A PLACE TO THINK

ARTS RESEARCH & INNOVATION

GRAHAM DEVLIN

A CIDA International Publication

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FOREWORD

“Not everything that can be counted, counts. Not everything that counts can be counted.”

Albert Einstein

In 1997 the world turned and those of us working in the arts sector found ourselves, somewhat to our surprise, publicly celebrated as being at the heart of a new hybrid, the Creative Industries. Even more astonishing, these Creative Industries turned out to be at the core of the newly acknowledged global Knowledge Economy. Suddenly, the arts were necessary, sought after and valued. Politicians wanted to be seen with us; diplomats wanted to trade with us; economists wanted to measure us; and civil servants wanted to count us. And that’s where it started to go sour.

The counting of us began to expose some apparent gaps. The economists and bureaucrats started to realise that the arts were, generally speaking, not up for being ‘money-tised’. Worse still, they were fundamentally iconoclastic and often had scant regard for the targets and outputs so beloved of government bodies. The bureaucrats started to turn away. Then they discovered Digital. These boys were technology focused. They had no tradition of public investment but were really interested in making money. They needed seriously expensive equipment to develop their ideas and began to produce an appreciable return on investment. The love affair with the Creative Industries began.

As is the way of these things, however, the relationship hit a stormy period. Government began to realise that, no matter how wonderful the technology, unless there was content for the technology to use, it was an increasingly barren landscape. Suddenly, the artists, the storytellers, the composers, the dancers were back in fashion. Politicians, economists and civil servants began to realise that the arts, the cultural and creative industries, and their breadth of activity - their creativity, their intellectualism and their innovation - were fundamental to the success of the Creative Industries and the Knowledge Economy. This realisation was formally articulated in the Amsterdam Declaration 2010, which includes the following:

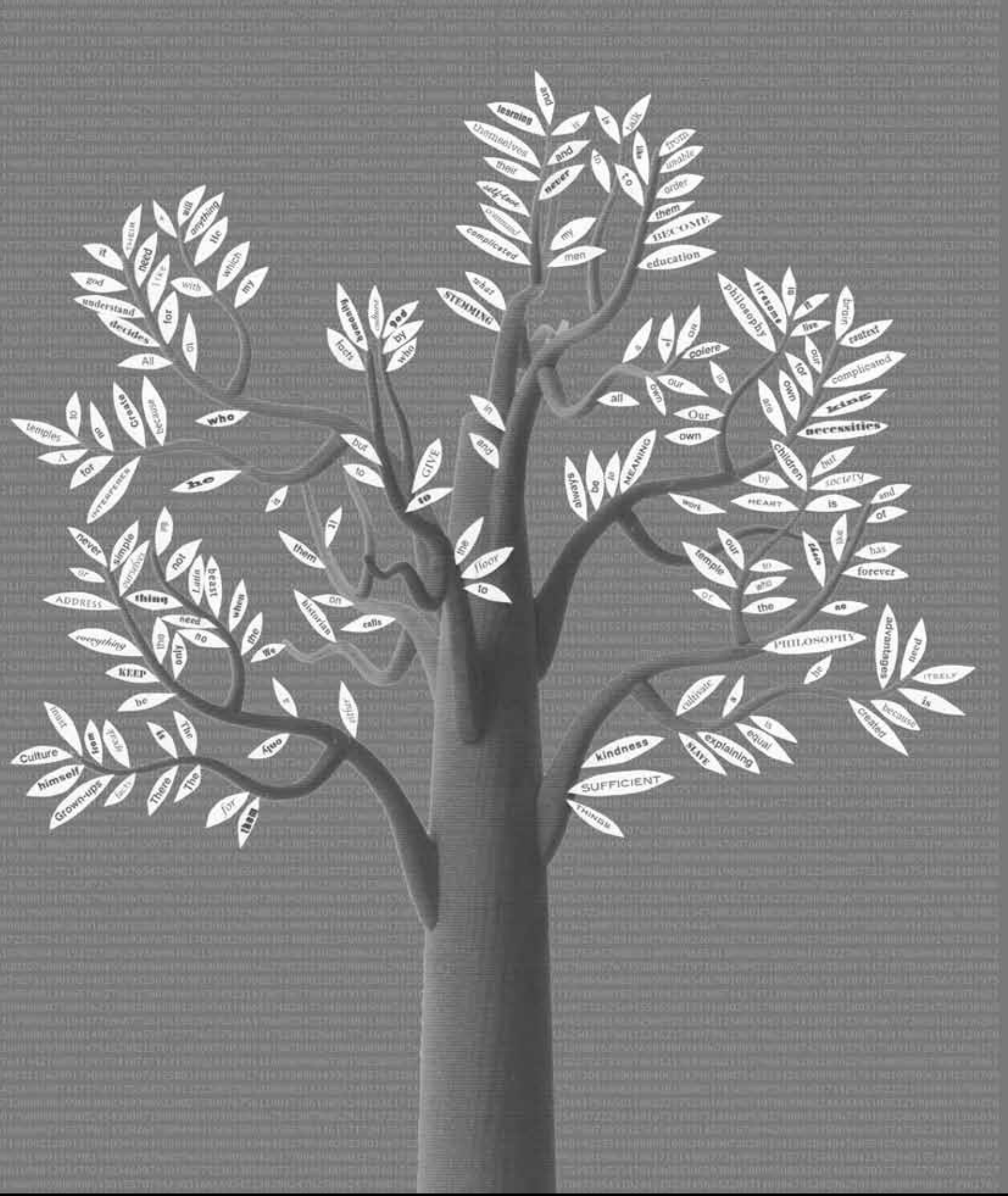
‘To be successful, creative companies depend on a high density of creative talents and supportive eco-systems that enable exchange of knowledge and open innovation. The challenge is to use the cultural and economic potential of creative industries by bringing together different actors and institutions in order to follow a holistic approach in supporting businesses to become more creative and creative people to become more entrepreneurial. We agree with the proposal of the Business Panel on future EU Innovation Policy to invest in cultural and creative institutions, organisations and networks as the interdisciplinary brokers for innovation, creative content and new knowledge.’

It is as a part of that continuing argument that CIDA, in its role as a partner within the European Interreg consortium ECCE Innovation, commissioned this paper from Graham Devlin about research and development (R&D) in the arts.

The often unseen, unacknowledged work that artists and creative practitioners put into their work is complex, intellectually demanding, exploratory, revelatory and challenging. It pushes artistic practice forward, leading to new work (and new types of work) which reflect and challenge contemporary experience. It exposes gaps in perception and understanding and it challenges the status quo. It allows creative innovation to be ideas-driven, people-driven, without having to be technology-driven or even user-driven. It welcomes and embraces many influences, many disciplines. It can reach out to open source and it can be unashamedly elite. It is no accident that the creative sector is the most highly academically-qualified sector in the economy. The best art, the best ideas, usually have a strong intellectual underpinning.

At the same time, it is true that much creative R&D takes place within the practice itself – within safe space, artist to artist, company to company, collaborating, sharing, experimenting. As Graham Devlin’s paper makes clear, innovation in the arts happens in many different environments. But the sector’s special value comes from its openness to experimentation – which includes embracing failure; to collaboration – which means experiencing new ways of seeing, new ways of understanding; and to sharing – which means demonstrating mutual respect and recognition. In a world where nothing is as it was, where the traditional generators of wealth now look less reliable and where customers increasingly look for meaning and identity, the arts and the creative sector offer a rich and rewarding way forward.

Anamaria Wills, CIDA International, April 2010



Benedict Phillips 2010

CIDA has commissioned artist Benedict Phillips to create this limited edition artwork as an object of engagement and debate amongst delegates at the symposium 'The Creative Industries - The Roots of Innovation', for which 'A Place to Think' is the catalyst. The work draws on the history of the mathematics of beauty, of art and of culture and seeks to highlight the collective nature of the creation of knowledge and its creative legacy.

CONTENTS

1 INTRODUCTION

When CIDA commissioned me to write this paper on arts research, as part of a wider study on Arts and Innovation, they asked me to explore the way in which arts research is currently undertaken; to consider what circumstances are most propitious for its success; identify the likely obstacles; and examine some examples of successful practice.

I strongly believe in the arguments for the value of arts research made by Anamaria Wills in her foreword. Without some form of research process, the arts would be far less able to develop new ideas, new forms, and new collaborations - they would run the risk of staying in a safe zone, replicating known models. However, in accepting this commission, I had to declare my hand. My background is as an arts practitioner for over 30 years, working in various capacities across a range of performing and visual arts. I am, therefore, temperamentally more inclined to this subject being approached through professional practice rather than through academic study. My instincts suggest to me that the cutting edge of arts development requires a high degree of flexibility, iconoclasm and pragmatism which might well be constrained by the strictures of academic argument, accreditation and peer review. Consequently, I suspected that arts research may not always sit comfortably in a formal academic context.

As this project has developed, I have come to recognise that this assumption risks over-simplification. The interviews on which this report is based and the case studies which illustrate it demonstrate that some artists welcome and are stimulated by academic challenge and benefit from exposure to that discipline. They also show, however, that academic requirements can have an inhibiting effect on artists. This is largely due to the necessary trade-off between research time and other responsibilities such as teaching and administration.

