond, for example, within a methodological review chapter; when preparing written work for journals that publish Practice Research; when preparing documentation for research assessment exercises; when learning about documentation, presentation and dissemination. The document is essentially an extensive reading list, but it is not exhaustive. The list covers sources that are multidisciplinary, sources that cover specific art disciplines and those that are interdisciplinary. The term 'multidisciplinary' is here used to describe sources that discuss numerous disciplines, and 'interdisciplinary' is used to describe research that itself relates to more than one discipline.

Whilst the number of relevant sources will necessarily increase as researchers continue to publish in this area, this bibliography will remain a starting point for researchers in the centre and beyond. The annotations provide basic information related to the sources and should guide researchers to the general types of sources that will be relevant to their own projects and approaches.

## Bibliography

### Books

#### Multidisciplinary

Barrett, E. and Bolt, B. (eds.), *Material Inventions: Applying Creative Arts Research* (London: I.B. Tauris & Co, 2014).

The authors discuss impact, innovation, methodologies and outcomes of PR. One of the main focuses is how creative arts research can have an impact within the discipline and in the broader community.

Barrett, E. and Bolt, B. (eds.), *Practice as Research: Approaches to Creative Arts Inquiry* (London: I.B. Tauris & Co, 2010).

An introduction to PR and a training tool with detailed examples. The authors examine the relationship between theory and practice through thinkers such as Deleuze, Bourdieu and Heidegger.

Biggs, I., *Art as research: Creative practice and academic authority* (Saarbrücken: VDM Verlag, 2009).

A discussion on creativity, subjectivity, interdisciplinarity, new knowledge and where research in the arts is heading. The author discusses practice research through their own experiences and educational changes.

Biggs, M. and Karlsson, H., *The Routledge Companion to Research in the Arts* (London: Routledge, 2011).

This book identifies, structures and resolves key issues of research in the arts through theoretical and practical approaches. Issues include: what constitutes arts-based research and scholarship, difficulties in terminology and ontology, and concepts of knowledge, practice, outcomes and audiences.

Birdsall, C., Boletsi, M., Sapir, I. and Verstraete, P. (eds.), *Inside Knowledge: (Un)Doing Ways of Knowing in the Humanities* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009).

A collection of essays exploring the concept of knowledge, interdisciplinary approaches and other epistemological questions within the arts and humanities research.

Borgdorff, H., *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden, Netherlands: Leiden University Press, 2012).

A doctoral thesis on what artistic research is, the relationship between artistic research and academia, and issues surrounding this type of research, such as the production of knowledge and assessment.

Burnard, P., Mackinlay, E. and Powell, K. (eds), *The Routledge international handbook of intercultural arts research* (London: Routledge, 2016).

A book for those interested in culture and the arts, 'interculturality', and 'the creative, methodological and interconnected possibilities of theory, practice and research'.

Cahnmann-Taylor, M. and Siegesmund, R. (eds), *Arts-Based Research in Education: Foundations for Practice* (London: Routledge, 2008).

A collection of critical essays that introduce arts-based educational research through definitions, examples and end-of-chapter questions to generate discussion. The book gives a history of the field of artistic research and wide-ranging examples from contributors new to and established within the field.

Carter, P., *Material Thinking: The Theory and Practice of Creative Research* (Melbourne: Melbourne University Publishing, 2004).

Paul Carter, an artist, gives a first-hand account of how he turned his ideas into works, the production of new knowledge, collaborations, research outcomes, and he constructs a philosophy of the relationship between theory and practice in making art.

de Assis, P. and Giudici, P., *The Dark Precursor: Deleuze and Artistic Research* (Leuven, Leuven University Press, 2017).

Two volumes published in the Orpheus Institute Series and a collection of essays on Deleuze's concept of 'the dark precursor' and its affect on practice research with perspectives from multiple disciplines.

Grieson, E. and Brearly, L., *Creative Arts Research: Narratives of Methodologies and Practices* (Rotterdam: Sense Publishers, 2009).

A set of essays with case studies that discuss research methodologies, practices, philosophies and issues across different disciplines. The authors refer to Heidegger when reflecting on epistemology and ontology, and they recognise the diversity within PR.

Hannula, M., Suoranta, J., Vadén, T., *Artistic Research: Theories, Methods, Practices* (Helsinki, Finland: Academy of Fine Arts. Gothenburg, Sweden: University of Gothenburg/ArtMonitor, 2005).

This book includes an explanation of what artistic research is, and discussions on case studies, knowledge, methodologies and objectivism across many disciplines, including those outside of the arts.

Leavy, P., *Method Meets Art: Arts-based Research Practice* (New York: The Guildford Press, 2008; 2015).

A practical guide and introduction to art-based research in narrative inquiry, fiction-based research, poetry, music, dance, theatre, film, and visual art. Leavy discusses the development of each of these genres, methodological variations and research questions through numerous sample studies.

May, S., *Rethinking Practice as Research and the Cognitive Turn* (Basingstoke, Hampshire: Palgrave Macmillan, 2015).

May discusses how philosophy, drawing on Wittgenstein's conception of philosophy, can contribute to current debates on PR, the different terminologies of practice research from across the globe, cognition, when PR is research and when it is not, and the function of complementary writing.

Nelson, R., *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (Basingstoke, Hampshire: Palgrave Macmillan, 2013).

In this book, Nelson refines his earlier models, definitions and terminologies of PR, gives strategies for articulating and giving evidence of research inquiries, and gives practical information on how to conduct practice research. Nelson and international contributors answer many important questions asked by students, professionals, regulators and examiners about PR.

Scott, J., *Intermedial Praxis and Practice as Research: 'Doing-Thinking' in Practice* (London: Palgrave Macmillan, 2016).

Scott shares writing and documentation (including online videos and commentaries) on her own PR project on a mode of performance that she developed. She discusses theory, documentation and critical reflection to offer insights into the process and presentation of this type of research. Scott's work is an example of how Nelson's model for PR can be applied and developed.

Smith, H. and Dean, R. T. (eds.), *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh, Edinburgh University Press Ltd., 2009).

A balanced discussion on how practice-led research leads to new knowledge, and how research-led practice can positively impact creative practice. This book includes numerous essays across many disciplines with contributors from the US, UK, Canada and Australia, and they discuss methodologies, their own creative work, and the politics and histories of practice-led research and research-led practice within the university setting.

Sullivan, G., *Art Practice as Research: Inquiry in Visual Arts* (London: SAGE Publications Ltd., 2005; 2010).

This book argues that artist's creative and cultural inquiry is a form of research through an exploration of themes, practices, methodologies, rigor and contexts. Sullivan gives a history of PR, definitions of terminologies, and also argues that knowledge gained through PR can transform human understanding.

## **Visual Art**

Balkema, A. W. and Slager, H. (eds.), *Artistic Research, Lier en Boog, Series of Philosophy of Art and Art Theory* (Amsterdam/New York: Rodopi B. V., 2004).

An exploration of the term research within the practice of art with contributions from across Europe and various points of view. The book compares artistic research with scientific research, and questions the object of knowledge and how artistic research and its institutional programs influence topical visual art, its artworks and its exhibitions.

Bolt, B., *Art beyond Representation: The Performative Power of the Image* (London: I.B. Tauris, 2004).

Bolt argues for a performative relationship between art and artist through a discussion with references to the thinkers Heidegger, Deleuze and Guattari, C.S. Peirce and Judith Butler.

Gray, C. and Malins, J., *Visualizing Research: A guide to the Research Process in Art and Design* (London: Ashgate Publishing, 2004).

A guide, aimed at postgraduate students in art and design, that discusses the value and concepts of PR, terminologies, proposal writing, the contextual review, methodologies, collaborations, evaluation and analysis, presentation and communication research findings. The book also gives examples of real projects and draws on the experiences of researchers in different contexts. Accompanying website: [www.visualizingresearch.info](http://www.visualizingresearch.info)

Godfrey, T. and Brewster Aldrich, M. (eds.) *Understanding art objects: thinking through the eye* (Farnham: Lund Humphries, 2009).

This book explores what objects might 'say' about themselves, including considering meaning and making. It discusses context, value, and the changing meanings and reception of art objects.

Macleod, K. and Holdridge, L. (eds.) *Thinking through art: reflections on art as research* (London: Routledge 2009).

This book documents the experiences of artists in their doctoral study. It attempts to explain the effects of academic study on artistic practice, and the ways in which practice research in art gives form to abstract thought.

McNiff, S., *Art-Based Research* (London: Jessica Kingsley Publishers, 1998; 2006).

McNiff defines arts-based research with a focus on art therapy, explains how practitioners can be involved in arts-based research during educational studies and outside of the university setting through case examples, and the author discusses the integration of scientific and artistic methods in arts-based research.

Read, S. and Simmons, M., *Photographers and research: the role of research in contemporary photographic practice* (London: Routledge, 2016).

A book dedicated to photographic practice research with interviews and accounts of research and creative practice by leading photographers.

Vaughan, L. (ed.), *Practice-based Design Research* (London: Bloomsbury Publishing Plc, 2017).

This book acts a guide for postgraduate students in design through practice and contains a range of models and approaches given by numerous contributors with examples of case studies. The contributors also discuss PR within academia and industry, and how the experience of students studying PR has impacted their future design and research practice.

## **Music and Performing Arts**

Allegue, L., Jones, S. and Kershaw, B. (eds.), *Practice-As-Research: In Performance and Screen* (Basingstoke, Hampshire: Palgrave Macmillan, 2009).

A series of essays and a catalogue of performance and screen-based projects primarily generated by the UK. The book addresses important questions such as: Is the performance a form of research, or the product of a research process? How do we assess whether the research is an original contribution to knowledge?

Bannerman, C., Sofaer, J. and Watt, J. (eds.), *Navigating the Unknown: The Creative Process in Contemporary Performing Arts* (London: Middlesex University Press, 2006).

A discussion on the different processes internationally renowned practitioners use in their creative work in the field of performing arts, from the voice of the artists. Key issues that the book addresses are the creative process, intuition, inspiration and presentation.

Butterworth, J. and Wildschut, L. (ed.), *Contemporary choreography: a critical reader* (London: Routledge, 2017).

A book of multiple articles discussing choreography, the creative process and research in dance making. Topics include: philosophy, relationships, environment, culture, aesthetics and technology.

Doğantan-Dack, M. (ed.), *Artistic Practice as Research in Music: Theory, Criticism, Practice* (Farnham, Surrey: Ashgate Publishing Limited, 2015).