Perhaps unsurprisingly, given the above observations, this is not an academic study; rather it aims to provoke discussion about how best arts research can be enabled. In that context, it considers, amongst other topics, the benefits and disadvantages of the arts' engagement with academia. From that discussion, it seeks to identify the optimal conditions for successful research and makes some suggestions for the future. This process demonstrates that valuable research can take place both within and outside the academic world. The question is not, therefore, which is better; rather, it is which context is more appropriate for individual enquiries.

Much valuable work has already taken place on the subject of the connection between research and development (R&D) and the commercial creative industries[1]. In the light of this wealth of material, my brief set clear parameters, focused on the classic definition of the arts (visual, performing, literary and those elements of digital practice that are artistically focused rather than commercially driven). This paper does not, therefore, seek to cover the full range of the creative industries. Further, given the wide range of research activity that takes place independent of academic institutions, it aims to acknowledge research both within and outside the formal education sectors.

The report begins by looking at the historical role of the arts in academic institutions and the development of arts research in that context in recent years. It then attempts to define what is meant by arts research before moving on to consider the relationship between academia and arts practice. It then discusses the results of such research – the outcomes, outputs and impacts – and the questions of assessment and dissemination as well as the particular issue of practice-based research. Finally, it includes a section dealing with research outside the academic environment.

I have not set out to achieve a comprehensive audit of the programmes and courses that currently operate[2]; rather I have sought to understand the characteristics of the sector through the experience of those with the most direct experience of it. I have, therefore, drawn my data and arguments mainly from interviews with arts and Higher Education professionals, principally in England, France and Germany.

Between May and August 2009, I interviewed a wide range of people, who are listed in the acknowledgements at the end of this report. They are either artists undertaking research - within and outside academic institutions - or academics with experience of working with artists 'from the other side'. I also interviewed a number of people closely engaged with the process of assessing arts research through involvement with examination or validating bodies such as the Arts and Humanities Research Council (AHRC) and the Higher and Further Education Council for England (HEFCE). Some of my interviewees, of course, offered multi-faceted views as they have operated as both creative artists and academics.

I have received invaluable support from my associate, Claire Antrobus, an art historian and independent arts consultant, who conducted a number of interviews with colleagues in France and Germany. I am extremely grateful for Claire's assistance. She has contributed enormously to this report. I am also indebted to Kim Evans for her contribution in editing my early draft into some degree of comprehensibility. That said, any errors and contentious propositions remain my responsibility.

[1] Recent European examples include CReATE's report on the relevance of R&D in the field of ICT as a driver of the development of the creative industries (www.lets-create.eu/downloads.html); the EC study The Impact of Culture on Creativity (www.keanet.eu/impactcreativityculture.html); and in the UK, MMM's report, Not Rocket Science, Hasan Bakhshi, Radhika Desai and Alan Freeman (www.missionmodelsmoney.org.uk/papers/not-rocket-science); and NESTA's reports on innovation (www.nesta.org.uk/the-art-of-innovation).
[2] Useful websites listing research opportunities and residencies include: www.transartists.org/residence/experiences; www.resartis.org; and www.iaf2@bulletserve.net

2 THE ARTS AND ACADEMIA

Until the early twentieth century, there was a clear division between the academic environment and that of the practising artist. Their journeys of exploration and discovery took places in different realms. Now, although some would still describe the relationship between the two as uneasy, the boundaries are more porous; and the implications for arts research have been profound. The change in the relationship reflects the increasing desire of a number of artists to develop their work in collaboration with experts in other disciplines, including science, socio-politico inquiry and medicine; and the recognition by those in academia of the value that the practising artist can add to their own research processes.

A hundred years ago, practitioners in the visual arts, music, theatre and dance did not generally go through the university system. Instead they progressed through institutions such as those which emerged in major French cities in the eighteenth century, such as the Paris Académie Royale de Peinture et de Sculpture, drama schools and conservatoires. Alternatively, they learned through practical experience, training and apprenticeship, often, as in Germany, with no formal qualification at the end. In France, too, fine artists traditionally developed within the Academy model, working as an apprentice to a master artist and observing him in his studio.

In the last 40 to 50 years, this has changed. After the insurrectionary events in Paris in 1968, French contemporary artists and students demanded changes to the traditional educational model, seeing it as overly conservative. At that point, art schools lost their academic status and became more student-focused with responsibility for the training of art teachers transferring to universities. At the same time, some of the disciplines such as architecture and the applied and decorative arts split away from the Beaux-Arts or 'fine arts', often to be accommodated in discrete institutions. In this arrangement, art schools no longer offer the standard undergraduate and postgraduate qualifications - Bachelors, Masters and Doctoral degrees - which were common across the wider university system.

In France in the late 1960s and early 1970s, the State established a new model of art teaching and research within universities. At the Université de Vincennes in Paris, for example, visual arts were taught alongside the wider humanities - a very different approach from that in the art schools: more focused on theory, on the history of art, and on research rather than on technical skills and the production of artworks.

The historical situation in the UK has points of similarity but also differences. For many decades, significant artists had taught in art schools whilst pursuing their own careers. Similarly, composers worked in music conservatoires. Consequently, the visual arts and music were the bridgeheads that enabled contemporary artistic practice to enter the academy.

Increasingly, in the 1950s and 1960s, as the fields of Higher and Further Education (HFE) expanded, students from more diverse class backgrounds entered the arts schools. The art schools, in the words of one contributor to this study, remained 'undomesticated' and were one of the most important well-springs of creativity in the Sixties in England, as evidenced by the number of seminal rock bands that emerged from them. In the 1970s, however, in a period of great expansion of HFE, the arts schools were more formally incorporated into tertiary education structures. Whilst, in many ways, this was welcome (not least as it helped the financial sustainability of institutions), some contributors to this paper regretted what they consider to have been the 'academising' of art which brought with it, in their view, a greater emphasis on credentials, formal qualifications and respectability and consequently, the beginnings of a compromise between cultural practice and the academic framework which supports it.

A further major expansion of the HFE sector took place in the early 1990s with the creation of a raft of new universities created from former polytechnics. Many of these contained Creative and Performing Arts Departments with different foci, specialisms and potential research projects from their longer established peers. These were often in the more experimental or cross-disciplinary areas. However, these new institutions have not always found it easy to build their research profile in the arts. In part this is due to the tightness of budgets which makes it harder for academics to have regular sabbaticals. As a result artists have often been teaching very intensely on fractional contracts and then pursuing their practice outside the academy.

In considering this background, it may also be instructive to reference the history of the arts in American academia. There, the size, geography and artistic characteristics of the United States have led to universities filling creative 'gaps' across the continent and becoming far more important as cultural nodes than they are in the UK or in mainland Europe.

From the 1950s onwards, this cultural importance enabled American universities to attract innovative artists such as John Cage, Merce Cunningham and the generation that followed, giving rise to a tradition of artists being embedded in American academic communities and being respected for it. By contrast, in the UK there has, until recently, sometimes been a perception that artists tend to move into HFE if they are not successful in the marketplace.

If this reading of history is accurate, it can be seen as contributing to an increased intellectualism within the arts in the US and subsequently in the UK. It also suggests that artistic research in the academic context is, in origin, an American phenomenon. Whilst that thesis has a resonance that extends far beyond the parameters of this report, it is, perhaps, worth bearing in mind in the context of this discussion.

The Situation in the Twenty-first Century

In June 1999, 29 European countries signed a document called the Bologna Declaration, agreeing to reform higher education in order to:

+ Create a system of comparable and understandable degrees throughout the European Union.
+ Establish a clear and standard division between undergraduate and graduate studies.
+ Promote student mobility among different fields of study, institutions, and nations.
+ Develop a quality-assurance process and governing body to ensure standard qualifications and quality throughout participating countries.
+ Define a European focus for higher education.

Often called the Bologna Accord, this agreement has since been adopted by 11 more countries, bringing the total number of signatories to 40. With the exception of Armenia, Azerbaijan, Belarus, Georgia, Moldova, San Morino, and the Ukraine, all of Europe is participating.

In the context of Bologna, the arts in many European academic institutions are changing. In France, contributors to this paper suggested that significant changes were already beginning to happen in the visual arts sector where art schools remain outside the university system and operate within the Ministry of Culture and Communication, rather than the Ministry of Education. Led by the AERES (the French agency for the assessment of research and teaching in Higher Education), a major change programme is now under way with art schools to establish a research-based model of assessment and teaching, compatible with university standards. Similarly, in Germany, academic qualifications are being introduced into art schools at BA, Masters and PhD level. This, as one contributor noted, will have the advantage of providing artists with academic accreditation that will improve their prospects of securing teaching positions in European and American institutions.