Internationally renowned scholars and practitioners discuss artistic research in music through culture, institution, theory, methodology, epistemology, ethics, practicalities, implications and examples of artistic research projects. Some of the topics include: when artistic practice becomes research, the assessment of music performance as research, the role of technology in composition, and issues in collaboration, interdisciplinarity and improvisation.

Freeman, J., *Blood Sweat and Theory: Research Through Practice in Performance* (Farringdon: Libri Publishing, 2010).

An account of the history of PR with many case studies of performances within the field of music and performing arts. The author discusses the characteristics (context, form and application) of PR across many countries, PR in academia, the challenges of presentation and distinguishing research from reflection.

Impett, J. (ed.), *Artistic Research in Music: Discipline and Resistance, artists and researchers at the Orpheus Institute* (Leuven: University of Leuven, 2017).

A collection of essays for the Orpheus Institute Series to celebrate 20 years of the Orpheus Institute. Contributors include practice researchers, theorists, and academics.

Kershaw, B. and Nicholson, H., *Research Methods in Theatre and Performance* (Edinburgh: Edinburgh University Press, 2011).

With 29 contributors and created in association with TaPRA, this book provides answers to many questions in theatre and performance research. Content includes: a discussion on presentation (e.g. via archives and technology), interdisciplinarity and methodologies, case studies and examples of successful PR PhDs.

Reason, M., *Documentation, Disappearance and the Representation of Live Performance* (London: Palgrave Macmillan, 2006).

Reason writes about documenting performance practice with an emphasis on the impact of video, photography and writing.

Riley, S. and Hunter, L. (eds.), *Mapping Landscapes for Performance as Research* (London: Palgrave Macmillan, 2009).

The numerous contributors give definitions of PR from across the globe and in different contexts with case studies about various types of performance as research. The authors explain how performance is more than creative production and contributes to knowledge, and the central section of the book gives a toolkit on how to map out and produce performance as research.

## Articles

### Multidisciplinary

Barrett, E., 'Experiential learning in practice as research: context, method, knowledge', *Journal of Visual Art Practice*, vol. 6, no. 2 (2007): 115-124.

Barrett draws on the research of John Dewey, Michael Polanyi and others to discuss creative arts PR, experiential learning and epistemology. The ideas are illustrated through case studies based on artist's reflections on successful research projects in dance, creative writing and visual art.

Bath, J., 'Artistic Research Creation for Publicly Engaged Scholarship', *KULA: knowledge create, dissemination, and preservation studies*, vol. 3, no.1 (2019).

An article on practice research methodologies, the creative process and exhibition of artworks and academic research. Bath discusses the importance of considering public engagement of practice research projects.

Bendon, H., 'A Place for Ambiguity: articulating practice as research', *Journal of Media Practice*, vol. 6, no. 3 (2005): 157-165.

Bendon discusses her own practice on moving representations of psychological stasis, opportunities and constraints on creative research in academia, addresses research questions through practice, and the knowledge she employs as a creative practitioner.

Blom, D., Bennett, D. and Wright, D., 'How artists working in academia view artistic practice as research: Implications for tertiary music education', *International Journal of Music Education*, vol. 29, no. 4 (2011): 359-373.

Several arts practitioners, working in academia, are asked whether they think their creative practice is research or not. The authors discuss their findings, the value of analytical and reflective writing and what constitutes knowledge in PR.

Candy, L., Amitani, S. and Bilda, Z., 'Practice-led strategies for interactive art research', *CoDesign*, vol. 2, no. 4 (2006): 209-223.

Interactive art is an interdisciplinary collaboration and a type of art which involves audience interaction; the works are conceived in a studio environment by the artist and then introduced to a wider audience who influence the visual and auditory manifestations of the work. The authors discuss the PR strategies involved in this type of work with a specific case study.

Gillham, B. and McGilp, H., 'Recording the Creative Process: An Empirical Basis for PracticeIntegrated Research in the Arts', *The International Journal of Art Design Education*, vol. 26, no. 2 (2007): 177-184.

The authors argue the benefits and give a guide for recording the creative process in a journal as a methodology for practice-integrated research in the arts.

Grennan, S., 'Arts Practice and Research: Locating Alterity and Expertise', *The International Journal of Art Design Education*, vol. 34, no. 2 (2015): 249-259.

An examination of the different definitions of PR and existing models for theorising and adjudicating this type of research. The authors discuss the following questions: can non-text outputs communicate knowledge and how can this knowledge be adjudicated in an academic environment?



Klein, J., 'What is Artistic Research?', *Gegenworte, Berlin-Brandenburgische Akademie der Wissenschaften*, no. 23 (2010): 25-28.

(Also available at: <https://www.researchcatalogue.net/view/15292/15293>).

This article questions what artistic research is by defining research, artistic experience, artistic research and artistic knowledge. Rather than looking at 'what is artistic research?', Klein looks at 'when is research artistic?'.

Nelson, R., 'Practice-as-research and the Problem of Knowledge', *Performance Research*, vol. 11, no. 4 (2006): 105-116.

Nelson addresses the problems surrounding knowledge and non-text outputs as evidence in PR through detailed explanations, a research model and a discussion on phenomenology, post-structuralism and performativity.

Oddey, A. and Naish, J., "'Paper or practice?": A dialogue debating key issues of practice as research', *Contemporary Theatre Review*, vol. 12, no. 4 (2002): 9-24.

An improvised email dialogue between a PhD student and their supervisor where key questions about PR are discussed to stimulate further debate about this type of research within an academic context.

Skains, R. L., 'Creative Practice as Research: discourse on methodology', *The Journal of Media Practice and Education*, vol. 19, no. 1 (2018).

This article explores artistic research through product and process, presents a methodological approach (Practitioner Model of Creative Cognition) as well as an overview of the types of PR currently undertaken in different disciplines.

Stout, C. J. (ed.), 'Arts-Based Research in Art Education' [Special Issue], *Studies in Art Education*, vol. 48, no. 1 (2006).

This special issue gives the history of PR in the arts with numerous essays that contain examples from international practitioner researchers across different disciplines.

Thomson, P., 'Practice as Research', *Studies in Theatre and Performance*, vol. 22, no. 3 (2003): 159-180.

An edited correspondence between teachers of drama and other related disciplines on the debates of PR, e.g. the assessment of new knowledge, and problems with documentation, dissemination and the RAE (which is now the REF).

Trimingham, M., 'A Methodology for Practice as Research', *Studies in Theatre and Performance*, vol. 22, no. 1 (2002): 54-60.

An argument for a guiding methodology for all PR to evaluate outcomes and validate the work as research, as well as a practical tool and a contribution to the debates on PR methodology.

## **Visual Art**

Bannerman, C., 'Reflections on practice as research: the university, the artist, the research endeavour', *Digital Creativity*, vol. 15, no. 2 (2004): 65-70.

A reflection on PR within performing arts from a one-day symposium held at the University of Cambridge. The paper discusses the context of PR, the work of artists from the Centre for Research into Creation in the Performing Arts (Middlesex University) and has a contribution from Practice as Research in Performance (University of Bristol).

Biggs, M. A. R. and Büchler, D., 'Rigor and Practice-based Research', *Design Issues*, vol. 23, no. 3 (2007): 62-69.

This article addresses and examines the problem of rigor in the context of practice-based design. The authors also discuss the various views of defining criteria of academic research in design practice.

Marshall, J., 'Image as Insight: Visual Images in Practice-Based Research', *Studies in Art Education*, vol. 49, no. 1 (2007): 23-41.

The author discusses how art functions as research through the creation of visual images with an interdisciplinary approach using concepts from cognitive science, metaphor theory and the sociocultural theory of mind, with the aid of examples from art and science.

Mustaqim, K., 'Drawing perform's: an artistic research', *International Journal of Creative and Arts Studies*, vol. 5, no. 8 (2018): 55-66.

This paper discusses the writer as the artist and the lived experience of drawing as the research process.

Pérez, E., 'Academic research and artistic practice in Chain Reaction: Methodology on Two Levels', *Nordic Journal of Art and Research*, vol. 3, no. 1 (2014): 69-82.

A performance example of PR with an explanation of the research design, research questions, collaboration, working with theory, aesthetics and epistemology.

Shields, A. L., 'A Never-Ending Painting: The Generosity of Time Spent Making and Learning with Others through Artistic Research', *The International Journal of Art and Design Education*, vol. 38, no. 3 (2019): 659-669.

An article that discusses the role of time spent with others in practice research, drawing on Shield's own doctoral work in which she visited 125 artists.

### **Music and Performing Arts**

Pakes, A., 'Original Embodied Knowledge: the epistemology of the new in dance practice as research', *Research in Dance Education*, vol. 4, no. 2 (2003): 127-149.

This article addresses the complex epistemological issues of PR, including what constitutes an original investigation and how this is assessed. The issues are explored through an example of dance practice presented as doctoral research with a discussion on philosophical perspectives.

Peck, J. (ed.), 'Special Issue on Practice-Based Research', *Theatre Topics*, vol. 23, no. 2 (2013).

A special issue with several essays that discuss the different terminologies of PR, experimentation, failure and discovery, collaboration, examples of practice research in performing arts (e.g. historical performance), and the epistemological issues of performance as a research method.

Rasmussen, B., 'The art of researching with art: Towards an ecological epistemology', *Applied Theatre Research*, vol. 2, no. 1 (2014): 22-32.

The author outlines a detailed epistemological approach to PR in applied theatre and drama education, with a discussion on methodological consequences.

Rye, C., 'Incorporating Practice: A multi-viewpoint approach to performance documentation', *Journal of Media Practice*, vol. 3, no. 2 (2003): 115-123.

This article was produced during a project on Practice as Research in Performance (PARIP) and discusses the use of DVD technology to document and disseminate PR performance projects, and the advantages of producing a less conventional type of video documentation.

## Webography

### Journals and Articles

#### Multidisciplinary

*Journal for Artistic Research*—<http://www.jar-online.net/>— accessed on 6th July 2017.

JAR is an international, open access, online, peer-reviewed journal about artistic research across all disciplines, with a guideline for submission that asks, ‘to expose practice as research’. JAR provides a digital platform that disseminates PR and actively responds to issues within the field.

*OAR (Oxford Artistic and Practice Based Research Platform)*—<http://www.oarplatform.com/>— accessed on 11<sup>th</sup> October 2019.

OAR is an online journal and research platform that engages with new ways of participating in knowledge production, e.g. practice research. Proposals may be submitted at any time for any issue and in various and experimental formats.

*PARSE – Platform for Artistic Research Sweden*—<http://parsejournal.com/>— accessed on 6th July 2017.