The Implications for Arts Research

Perhaps as a consequence of the individual histories in the countries under discussion, arts research has developed in a variety of ways and at varying paces across Europe – and in different artforms. Contributors from France and Germany consistently observed that arts research has been rare in those countries. However, they emphasised that this is beginning to change, in part, due to the implications of Bologna. In the context of these larger academic changes, contributors in the UK, where arts research is comparatively well-established, noted a number of factors that should be borne in mind in a future model;

+ The importance of accessing a true breadth of discipline: it is suggested, very convincingly, that institutions which do not have a broad base or a tradition of research will be disadvantaged (especially in cross-disciplinary fields) as academic researchers within them have limited access to peers in other disciplines. In cases where the academic or artistic base is narrow, this could be addressed through partnerships with other Higher Education Institutions (HEIs) that offer complementary expertise. However, this is often made difficult by inter-institutional rivalry, proprietorialism and the hoarding of budget allocations by the lead partners of joint projects who are reluctant to share resources, kudos or control. This is, perhaps, exemplified in the UK. where smaller institutions without a broad track record of research continue to be out-performed by Russell Group Universities[3] which still account for 66% of UK Universities' research grant and contract income; 68% of total Research Council income; 56% of all doctorates awarded in the United Kingdom; and over 30% of all students studying in the United Kingdom from outside the EU.
+ The positive contribution of creative and performing arts faculties: as part of the academicisation noted above, creative and performing arts faculties can be helpful vehicles for HEIs to meet their broader agendas such as widening access, knowledge transfer and innovation. The increasing emphasis on research as an engine for funding can also provide a further incentive for those faculties to develop a research dimension. Most recently, the increased societal emphasis on Creative and Cultural Industries has encouraged many HFE administrations into new growth areas which have also helped establish and validate arts and creativity within the academy.
+ The practical, applicable dimension of academic research: the consultation document for the development of the new UK Research Excellence Framework[4], for instance, notes that the Government believes that maintaining the capacity of the HFE sector to produce world-leading research across a broad range of academic disciplines is essential to underpin economic growth and national well-being; and that to this end the HFE sector can and should do more to ensure that its excellent research achieves its full potential impact.

Having started this chapter by emphasising the division that existed a hundred years ago between the academic environment and that of the practising artist, I want to end it with a case study that illustrates the extent to which that situation has changed. There are now an increasing number of practitioners who are comfortable working as both artists and academics and are readily accepted in both environments. Leslie Hill and Helen Paris lead degree programmes in UK universities and also work together as artists in their company, Curious.

[3] A collaboration of twenty older UK universities, established in 1994, to represent their interests to the government, parliament and other similar bodies.
[4] Previously the Research Assessment Exercise (RAE).

CASE STUDY: LESLIE HILL & HELEN PARIS ARE CURIOUS

Leslie Hill convenes the practice-based PhD programme at the SMARTlab, University of East London (UEL). Helen Paris directs the Contemporary Performance Making MA at Brunel University. In 1996 they formed Curious. Since then, the company has developed a reputation for its edgy, humorous interrogations of contemporary culture and politics, work that has been called as smart as it is seductive.

Leslie Hill's academic work at the SMARTlab Digital Media Institute supports a group of PhD researchers working in the performing arts, visual arts and technology. This group works together, live and online, with contributors from around the world, to co-create and debate the nature of practice-based research as well as pursuing their own practice-based research projects. Helen Paris directs an MA that provides students with the space to nurture their creativity through the practical and critical exploration of contemporary multimedia performance. Students can take a professional work placement/apprenticeship that allows them to develop their own project work in a professional setting.

Together, as Curious (so called because the founder-artists are driven by an intense curiosity about the world in which we live), the two have produced 40 projects in a range of disciplines including performance, installation, publication and film. In many projects, the research element is absolutely integral to the final show, involving intimate, personal journeys alongside public research and enquiry, leading to collaborations and conversations with a huge range of people – amongst others, truckstop waitresses, biological scientists, political refugees, ocularists, nuclear weapons experts, sex workers, old folks' social groups and lost property workers.

Each of the projects starts with a question such as 'What smell reminds you of home?' (On the Scent); 'What is lost and what is found in places undergoing rapid regeneration and change?' (Lost and Found); 'Why is the American gun lobby promoting feminine protection?' (Three Semi Automatics Just for Fun); 'What do you long for and where do you belong?' (be)longing); and 'What are gut feelings?' (Autobiology).

'We engage personally and as honestly as we can with these questions in our work as writers and performers. We also encourage a dialogue with audiences and participants who are eager to share their thoughts and experiences with us through interactive performance, installation and film-making. The resulting work is sometimes intimate, frequently challenging, often humorous, and always authentic.'

The company's methodology and practice is made possible by support from both artistic funders (Arts Council England) and research sources (AHRC and Wellcome Trust).

The founders' academic backgrounds may also inform the work in other ways as Curious incorporates principles which align the work closely with more formal academic expectations – the value they put on peer review and mentoring, for example, and their commitment to developing a methodology that can be imported into the practice of others.

3 WHAT IS ARTS RESEARCH?

> *'Labs are places of experience. We enter to explore. Each minute in a functioning lab is like a page of a smart novel that loses meaning without reference to what came before and is about to follow. Art, like science, is such an experience, and, yet, we encounter art and science in our museums more frequently as outcome, as product – dug up, carved down, highly edited – that follows a mysterious process of creative thought and engagement. Process, of course, is hard to define, to classify or to curate. It can seem beside the point. Sometimes, however, it is not. Occasionally, processes of exploration, discovery and innovation matter more than any result these processes ever produce[5].'*
>
> Professor David Edwards, Founder-Director of Le Laboratoire

Paris-based Le Laboratoire, whose director is quoted above, is an example of one of the increasing number of organisations supporting a cross-disciplinary approach to research. It works with artists in all artforms with a strong focus on what it calls 'artscience'. Many artists and academics believe passionately in the importance of artists and scientists working together to generate and enable innovation. In the words of one contributor: 'The game has changed from information to innovation. We need to adapt to new conditions. It's no longer about knowledge or information. The question is how do we access innovation? How do we encourage skills and the culture of innovation? There needs to be a model shift. We need to bring the two worlds together.'

This analysis is reflected in the growing number of instances where artists are beginning to work in universities through structures such as Leonardo in Marseilles, which places artists within science departments. To date, however, few of these initiatives have focused on research. Contributors from France and Germany, for example, suggested that funds to enable artists to undertake arts research were very scarce (or non-existent) in their countries. By contrast, changes in UK research funding streams over recent years have gone some way to addressing this issue.

All this raises questions about the nature of arts research in academic settings. One contributor posed a question about whether artists are researchers in the same way as scientists. He referred to Thomas Kuhn's writing on the history of science in the 1950s which argues that scientific research normally starts with theory before moving to practical application. In periods of crisis, however, Kuhn contends that scientific research switches direction, beginning with practice before reverting to theory. He goes on to relate this approach to how artists undertake research, moving from observation of the world into theory or abstraction.

A further factor to be considered in any comparison of artistic and scientific research is the physical space in which it occurs. This was the subject of a recent conference at Akademie Schloß Solitude[6] which explored the relationships between the scientific lab and the artist's atelier, including the suggestion that, increasingly, differences between these spaces are diminishing as all of them become more about networks and the exchange of information. In France, seminars with teaching staff from art schools are currently seeking to formulate a definition of what artistic research entails, recognising that it is different from scientific research.

[5] Art as Innovation, The Manual of Museum Management (second edition), Barry Lord and Gail Dexter Lord. Rowman and Littlefield, 2009
[6] See the case study on page 44

So what is Arts Research?

Contributors to this paper provided a wide range of definitions for arts research. At one end of the spectrum, the claim was made that, since all art relies on interaction with its audience, and that interaction depends on the particular environments and conditions in which it occurs, then every artistic experience is a new foray into the unknown. Hence 'all art is research'. At the other extreme, some respondents were highly sceptical of the robustness of most arts research and doubted whether the term was generally appropriate or whether arts research could justify its place in an academic regime.

Neither of these spectrum-ends seems very helpful. However, it is clearly important to establish some parameters for what does constitute arts research. For the purposes of this paper, I am making a distinction between:

- Arts research that exists to provide market intelligence for the sector or data for public policy development. For example, audience or economic trends, volume of arts activity, employment practices.
- Product-based research designed to enable artists to develop a particular piece of work by exploring new techniques or subject matter.
- Work that is more akin to the 'pure research' done by scientists where artists, often in conjunction with experts from other disciplines such as medical researchers, work together on an open-ended project to explore possibilities.

These categories are, of course, highly permeable, as when artists deploy critical practice which also engages with practices elsewhere to create more conventional research outputs or when reflective research on an artist's own outputs also impinges on those of other practitioners. Many of those I talked to saw arts research as part of a nexus that also contains related fields such as product development, business support, evaluation, professional development, training and life-long learning as well as investigations into the very nature of arts practice. As one senior academic and practitioner observed, 'think of it as re-search. By which I mean re-considering anew where you might go with your practice, drawing on what you have done and so questioning practice from the base of experience.'

Market Intelligence

The parameters of the brief for this project – and the broader context of innovation in which it has been conceived – determine that its focus must be artistic research rather than the gathering of market intelligence. Before pursuing that line of enquiry, however, it should be noted that artistic practice and the finding of audiences for that practice are, to a large degree, dependent on an understanding of the market, which is becoming increasingly international. It is important, therefore, that artists and arts organisations have access to market data to enable them to make informed decisions about how best to develop and disseminate their work. That market data is collected by a range of agencies across different countries including central and regional/local governments, academic institutions and business schools, commercial organisations, specialising in market research; public agencies and industry lead bodies seeking to develop and disseminate a sectoral overview (such as Creative & Cultural Skills in the UK). On a pan-European basis, The European Institute for Comparative Cultural Research (ERICarts), created by the European Association of Cultural Researchers, sets out to provide those working in the cultural field with solid empirical information and analysis as a basis for their actions.

Given the increasing emphasis on evidence-based research, on impact assessment and the need for business decisions to be made on robust market intelligence – especially in the challenging financial times that lie ahead – it would seem that the arts will continue to require the best data that they can access. It may, therefore, be desirable for some international agency (e.g. ERICarts or ECCE) to work with partners across Europe to disseminate more widely information about emerging trends, examples of good practice and other hard international data that could be of use to professional arts organisations and practitioners as well as to academic institutions.

Product-based Research

The artistic process generally includes an exploratory dimension which may have elements of conventional research. However, the point was frequently made by academic contributors that arts research should not 'just' be about individual practice but should have a wider applicability if it is to justify its place in the academic environment, for example by facilitating knowledge transfer to the research community and to other contexts where it will make a difference - across other artforms or disciplines, for example.

In this context, research focused purely on developing new artistic work as part of an artist's or arts organisation's creative output is unlikely to find a home in academic institutions very easily, as it is not generally considered by many in academia to be the proper business of academic research. Having said that, there are several examples where research in an academic context does inform an artist's work and generate product. This is demonstrated by the case studies for Wayne McGregor and Marilene Oliver[7] .

[7] Chapter 4 pages 22 and 26

Pure Research

The third category of artistic research, the open-ended form of enquiry, has come to sit relatively comfortably in the UK's academic environment as arts and non-arts disciplines understand better how to work together and as the national bodies in Higher Education, such as AHRC and HEFCE, have adapted to accommodate practice-based research.

AHRC gives block grants to over 40 institutions with others eligible for open schemes[8]. Some express concern that this twin-track approach might have the effect of discouraging artist-researchers from applying for the major awards available through the larger schemes and that this will effectively ghettoise their research in a smaller practice-based pigeonhole. Despite this concern, these awards can still contribute, through the research process, to the making of artistic product in the form of research outcomes. This can then be assessed through the Research Assessment (RAE) system and contribute to the next funding settlement for the HEI. Another AHRC scheme which has been very influential is the Creative Fellowships programme which embeds artists in academia for three years.

In this context, clear guidelines have emerged for what can be classified academically as arts research. These emphasise that the creative impulse has to be set within a conceptual framework of clearly articulated questions with the intention of making a new contribution to knowledge.

This approach requires a contextual understanding of the background - the history of a discipline, for example - as well as a sense of current practice and future possibilities and a rigorous process leading to robust findings: Moreover the instigating questions have to be framed in such a way so as not to pre-determine the answers. Several of the artists interviewed for this paper were sceptical that this last criterion is always met in academically-housed artistic research. They took the view that the Higher Education funding processes require applicants to be over-specific about the anticipated outcomes of their research with the result that genuine open-ended enquiry can be difficult. The funders, it must be said, do not recognise this characterisation. AHRC, for example, now supports an academic route called speculative research, designed to support high-quality research where the speculative, experimental or exploratory nature of the work means that results or outcomes are uncertain or cannot be guaranteed, or where a significant degree of risk is involved.

A further challenge lies in the artist-centred nature of much of this work, especially in terms of practice-based research. One contributor, for example, noted that, in the scientific field, research is generally stimulated by externally-focused, 'objective' questions – 'what is the nature of this disease and how can it be cured?', for example. In the arts, on the other hand, the stimulus for much experiment or research is centred on the artist's own subjective creativity. Similarly, another defined the difference between research in science and art as one arising from the practitioner's work/life relationship. In his view, artists see the two as commingling whereas scientists tend to separate them. As a result, artists' research is often personal and subjective in origins rather than externally focused.

In other disciplines, much experimental research is tested and validated by its successful replicability. An experiment which cannot be repeated with the same outcome is not regarded as robust. 'Straight' replicability is, however, a far less germane criterion in a field of endeavour like the arts which is based on the notion of unique creative achievements and individual imaginations. In this instance, re-creation must lie in the transferability (or adaptation) of the methodology rather than in its specific outcomes. In the consultation, this was expressed as, 'the development of knowledge and processes that are replicable and valuable to others'.

A number of interviewees across a wide range of countries commented that the most interesting, albeit difficult, research work in the arts, leading to valuable knowledge exchange, is often cross-disciplinary. As one contributor put it:

'Multi and interdisciplinary research is extremely important for artists and society and Higher Education Institutions have a key role to play in enabling this.'

Whilst not seeking to denigrate or downgrade single-discipline work, many expressed interest in developing this hybridity and in exploring how artists can be enabled to undertake it.

In France, for example, such work is still at an early stage. However, contributors drew attention to significant projects including ARTEM in Nancy, which involves an art school, business school and engineering school; in St Etienne where the design and arts schools and local businesses work together; and a project around the development of a new district in Nantes which involves a research collaboration between art schools specialising in communication, design, fine art and architecture.

From the above, it would appear that the third of the three types of arts research identified in this paper – the one focused on pure exploration rather than research that supports the development of a creative product – is the activity most likely to fit comfortably within academic structures.

The next section discusses this category, and the relationship between arts and academia, in more detail before returning to the subject of product focused work.

[8] AHRC's small grants for practice-based and applied research are currently under review.

4 ACADEMIA AND ARTS PRACTICE

While there is still a danger of disjunction between the worlds of the academic and the practising artist, the significant changes arising from Bologna are beginning to become apparent. Research is now seen as important, partly because it allows art schools to modernise their approach to teaching and partly because the academic environment can help provide a forum for experimentation without artists being wholly exposed to the exigencies of the commercial market and the pressures of presenting finished work in public venues.

The Benefits

Many academics assert very strongly that 'the arts hugely enrich the academic environment'. This is generally intended as a tribute to the intellectual, imaginative and creative energy that they contribute. However, there is also a strong economic case for arts research as demonstrated in MMM's paper Not Rocket Science[9]. In the UK, at least, they also attract funding (from, for example, the Leverhulme and Wellcome Trusts). Whilst it is recognised that the competition for AHRC funding is acute, the sums that have been available through its fellowships have been sufficient to encourage a number of artists to participate. Several of them have taken up part-time posts within departments, thereby keeping one foot in either 'camp'. There has also been an increase in MPhil and PhD students in arts fields and what has become a significant body of funding has been split between practice-based and non-practice-based research.

Contributors identified a wide range of benefits arising from the interface between arts and academia, including:

For the Artist:

+ Acquiring academic rigour, including a relating of practice to theory; the requirement for clear methodologies and the need to evaluate practice against explicit criteria.
+ Having the time and opportunity to reflect on practice, thereby stimulating and incubating creative ideas.
+ Developing and presenting the artistic outcomes of a research process in an appropriate, 'safe' environment without immediate exposure to the market.
+ Gaining a sense of credibility both in the academic field and, perhaps surprisingly, in their own eyes.
+ Linking to international peers, international communities and students.

For the Institution:

+ Building esteem for the institution through association with exciting artists.
+ Opening up of the sometimes closed scientific world to a higher level of public engagement through arts/science collaborations.
+ Developing their external connections, enabling them to be open to public interaction and making a wider impact through public engagement (through performance and exhibitions, for example, and involving different audiences at different stages).

For Both:

+ Experiencing challenge and developing mutual respect, knowledge sharing, facilitated learning exchange and the opportunity to stimulate thinking through exposure to other expertise - with the artists' role being not simply as 'communicator' but as a 'different but equal' colleague.
+ Working to mitigate the tendency towards increasing specialisation which can appear 'exclusive' - something that one contributor described as 'hyper-specialisation'.
+ Making a contribution to current socio-political agendas through creative and professional arts research.

The Challenges

Whilst many contributors acknowledged that interaction with academic institutions - and particularly with a range of intellectual disciplines within them - has brought many of the benefits noted above, some also noted that this is still a new way of working for which the methodology is still being developed and on which the jury is still out. This agnosticism can be expressed through a number of questions, such as:

+ Are artistic innovation and scientific/technical innovation manifestations of a common creativity or do they represent different sets of particular characteristics?
+ Does the role of academia have a non-beneficial effect on the practice?
+ Is 'credentialisation', combined with the increased financial demands on students, resulting in a decline in the number of disadvantaged entrants to the colleges and, consequently, to a homogenisation of arts practitioners?
+ Is artistic research providing a career route into teaching and/or into the artistic professions, especially given the reduction in available teaching posts and the consequent trend for artistic research to be deployed in other contexts and environments?