PARSE is based at the University of Gothenburg, Sweden, and is an international art and research peer reviewed journal, a biennial conference and they hold public talks called PARSE Dialogue. The journal supports multidisciplinary research practices including music, performing arts, art, design, architecture and literature.

*RUUKKU: Studies in Artistic Research*—<http://ruukku-journal.fi/en>— accessed on 6th July 2017.

This is a multidisciplinary and multilingual (primary languages: Finnish, Swedish and English), peer-reviewed journal on artistic research based on the Research Catalogue (see below). RUUKKU aims to participate in the development of artistic research that the JAR has engaged with since 2011. The journals include thematic issues, new initiatives for discussions, and presentations of unpublished research in progress.

Scrivener, S. and Chapman, P., ‘The practical implications of applying a theory of practice based research: a case study’ [Working Paper in Art and Design 3, 2004], *University of Hertfordshire*—[https://www.herts.ac.uk/\\_data/assets/pdf\\_file/0019/12367/WPIAAD\\_vol3\\_scrivener\\_chapman.pdf](https://www.herts.ac.uk/_data/assets/pdf_file/0019/12367/WPIAAD_vol3_scrivener_chapman.pdf)— accessed on 29th July 2017.

This working paper discusses how each institution’s approach to PR is essentially an experiment as it is not as established as other research methodologies. The article outlines an approach endorsed by Scrivener which has been used and developed at the Coventry School of Art and Design.

#### Visual Art

*Art and Research: A Journal of Ideas, Contexts and Methods*—<http://www.artandresearch.org.uk>— accessed on 6th July 2017.

This is an open access, online journal about research in fine art and interdisciplinary practice which is artist-led and internationally peer-assessed. The articles come in various forms, such as interviews, essays and visual-based artworks, and addresses methodology, pedagogy and philosophy.

### **Music and Performing Arts**

*Performance Research*—<http://www.performance-research.org/>— accessed on 6th July 2017.

Performance Research is an independent, specialist and peer-reviewed journal that promotes interdisciplinary interchange between scholarship and practice in the field of performance.

### **Research Catalogue**

*Research Catalogue*—<http://www.researchcatalogue.net>— accessed on 6th July 2017.

This is a searchable database and repository, provided by the Society of Artistic Research (SAR), for archiving PR and is not peer-reviewed. It creates a link between the documentation of the work, and expositions and comments that engage with the contribution to research. The catalogue also allows for reflection and development, and JAR editors and other authors nominate expositions for development as JAR contributions. Examples of how the Research Catalogue can be used: communication with postgraduate supervisors, an educational resource, development and finalisation of research proposals, work-in-progress, an online repository of articles for specific journal, dissemination of research from specific institutions/groups, final documentation and publication of research.

### **Organisations, Groups and Associations**

#### **Multidisciplinary**

'Centre for Practice Based Research in the Arts', *Canterbury Christ Church University*—<https://www.canterbury.ac.uk/arts-and-humanities/cpbra/centre-for-practice-based-research-in-the-arts.aspx>— accessed on 28th July 2017.

Our CCCU Centre for Practice Based Research in the Arts webpage contains an archive of all previous conferences held by the centre, work-in-progress sessions, additional information and resources for PR. There are also links to the centre's blog, YouTube channel and social media profiles.

*Creativity and Cognition Studios*—*University of Technology, Sydney*—<https://www.creativityandcognition.com/>— accessed on 6th July 2017.

The Creativity and Cognition Studios is an internationally recognised multidisciplinary environment for the advancement and understanding of practice in digital media and the arts at the University of Technology, Sydney. The website includes resources, projects and an archive of conference proceedings.

*The European League of Institutes of the Arts*—<http://www.elia-artschools.org>— accessed on 30th July 2017.

ELIA is a multidisciplinary organisation for higher arts education institutes in Europe with a focus on arts education and arts research. The organisation facilitates the sharing of knowledge, best practices and academic innovation, and enables networking and collaboration. ELIA hold many events, projects and initiatives which includes a biennial conference. The website holds a library of many useful documents, including information from previous conferences.

*PRAGuk*—<https://prag-uk.org/>— accessed on 11<sup>th</sup> October 2019.

PRAG-uk is a body established by the HE arts research community to aid the accessibility and visibility of UK PR and its impact. Some of its aims include promoting the research taking place in the UK and contributing to the preparations for REF.

*Society for Artistic Research*—<http://www.societyforartisticresearch.org>— accessed on 6th July 2017.

SAR is a non-profit international organisation that encourages the development of artistic research, connects artistic researchers and disseminates artistic research. You can become a member of the SAR as an individual or an academic/non-academic institution. SAR publishes the JAR, runs the Research Catalogue and hosts an annual symposium to bring together practitioners to showcase their artistic research projects and discuss key issues.

## **Visual Art**

*Creative Practice Research Portal*—<https://creativepracticeresearch.info/>— accessed on 6th July 2017.

This site is a collaboration between the School of Architecture and Design at RMIT University and the European Union through the EU-funded, three-year international research training network on Architecture, Design and Art Practice Training Research (ADAPT-r). This portal brings together creative practice researchers from across the globe with the support of various institutions. The webpage contains a glossary, archive and a video archive, and the organisation runs Practice Research Symposia in Australia, Europe and Asia.

## **Music and Performing Arts**

'Centre for Dance Research', *Coventry University*—<http://www.coventry.ac.uk/research/areas-ofresearch/centre-for-dance-research/>— accessed on 28th July 2017.

The C-DaRE is an organisation, within the Faculty of Arts and Humanities at Coventry University, specialising in interdisciplinary dance PR, documentation, dissemination and analysis. The website has an archive of the centre's current projects and gives details on events, collaborations and publications.

*The Centre for Performance Research*—<http://thecpr.org.uk/>— accessed on 6th July.

The CPR is a charitable arts organisation based in the UK, but also works internationally. The range of disciplines that the CPR covers are: music, dance, theatre, performance, installation and multimedia projects, site-specific and landscape-based events. The organisation helps to promote emerging artists and ideas, and the key objectives are investigation, sharing and discovery. The website contains an archive of resources and projects, and the CPR also publish books (Performance Research Books) and publish the Performance Research journal.

*Music and/as Process*—<https://musicandasprocess.org/>— accessed on 8th August 2017.

This study group aims to bring together academics and research students working on the subject of process music. Music and/as Process represents many music disciplines that are not often well represented in 'traditional' musicology, e.g. experimental music, improvisation and PR. The website includes a blog and information on their annual conference.

*Orpheus Instituut*—<http://www.orpheusinstituut.be/en>— accessed on 6th July 2017.

The Orpheus Institute is an international centre of excellence with a focus on. The institute engages with an international team of musician-researchers, a dedicated educational and research environment, produces and promotes high quality music research, and has the artist's perspective as

the starting point for research. The institute hosts the docARTES programme, Orpheus Research Centre in Music (ORCiM), seminars, study days, workshops, conferences, and the annual Academy and Research Festival. The Orpheus Institute also has a publication series.

'Performance. Experience. Presence (PEP)', *Succeed with Plymouth University*—<https://www.plymouth.ac.uk/your-university/about-us/university-structure/faculties/artshumanities/performance-experience-presence-pep>— accessed on 6th July 2017.

P.E.P. is a research group at Plymouth University which focuses on embodiment, representation, culture and identity in performance (theatre, somatic practice, live art, and popular performance forms across digital and material spaces). The group focuses on embodied knowledge in PR, collaborations and interdisciplinary research practices. The group also run research seminars and host conferences.

*ResCen: Centre for Research into Creation in the Performing Arts*—<http://www.rescen.net/>— accessed on 7th July 2017.

ResCen is a centre based at Middlesex University, London, that is focused on PR within the performing arts. They are concerned with documentation, dissemination and reflections of creative processes, knowledge generation and exchange, and contributing to the debates in the arts. ResCen host a series of public events including international conferences and symposia. The webpage holds an archive of all previous events with many videos, a list of publications, blogs and relevant weblinks.

*Theatre & Performance Research Association*—<http://tapra.org/>— accessed on 28th July 2017.

TaPRA is an association that facilitates theatre and performance research through research networks, working groups, an annual international conference, an annual meeting and the dissemination of PR. The website provides useful links and an archive of all previous conferences dating from 2011.

## Guides

Candy, L., 'Practice Based Research: A Guide' [2006], *Creativity and Cognition Studios – University of Technology, Sydney*—<https://www.creativityandcognition.com/resources/PBR%20Guide-1.12006.pdf>— accessed on 7th June 2017.

This document is designed for the general reader and research students by The Creativity and Cognition Studios (CCS). The author offers a differentiation between practice-based and practice-led research, gives an historical background to PR and discusses epistemology in PR PhDs.

Nelson, R., and Andrews, S., 'A short report by Robin Nelson (MMU) and Stuart Andrews (PALATINE) on the regulations and protocols governing 'Practice as Research' (PaR) in performing arts in the UK leading to the award of a PhD.', *University of Bristol*—<http://www.bris.ac.uk/parip/PaRPhDres.doc>— accessed on 29th July 2017.

This is report on PR in performing arts the UK from the PARIP project. The document also includes a draft for "'best practice' guidelines on [Practice Research] PhDs" and "Ten Steps to a 'Perfect' [Practice Research] PhD". Although this document is somewhat outdated, the practical 'how to' information is invaluable.

## Blogs

## Multidisciplinary

Ellis, S., 'practiceasresearchblog: Developing and questioning PaR', *WordPress*—<https://practiceasresearchblog.wordpress.com/>— accessed on 7th July 2017.

Simon Ellis, a choreographer and dancer, writes a blog on “developing & questioning” PR. He regularly updates this blog and discusses current multidisciplinary arguments in an informal and easy-to-read way. Ellis also has a Twitter profile to collect and share ideas on PR: [https://twitter.com/par\\_blog](https://twitter.com/par_blog).

'The Future of Practice Research', *WordPress*—<https://futurepracticeresearch.org>— accessed on 30th July 2017.

The Future of Practice Research was a symposium hosted by Goldsmiths in June 2015. A blog was created that advertises relevant events, reports on conferences and gives other information on PR. There is also a twitter page that promotes PR: <https://twitter.com/4junegroup>.

Redhead, L., “An Exploration of the Idea and Importance of Practice-Led Research in the Current Climate” on ‘The Arts Pages’, *WordPress*—<https://artspages.wordpress.com/2012/08/10/anexploration-of-the-idea-and-importance-of-practice-led-research-in-the-current-climate/>—accessed on 30th July 2017.

Redhead discusses the different terminologies of PR, their meanings, the importance of PR and problems faced by practice researchers.