[9] Page 6 ibid

Critical contributors also identified a number of characteristics which can militate against successful research projects. For example:

+ Situations where there is a lack of 'fit' between artist and institution. All contributors agreed on the critical importance of personal, sympathetic relationships between artists and their host academic colleagues; and on the deleterious effects of that not being achieved.
+ Uncertainty on the part of some artists about the value of a research approach. In some places, the location of creation influences how it is perceived. In arts schools, for example, it is the 'work of art' whereas in universities it is a 'text' theory. This may have implications for the status of the work.
+ An imbalance of power between artists or small independent arts organisations and large, formal, relatively inflexible academic structures. This may result in artists having to bend their approach in order to fit academic expectations of approaches and outcomes.
+ A suspicion that artists can be more focused on the development of their own practice than on pursuing academically-validated research objectives and that artistic research processes are insufficiently rigorous. This can result in the creative arts being perceived as less valid intellectually than the historical or literary humanities.
+ A lack of value accorded to the artists' experience and 'the moss they have gathered.' Both the arts and the academic world depend enormously on individual and organisational authority that is derived from achievement and experience. Respect and trust based on understanding and mutual sharing are therefore critical.
+ Lack of time for research. A position in an HEI often entails significant teaching and administrative responsibilities which diminishes the time available for research and the artist's own work.
+ A disparity in terms and conditions between academics and artists.
+ Issues around intellectual property rights.
+ A lack of communication often linked to different usages of language and the different cultures. Some suggested that this may reflect the fact that academic and artistic collaborators may at times be driven by different motives.

And Finally, Funding

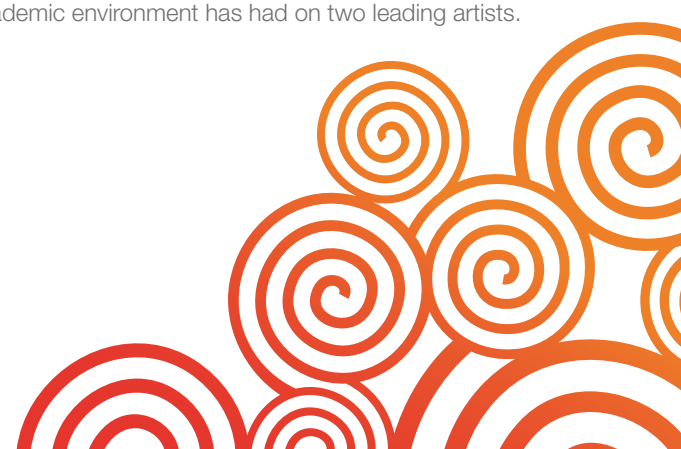
+ Some artists are concerned that research can become funding-driven rather than art-led. This can result in work being expressed in language designed to suit funding parameters rather than in artistic terms.
+ Others are concerned that Research Council approbation is, perhaps understandably, over-valued in a context where many artists and art organisations work in a mixed economy with income being generated from many sources.

Overall, both academics and artists observed that the arts and academia co-exist most fruitfully when they can establish a dialogue from a position of parity but that the achievement of this happy state is often hindered by cultural differences, issues of resource control, and turf wars.

'Evidence suggests that when arts research is based in HEIs it tends to thrive if it is in a framework that encompasses both formal and informal structures with intellectual sympathy and supportive administrative services; adequate space and, where appropriate, technical support; funds to pay any performers involved; time for reflection; a negotiated teaching time-table that is light but embedded and which allows the artist-researcher to be a researcher first and teacher second; and opportunities to present work developed through the research process.'

This all requires clarity of communication as well as a shared understanding of the respective cultures that inform artistic and academic practice, including both the subjective/objective dichotomy discussed earlier and the role of value judgements in assessing artistic work. It also requires what one contributor called 'the right sort of pressure' to challenge the researcher/practitioner and ensure that outcomes are achieved. All this should be properly supervised, mentored, peer reviewed and evaluated at key points in the process and set within the context of a strong culture of trust and accountability to achieve a high degree of inter-relatedness between the academically-funded work and artistic practice supported by the arts funding system.

So does arts research change arts practice or is it an observational, academic study? The two case studies that follow look at the impact that undertaking research projects in an academic environment has had on two leading artists.



CASE STUDY: WAYNE MCGREGOR

Wayne McGregor is an award-winning British choreographer, renowned for his physically testing choreography and ground-breaking collaborations across dance, film, music, visual art, technology and science. He is the Artistic Director of Wayne McGregor | Random Dance[10], Resident Company at Sadler's Wells Theatre in London and Resident Choreographer of The Royal Ballet. He was Artist in Residence, hosted by the Department of Experimental Psychology at the University of Cambridge in 2003-2004 and Innovator in Residence at University California San Diego during a period of research there in 2009.

This is how Wayne McGregor describes the relationship between research and art-making in his essay, The Beauty in Science:

'I think of my own work very much as a continuum of research, with each individual piece standing as a marker in time. No work attempts to be conclusive or final, but instead presents fluid transitions of understanding to be interpreted individually by each member of an audience. After all, we all bring our own particular cognitive frameworks to bear on what we experience. When creating a work, I walk through, as it were, the data I have collected for the piece and immerse myself in the literature and ideas central to that investigation. I don't then attempt to represent that literally on stage or aim in any way for explicitness. I am interested rather in the work emerging from the boundaries of the investigation, where the piece becomes a kind of metaphor for the process of research itself, analogous to the act of physical thinking. However abstract the connections seem, without the research that particular piece could not have been made and would not exist in the way that it does. Research and art-making are for me as interconnected and inseparable as the dancer is with the dance.'

Wayne McGregor is engaged in sustained research into the nature of dance-making and the body, particularly its cognitive and biological and technological aspects. His work in universities in England and the United States focuses on the interaction of the brain and movement and choreography, aiming to create a series of artificially intelligent, autonomous choreographic agents that can generate unique solutions to choreographic problems alongside his own choreographic practice. As he describes it:

'We are not talking about dancing robots here, but a series of computer programmes that respond to certain stimuli in their environments with kinaesthetic thinking as their motor. The agents will not dance per se but respond choreographically to the tasks that they are set and then learn from these experiences.'

His research, which is not focused on specific goals, is a catalytic programme of creative collaboration involving cognitive scientists and dancers who are building a database in order to better understand choreography from the cognitive perspective. The interdisciplinary projects and partnerships which result from this work are consolidated,

[10] www.randomdance.org

managed and disseminated under the direction of the R-Research department of Random Dance, the company of which he is founder-director.

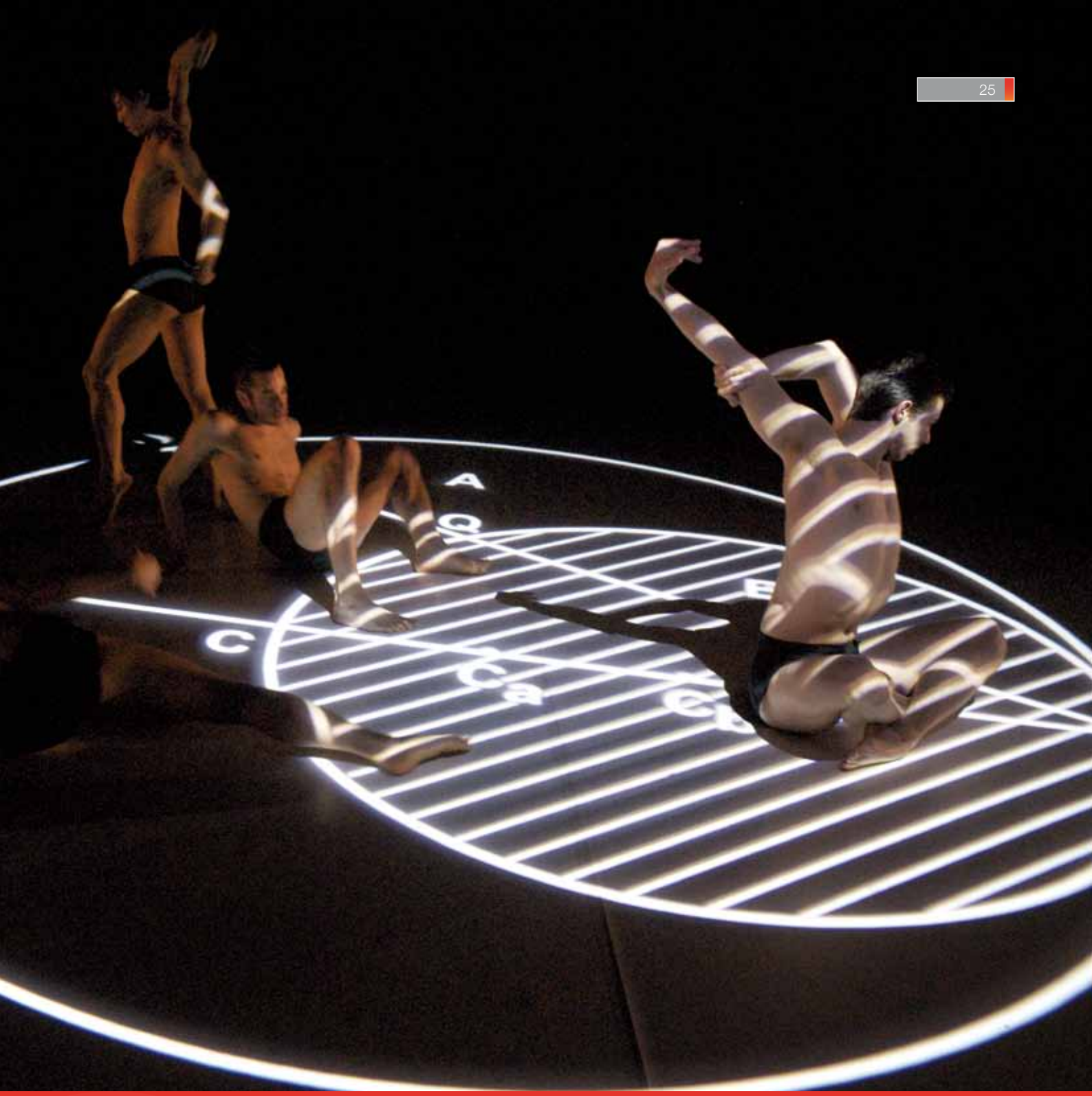
These inter-disciplinary research projects, particularly collaborations with scientists, have informed some of the most significant work that Wayne McGregor has made for the stage. Describing the process in The Beauty in Science, he writes:

'What was immediately engaging in our dynamic conversations across our different fields of expertise was a mutual interest in the relationship between this connection of the brain and the body. What actually happens in the brain when the body is moving? What exactly is proprioception, this sense of yourself? Could exploring the brains of dancers and choreographers bear insight into human movement that was scientifically meaningful, and could this research provoke new stimuli for choreography? Several intensive projects later the answer is a complicated but resounding yes. From Ataxia (2004), a piece about the disconnection between the brain and the body to engender physical discoordination; to Amu (2005), a work inspired by building a new imagination for the heart through MRI scanning; to Eden|Eden (2005), a work about the ethics of the body in the age of cloning and stem cell research – scientists have proved to be essential collaborators.'

One recent example of a new dance project which emerged from a research project is Entity, which premiered in 2009. It was developed by McGregor with arts researcher Scott deLahunta. They held a series of meetings across the UK and in Paris with experts in the field of cognitive science, bringing neuroscientists, psychologists and brain researchers together to discuss the concept of non-verbal and kinaesthetic intelligence. An interdisciplinary brain-storming session envisioned autonomous adaptive agents that can generate unique solutions to choreographic problems alongside McGregor's own creative decision-making. The process led to the creation of a dance work born of McGregor's preoccupation with the idea of 'an artificially intelligent choreographic entity' - a piece of software which can 'think' for itself and help generate movement. The research project asked what exactly goes on in the brain when someone choreographs a work and how one might begin to model this intelligence in a computer.

The relationship between research and performance on stage is an abstract one but, when Entity was premiered by Random Dance in 2009, the production was studded with visual markers which defined the territory. It was a breathtaking hour-long trip that used astonishing choreography to explore the tensions between freewill and evolutionary programming. Visual representations of mathematical equations, algorithms, the Fibonacci sequence, the Golden Ratio, and geometrical forms appeared and disappeared through a soundscape created by Coldplay and Massive Attack collaborator, Jon Hopkins, and award-winning composer Joby Talbot from The Divine Comedy. The work broke new boundaries, confirming McGregor's place at the cutting edge of contemporary culture.

Wayne McGregor and the R-Research department at Random Dance are now in the process of establishing international partnerships with a small number of contemporary choreographers such as William Forsythe in Germany and Greco|PC in the Netherlands whose organisations are developing similar research projects and platforms.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CASE STUDY: MARILENE OLIVER

Marilene Oliver is an artist who works, often within academic institutions, to question our notion of the body. She trained at Central St Martin's and the Royal College of Art, where she recently completed her MPhil. Her sculptures use the digitised and coded body in the form of medical scan data. She has recently moved to Rio de Janeiro, where she is developing a new body of work drawing on the rich culture of Brazil and using weaving and beading to embody datasets. She continues to work with academic institutions.

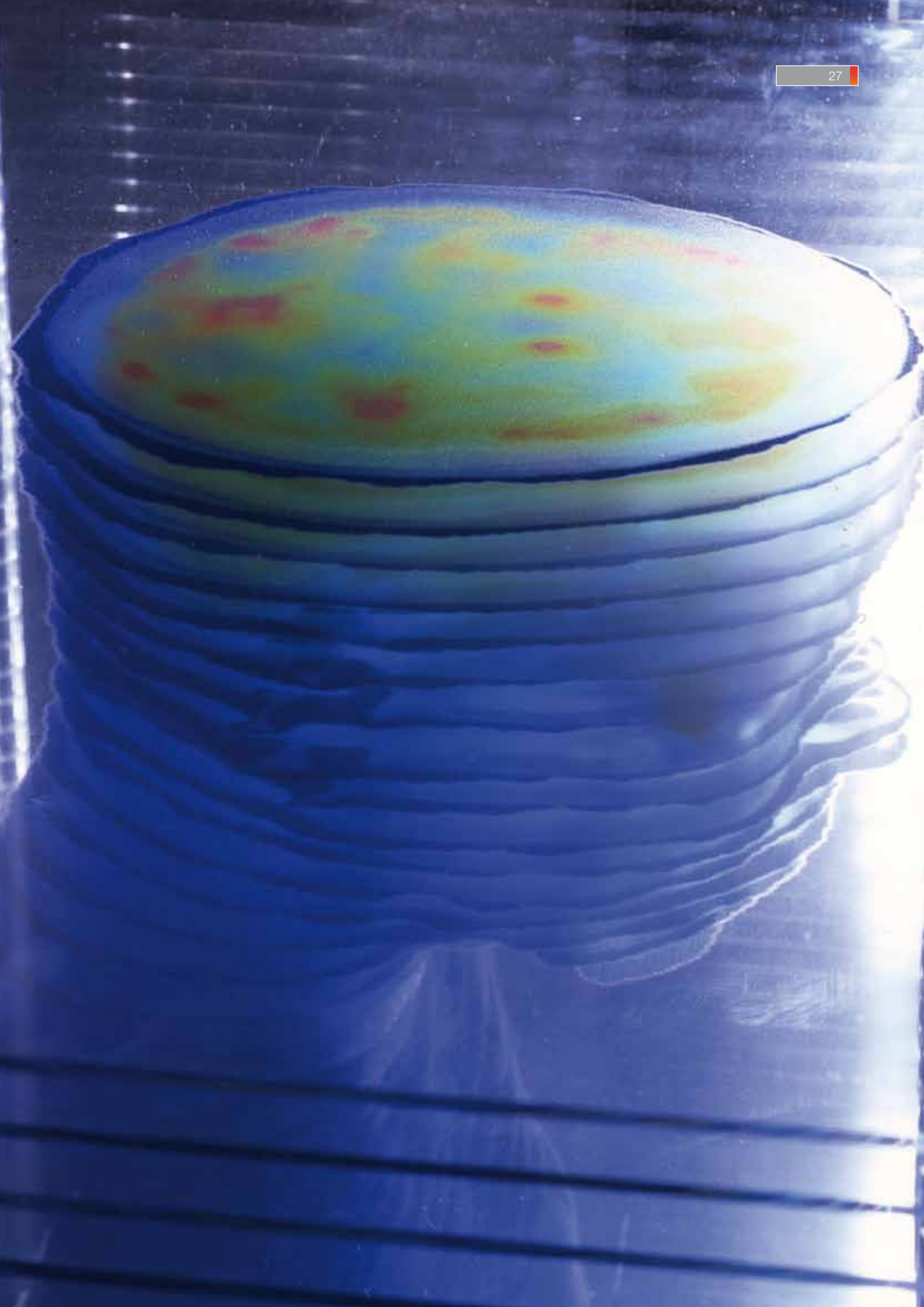
The following is an adapted extract from Marilene Oliver's artist's statement[11]:

The virtual world created by the computer is one that provides no place for the physical body. As communications technology and the use of the internet is becoming an integral part of our lives, the absence of the physical in the virtual space is destined to provoke changes in the physical body and in our relationship to it in the real world. My work centres around this relationship, seeking to explore and create ways of intimately representing the physical body. My relationship with the body is nostalgic and romantic, based on an anxiety that the body is becoming redundant. I made a sculpture called I Know You Inside Out – a reconstruction of a 39-year old convicted murderer named Joseph Paul Jernigan, who, prior to his execution, was persuaded to donate his body to medical science in order to become the 'Visible Human', a dataset of cryosections, Computerised Tomography (CT) scans and Magnetic Resonance Imaging (MRI) scans. My desire to create a sculpture of Jernigan was not anatomical or medical - I was fascinated by the virtuality of the Visible Human – in becoming 'visible', Jernigan's body was converted from flesh to voxel. In order to create the dataset Jernigan's corpse was frozen and sliced so finely that it disintegrated to mush, leaving only digital photographs and scans. The images of his body were uploaded onto the internet allowing him to be viewed at anytime and any place (but never all at once). I downloaded images of his body and printed them onto sheets of acrylic and then 'put him back together again'. In making I Know You Inside Out, Jernigan was relocated in time and space; returned from a digital to analogue state; no longer decentralised, fragmented and prone, but centred, whole and upright.