Redhead, L., 'Lauren Redhead', *Weblog*—<http://weblog.laurenredhead.eu/>— accessed on 30th July 2017.

Redhead regularly updates her own blog where PR is a common topic. Here are some of her blogs on PR:

<http://weblog.laurenredhead.eu/post/6154599367/on-practice-and-research>,

<http://weblog.laurenredhead.eu/post/147789805442/practice-research-reflections-from-the-surrey>

and <http://weblog.laurenredhead.eu/post/157361336202/on-unknowingness>.

Redhead, L., 'Thinking Through Documentation', *PRAGuk*—<https://prag-uk.org/2019/07/05/lauren-redhead-blog-post/>— accessed on 11<sup>th</sup> October 2019.

Redhead discusses the complexities of documenting PR, such as documenting ephemeral and embodied experiences, accessibility and considering which documentation to use. Redhead uses examples of her own projects and gives the solution of a portfolio presentation.

'UCA REF 2021', *WordPress*—<https://ucaref.wordpress.com/category/practice-based-research/>— accessed on 6th July 2017.

This is a blog created by the University for the Creative Arts (UCA) to discuss the REF for PR in the arts. As well as up-to-date and regular blog posts, there are links to webinars hosted by UCA, an explanation of 'impact', a link to the open access UCA repository of research, and an in-depth explanation of REF 2014.

## Music and Performing Arts

Miller, L., 'Talking About Practice (as Research)', *Succeed with Plymouth University*—<http://blogs.plymouth.ac.uk/artsinstitute/2016/03/17/talking-about-practice-as-research/>— accessed on 7th July 2017.

In this blog post Lee Miller discusses his experiences with PR, PR PhDs, the aftermath of the Performance as Research in Practice (PARIP) project, the REF and the outcomes of a symposium that was held at Plymouth called Talking About Practice.

Pace, I., “Musicological Observations 6: Various earlier blog pieces on composition and performance as research” on ‘Desiring Progress’, *WordPress*—<https://ianpace.wordpress.com/2015/12/13/musicological-observations-6-various-earlier-blogpieces-on-composition-and-performance-as-research/>— accessed on 30th July 2017.

This is the blog by Ian Pace, a pianist and musicologist. This blog post gives links to his previous posts where he discusses composition and performance as research. Blog topics include: commercial music as research, REF/RAE, discussions on performance and composition as research, and video documentation of a research seminar.

Scott, J. E., ‘Intermedial Praxis and PAR’, *WordPress*—<https://intermedialpraxisandpar.wordpress.com/>— accessed on 30th July 2017. This is a blog of Scott’s PR PhD, ‘Live Intermediality:

A new mode of intermedial praxis’ ([http://crco.cssd.ac.uk/466/1/Live\\_Intermediality.pdf](http://crco.cssd.ac.uk/466/1/Live_Intermediality.pdf)), which is documented with a mixture of written commentary and video clips. Scott’s PhD is within the fields of intermedial performance studies and live media practice. Her arguments are formed through live Intermediality where a “solo performer activates image, sound, object and body in the presence of and sometimes with the ‘experiencers’ (Nelson 2010), in order to compose a series of shifting intermedial combinations”.

## Projects

*AHRC Research Centre for Musical Performance as Creative Practice*—<http://www.cmpcp.ac.uk/>— accessed on 9th August 2017.

CMPCP was a five-year research programme that started in 2009 and was focused on live musical performance and creative music-making. The centre completed five research projects, created an international Performance Studies Network and produced five books published by Oxford University Press. The CMPCP addressed topics such as: the embodiment of knowledge in musical performance, the understanding of performance as creative practice in varied cultures, idioms and performance situations, and the role of different participants (e.g. performance, composer, listener, producer). The websites hold information on the research projects, publications, conferences and other events.

‘PARIP: Practice as Research in Performance’, *University of Bristol*—<http://www.bris.ac.uk/parip/>— accessed on 7th July 2017.

PARIP was a five-year project (2001–2006) directed by the Department of Drama: Theatre, Film, Television at the University of Bristol funded by the Arts and Humanities Research Board. The aims and objectives were: to identify PARIP in UK (and selected EU) higher education institutions and create a database; to investigate key issues of PARIP and find appropriate evaluating tools; to focus on specific creative projects to find new and suitable uses of technology for dissemination and documentation. The website holds information on conferences, a bibliography, texts, projects, frameworks and guides.

## Conferences and Symposia

### Multidisciplinary



Centre for Practice Based Research in the Arts, 'Rachel Hann: Second Wave Practice Research' [2016], *YouTube*—<https://www.youtube.com/watch?v=M2Sva2mXemM>— accessed 30th July 2017.

The CCCU's CPBRA holds an annual symposium on PR in the Arts. This video is of Rachel Hann's talk on Second Wave Practice Research held at the 2016 symposium, Practices and Processes of Practice-Research. Hann argues that we are now in the second wave of PR, she discusses accessibility, peer-review and moving away from the micro-politics of practice-as-research, practice-based research etc.

*Digital Research in the Humanities and Arts*—<http://www.drha.uk/>— accessed on 6th July 2017.

This is an organisation for those "influenced by the digitization of cultural activity, recourses and heritage in the UK". DRHA organise a series of annual conferences to bring together creators, users and distributors of digital research and resources in the arts, design and humanities, where they explore and discuss the complex and creative research processes (e.g. archiving). As well as a portfolio of the conference proceedings, the website includes information on the organisation's publications.