After making I Know You Inside Out, I was inspired to preserve as well as to resurrect. After some initial research into the different scanning methods, I embarked on making Family Portrait, a series of sculptures of my family – my father, my mother, my sister and me – made from MRI scans. Each sculpture is a stack of 90 sheets of clear acrylic onto which an MRI scan has been silk screen printed. The scans, when printed and stacked in correct order, give the illusion of a ghostly figure, which appears and disappears depending on your view point.

My parents divorced twelve years before I made Family Portrait and at the time of the scanning my sister lived in Beijing, my mother in France, my father in Essex, whilst I was living in London. I knew that both politically and geographically it would be impossible for us to have a family portrait made. Although what you see when you stand in front of Family Portrait is a row of reconstructions of my family members which operate as a 'family portrait', we were never together in its making. We all entered the scanner individually and at different times. My mother stretched out her hands in the hope ours would join hers. Through digital processes and my artistic invention it may seem we are a family, but in reality it is only the digital copies of our bodies that star in the portrait.

[11] www.marileneoliver.com



In making Family Portrait my engagement with medical imaging was firmly sealed and I have since worked with a number of different scanning technologies to create artworks. The privileged access I was granted in order to make these sculptures inspired me to formalise and develop my experiences by starting a practice-based research project at the Royal College of Art in 2006. The aims were to examine, from an artist's perspective, the various processes needed to digitise the body.

Entwined with and emerging from the studio research are a number of philosophical and ethical questions: What is the effect of seeing the body fragmented and screen based? What are the implications of digitally mutating the transforming the body? To whom does the data belong – the original subject (patient), the medic or the artist? What does it mean to have a dataset from a living body rather than a corpse? What new kinds of vision are emerging from 3D datasets? Are 3D medical datasets simulations or representations of the body? These questions are invigorated by the writings of theorists such as Jean Baudrillard, Arthur Kroker, Donna Harraway, Catherine Waldby and Katherine Hayles.

The introduction of writing into my practice has brought a new rigour to my already established enquiry. At a time where the technology I am working with is evolving so rapidly (and is so seductive visually), the discipline of writing has carved out an important space for reflection and contextualisation. I have now reached a stage where I both write from and through the practice and practise from and through writing. I do not seek to validate my work through theory - but rather create a feedback loop between the two which hopefully enriches both.

A Postscript

After completing her MPhil at the RCA, Marilene Oliver moved with her family to Rio de Janeiro where she reflected on the fact that the majority of her artworks had been conceived in the computer and then 'enacted' by a digitally mechanised machine. In response to this realisation, she recognised a need to find a new balance in her practice between embodied (handmade, labour-intensive, bodily-learnt) processes and disembodied activity (working on the computer, exporting directly to a machine). Her current work is an attempt to 'embody' datasets by materialising them through techniques and materials that are enacted with and through the body such as weaving and beading. Drawing on the rich visual culture of Rio de Janeiro's carnival, the Afro-Brazilian religion Candomble and even the laws of jungle plants, she is trying to allow for a more open osmosis of ideas between the real and the virtual. These works will first be presented at her fourth solo show with Beaux Arts Gallery in London in October 2010.

This development does not, however, mean that she is moving completely away from digitally-derived work. In April 2010 she is starting work with the University of Alberta on a research project titled Science, Social Controversy and Art: An Interdisciplinary Exchange, and discussions have also recently started with Professor Alan Moody (who was involved in the Family Portrait scans) about realising a long-desired project looking at cardiac motion artefact.

5 OUTCOMES, OUTPUTS AND DISSEMINATION

The results of university research are usually expressed in the form of critical or theoretical texts. One academic contributor was of the opinion that this tradition - the historical fact of knowledge being traditionally sourced through artefacts or books and held in libraries or museums - has given rise to a frequently-held scepticism in academia about the contribution of performance or artworks to knowledge. This same contributor, however, believes strongly that 'some performances can re-model one's view of world' and thus make successful contributions to human knowledge and understanding, if disseminated effectively.

Research outputs in the form of an academic publication are seen by many as the gold standard, at the expense of a much broader range of valid outcomes. However, the recent growth of practice-based research challenges that emphasis as it raises questions about traditional methodologies and practice, including around archiving and dissemination in an online world. In this environment of rapidly-proliferating tools for communication and dissemination, the outcomes of artistic research as currently defined by the academic world remain, in the view of some researchers and practitioners, too limiting. In the UK, AHRC now explicitly states that eligible outcomes include 'journals, diaries, documentary film, audio files, web-blogs, exhibition catalogues, CDs, DVDs and interviews with the researcher'. Colleagues in mainland Europe are also increasingly feeling that both artwork outcomes and process documentation are important and that the weighting between them may well vary from artist to artist and project to project. Some noted, however, that not every academic institution had at its disposal the physical resources to show every kind of work. An ambitious visual arts installation of the kind described in the Marilene Oliver case study above may not be technically possible for some. In such cases, it may be helpful for the artists and institution to seek to collaborate with a professional arts organisation capable of providing facilitation (e.g. access to a high-specification exhibition space).

The issue of outcomes and outputs also relates to some contributors' concern, noted earlier, that research activity can sometimes be skewed by the need to produce a particular output. Those responsible for assessing research claim that, with reference to any individual project, this is only a partial picture. They contend that whilst any substantial research portfolio must be able to show impact over a fixed term, not all elements within it should have to do so in the same way. According to this model, every academic institution should be hosting a range of ongoing academic research, some of which should have clear anticipated outputs and some not. The process should allow for both productivity and reflection over a period of time, probably related to the funding cycle.

Whilst this concept is embraced by many funders of academic and artistic research, it also presents challenges for them. As Anamaria Wills observes in her foreword to this paper, we live in a world that 'counts', collecting data and product and evidence of success.

When, in 2004, Arts Council England launched the report on its International Fellowships which supported a series of three-month research opportunities for 250 artists, one participant wondered: 'by what miracle did the Arts Council decide to withhold the declaration of public outcomes?'

Some contributors to this paper suggest that the nature of artistic research outcomes needs further re-defining and that any such re-definition should acknowledge that, in a field that is not susceptible to scientifically provable or replicable results, the artistic research process may often produce a new set of questions as its outcome, rather than clear answers. In this cyclical process, papers, publications and documentation would be stages on a journey, collateral benefits rather than the definitive, final product.

The question of dissemination, in particular the involvement or engagement of broad audiences for arts research work, was also an important element in many of the interviews that informed this paper. It was widely agreed that more attention should be paid to the ways in which those carrying out research engaged with the people to whom it was disseminated. As one contributor put it: 'arts research is a process of investigation into new insights which are effectively shared'.
Others pointed out the importance of close interaction with teaching and education in the broadest sense. In their view, an interactive engagement of researchers with students is vital for communication and for stimulating intellectual challenge as a driver for insight.

The Role of the Audience

The role of the audience in research projects is ambiguous. Some artists interviewed for this paper were clear that a piece made in a laboratory setting and playing, sometimes just once, to deliberately small, specialist audiences is categorically different from a show designed to play in (albeit small) public spaces. Others, however, argue that the performance or exhibition dimensions of a research project are the best way of publicly testing its ideas against clear professional criteria and of enabling its dissemination. From this perspective, the placing of the work in a hermetic environment ignores the context in which the performance might be viewed and creates an undesirable disjunction between the artistic professional and the academic explorer. The case study that follows - ResCen's research project in China - illustrates one aspect of this conundrum. It took the form of a residency programme, the performance outcome of which was eight experimental dance pieces, each eight minutes long – a body of work not suited to any conventional model of presentation or marketing.

CASE STUDY: RESCEN

ResCen[12], the Centre for Research into Creation in the Performing Arts, is a multi-disciplinary, artist-driven research centre. It is designed to be a bridge between academia and the practices of professional performing artists. Established in 1999, its base is at Middlesex University, London. At the end of 2009, ResCen completed the first phase of a major initiative with the Beijing Dance Academy – the Danscross research project which gave dancers and choreographers from the UK and China the opportunity to work together and culminated in a public-facing experiment with performances held over three days at Beijing's Poly Theatre.

ResCen focuses on the artist at work and on ways in which the working artist can be enabled to reflect on her or his own creative processes; document processes; make materials, musings and critical reflections available to others; participate in knowledge exchange and transfer across research disciplines, professional specialisms and in a variety of social contexts; contribute to policy and strategy debates in the arts nationally and internationally.

As part of its commitment to knowledge generation, ResCen enables the artists to interrogate their own practice. The focus is on the processes in art making, rather than with the outcomes, and the aim is to identify commonalities and distinctiveness in the processes across established disciplines.

The strategies for observing and mapping practice include self-reflection, third person input and participant observation, often through the formation of research teams. A key part of the work is to generate and analyse knowledge through reflection on process, as well as through one-to-one meetings, group discussions and presentations by artists, invited guests and audience members.