'How to do things with...', *University of Surrey*—<https://www.surrey.ac.uk/arts/festivals/how-to-dothings-with>— accessed on 30th July 2017.

The University of Surrey has hosted an annual symposium on PR since 2015. The symposium includes creative outputs and presentations from theatre, dance, music, art, media and creative writing.

*International Symposium on Practice-as-Research*—<http://ispar.hkapa.edu/>— accessed on 28th July 2017.

The ISPaR aims to bring together researchers, thinkers and practitioners to discuss PR within the arts through workshops, presentations and performances. The inaugural conference is hosted in Hong Kong, December 2017.

## Visual Art

Biggs, M. A. R., 'Editorial: the foundations of practice-based research' [Working Paper in Art and Design 1, 2000], *University of Hertfordshire*—[https://www.herts.ac.uk/data/assets/pdf\\_file/0003/12279/WPIAAD\\_vol1\\_biggs.pdf](https://www.herts.ac.uk/data/assets/pdf_file/0003/12279/WPIAAD_vol1_biggs.pdf)— accessed on 7th July 2017.

This document is a working paper of an introduction to a conference on PR in Art and Design. Biggs primarily focuses on what constitutes a PR project and related educational debates. Although the paper is aimed at those in Art and Design, the content is interdisciplinary.

*IASDR (The International Association of Societies of Design Research)*—<https://www.iasdr.net/conferences/>— accessed on 11<sup>th</sup> October 2019.

IASDR is an international non-profit association and charitable organisation for design research with members from around the world. They promote the research and study of design, encourage collaboration and host international conferences.

'Research Practice Practice Research', *National Association for Fine Art Education*—<http://www.nafae.org.uk/events/research-practice-practice-research>— accessed on 30th July 2017.

The NAFAE hold a biennial conference on Fine Art research; the 2016 conference was on the subject of Fine Art PhD practice and pedagogy. The conference outcomes and other documentation can be found on this link. Also, the website holds information on events, conference abstracts, minutes from meetings and much more.

*Screenworks*—<http://screenworks.org.uk/>— accessed on 8th August 2017.

Screenworks is a peer-reviewed online publication of PR in film and screen media. The website has an archive of all previous volumes and current calls for submissions.

## Music and Performing Arts

Bailie, T. and Harper, J., 'Report on P.E.P Practice Research Symposium, 5 January 2016', *Blogging with Plymouth University*—<http://blogs.plymouth.ac.uk/artsinstitute/2016/03/30/report-on-p-e-ppractice-research-symposium-5-february-2016/>— accessed on 7th July 2017.

This is a blog report on a postgraduate symposium held in February 2016 at Plymouth University organised by the university's Performance. Experience. Presence (P.E.P) research group. The report goes through the talks and events with weblinks to each of the participants' websites. The day was split into two themed sessions: 'bodies that matter' and 'between the digital and the analogue'.

'Body Activities: Practice-as-Research at the intersection between embodied practice and theory', *WordPress*—<https://perforumconference.wordpress.com/>— accessed on 30th July 2017.

Body Activities: Practice-as-Research at the intersection between embodied practice and theory was a conference held at the University College Cork, June 2017. The conference was a collaboration between UCC, Cork Midsummer Festival and The Guesthouse, a visual artist-led initiative that runs a program of free public events. The conference focused on "the presence of the body as a source of knowledge in/as practice and performance" in performance art, theatre and dance.

Centre for Practice Based Research in the Arts, 'Roundtable Discussion: Practice Research PhDs' [2017], *YouTube*—<https://www.youtube.com/watch?v=DiD9UXrdOHI>— accessed on 30th July 2017.

CCCU held the annual Royal Musical Association/British Forum for Ethnomusicology Research Students' Conference 2017 in January with a theme that addressed the connection between academia and the practice of music. Dr Lauren Redhead, CPBRA director, chaired a roundtable discussion that addressed the ways that research students can incorporate PR into their academic work with topics that included performance, composition and research-as-participant.

*Collisions*—<https://www.collisionscentral.com/>— accessed on 8th August 2017.

Collisions is an annual event that showcases PR in performance by the Royal Central School of Speech and Drama in London. The name of the event refers to the "collision of disciplines, methodologies, ideas and practices" in PR. The aims of the event are to showcase PR publicly, and to provoke dialogue and knowledge exchange.

*International Conference on Live Interfaces*—<http://www.liveinterfaces.org/>— accessed on 30th July 2017.

The ICLI 2016 website holds the proceedings, abstracts, video documentation and much more. This was the third biennial conference and it was held at the University of Sussex over five days. The interdisciplinary and practice-based conference aims to bring people together that use interfaces within the performing arts, e.g. music, poetry, puppetry, gaming etc. The conference included papers, posters, performances and installations. Articles published from ICLI 2012 can be viewed here: <https://muse.jhu.edu/article/582700>. All information from ICLI 2014 can be viewed here: <http://icli.lurk.org/>.

*NIME*—<http://www.nime.org/>— accessed on 30th July 2017.

New Interfaces for Musical Expression (NIME) is an annual international conference which began as a workshop in 2001. The conference aims to gather researchers and musicians from all over the world to share knowledge on new ways of using interfaces with music. Conference proceedings are available on the website and topics include computer music, interface design and human-interface interaction.