ResCen has begun to develop seminars for delegates from key performing arts institutions, research centres and organisations, as well as funders and policy makers, to discuss past, current and future policy issues that affect artists' practice. It is increasingly working on an international stage.

Danscross is a collaborative initiative with the Beijing Dance Academy (BDA). The project is designed to play out over four years and involves academics and artists from both BDA and Middlesex University, as well as from other institutions and those who are independent. The initiative explores issues of the individual artist at work in global and local environments and investigates ways in which creative processes and performances can be seen as agents of change, proposing new ways of working together and new ways of understanding an increasingly interwoven world where new realities are challenging cultural and social assumptions.

The first phase of the project has been completed with performances in the Poly Theatre Beijing and a Forum at the Beijing Dance Academy. This phase focused the artists' attention on climate change, natural disasters and a range of other key challenges which cross national boundaries to affect us all. Through their collaboration, and by offering glimpses of emerging inter/cultural identities, choreographers and dancers gained more awareness about how creative processes and performances can be agents of change, and about ways through which the arts can reflect and offer new mechanisms for understanding an increasingly complex world. The format of the performance – eight experimental pieces, each eight minutes long – would have made it challenging to present outside the context of the research programme. However, it attracted a broad audience and the 'bite-sized' pieces were perfect for transmission on Chinese television.

A publication is being produced which will include academic papers focused on the creative processes of the artists involved, alongside interviews with dancers, choreographers and a DVD documenting both the process and the final

[12] www.rescen.net

performances. Complex intercultural projects of this nature often present unforeseen challenges; in this case, however, the partners are unreservedly positive about the initial results of the exchange, and are committed to extending the initiative over a longer time frame, as well as extending it geographically and artistically.

The presence at the final events of two ResCen Research Associate Artists (Shobana Jeyasingh, who was a participant choreographer, and Richard Layzell, from the 'one square mile' project in Shanghai) highlighted the effectiveness of having artists' voices and exchanges as intrinsic parts of these projects. The location of the artists' contributions within an international, intercultural exchange that involves institutions such as BDA greatly enhances the ripple effect of the work, as it will allow the changes to the practices of the BDA staff, dancers and students to cascade through to new generations of Chinese artists. ResCen is now taking on the challenge of opening the processes and the results to wider audiences in new locations.

The Danscross project was also an example of ResCen's commitment to knowledge transfer. A primary objective is the building of bridges between the university sector and the cultural industries. Consequently, a significant number of activities take place in a public context, open to all-comers. These contribute to the national debate concerned with the knowledge-status of, and the means to evaluate, art-practices in a professional context. The Centre is thus influencing the debate about the ways in which a nation supports the making of new work, and how a supportive infrastructure can promote creative processes by providing opportunities to bring practitioners, presenters, funders, academics and policy makers together to discuss some of the issues.

Its partners include: Arts Council England, British Academy, Daiwa Anglo-Japanese Foundation, National Endowment for Science, Technology and the Arts (NESTA) and the Southbank Centre. It also contributes to debate through international networks and partnerships with artists, universities and agencies in Europe, North America and Asia.

6 IMPACTS AND ASSESSMENT

Alongside the question of how arts research should be conducted lies the issue of how it should – or can – be assessed. The most significant concern about assessment processes around arts research is centred on issues of artistic quality, including the relationship of artistic research outcomes to the audience experience and to professional standards. This tension arises from the fact that arts and academic professionals may, quite legitimately, judge artistic research by different standards.

Some of those interviewed expressed the view that some practice-based research in the performing arts is conducted by inexperienced and, technically, comparatively unsophisticated performers and that this can have a negative effect on artistic quality. One academic contributor, who holds this view strongly, observed that academics tend to believe that 'anybody can do practice-based research' if the methodology is correct and that this attitude ignores fundamental questions about the role of professional skill and the relationship with the audience. This issue is probably most acute in areas such as drama where technique is less overt than in, say, music where the ability or otherwise to play an instrument is more readily demonstrable and can, of itself, determine whether a research outcome is fit to be put before an audience.

Peer review is central to the academic assessment of arts research. In the past it was also central to the arts and now becoming so again. All contributors acknowledged the desirability and importance of this mechanism. However, some raised points of concern. In the words of one:

'Peer assessment is the ideal but the question remains as to who are the peers - the worlds of universities and professional arts practice are so far apart - and who could make these decisions?'

Moreover, some suggested that the peer review process, conducted primarily in academic journals - whilst intellectually and professionally desirable - can be susceptible to either cabals of the like-minded who support one another's publications or to undeclared conflicts of interest which affect reviews and assessments.

Another concern about assessment procedures was that peer review can lead to value inflation with too many organisations achieving the maximum rating, signifying them as internationally outstanding. Some took the view that the system can thereby be overly weighted towards prestigious institutions and partners.

On the other hand, others were concerned that a lack of shared values and different views about what actually constitutes research - especially, in the area of practice-based research - can lead to certain types of high-quality work being under-valued. In addition to the comments noted above, another contributor pointed out:

'It is not always easy to value different types of knowledge – how for example, do you compare a £10m research contract with Rolls Royce with five artists in residence?'

More generally, there is a wide-spread view that universities are not currently well adapted to assessing artistic research other than in terms of written accounts, whether theses or more critical accounts such as exhibition catalogue texts. In particular, as has been noted already, several contributors to this paper were exercised by how practice-based work could best be treated alongside more traditional text-based work. This concern is related to a second, broader perception, frequently articulated by contributors, that academia remains too isolated from the outside world and over-privileges theoretically-intense work at the expense of publications aimed at a wider audience which some may see as overly-populist and not academically credible. As one contributor observed:

'You don't have to quote Derrida all the time; you can communicate through [more accessible] articles, workshops, websites and articles as well.'

A further, perhaps related question is whether and how artists without higher academic qualifications can be involved in the assessment of artistic research. As one contributor from mainland Europe observed:

'The questions of who is qualified to make assessments and tensions between the quality of artistic outcome and research outcome are acknowledged to be unresolved.'

In 1986, the UK established its first Research Assessment Exercise (RAE), the principal means by which institutions assure themselves of the quality of the research undertaken in the Higher Education sector. This introduced an explicit, formalised process to assess the quality of research; there have been five further exercises since then. The funding

decisions that emerged from the most recent (2008) process have resulted in a shifting of funds away from the humanities towards science with the result that the arts research boards now have less resource. One contributor reflected on this trend by saying:

'The Treasury doesn't see the connection between arts research and a contribution to UK plc which is a criterion for the RAE.'

The outcome and impacts of arts research are critical to the RAE process[13] and, hence, to decisions about the funding of research projects. However, some academic contributors to this document observed that the definition of 'impact' is not always clear and is over-reliant on case studies. At the time of writing, there are indications that, in future, a higher priority may be placed on the impact of academic research beyond its immediate context. In these circumstances, there might be an increased emphasis on how arts research changes professional practice. This might also feed into the criteria for its assessment.

[13] Now retitled the Research Excellence Framework

7 PRACTICE-BASED RESEARCH

The issues around outcomes, impact and assessment are at their most acute in the field of practice-based research which has only comparatively recently been fully accepted by academic institutions. In 2004, the Director of Research at HEFCE stated, 'our overarching goal is that the next RAE should provide a sufficiently flexible framework to enable basic/strategic, applied, practice-based and interdisciplinary research to be judged fairly without distorting research priorities of individuals and institutions.'

To that end, HEFCE strives to ensure its assessment panels contain experts who are well equipped to participate in the assessment of 'applied practitioners' with criteria that 'encompass a range of broad indicators of excellence to enable them to recognise the distinctive characteristics of applied research and practice-based research'. Despite this commitment, the UK's AHRC has noted its concern that, since the last RAE, there has been a decline in bids for practice-based research.

Academic institutions expect artist-researchers to adhere to certain rules, especially when their own practice forms a significant element of their research. Researchers must, for example, explain clearly how their creative/performance practice is an integral part of the whole research process, not just the outcome of the research programme[14], with the creative and/or performative aspects explicit in relation to the research questions, outputs, outcome and, crucially, methodology. All of these must involve a significant focus on the artists' practice, as distinct from history or theory. In this context, AHRC is explicit in saying practice-based research is not about the content: 'for example, if you wished to write a novel about refugees, the research questions should be about the process of writing the novel, not about the experience of the refugee'.

This clear research focus distinguishes a 'true' research project from an idea that is purely a development of professional practice and thus more appropriately supported by arts funders. All research projects are expected to have some form of documentation - textual analysis, for example - which demonstrates critical reflection, aimed at the scholarly audience, easily accessible to other researchers and in a form that has some permanency.

The transitory nature of some practice-based approaches, notably in the field of performance, can sometimes pose challenges for those who privilege 'the text' in the research process. As one performance-based academic expressed it, 'is the performance a text? You're not going to observe any old body; you're going to see Sylvie Guillem'.

In the light of all the above, it would not be surprising for there to be tensions between practising artists and academic departments about the nature, definitions and objectives of practice-based research. It is, however, encouraging that, in Britain, the AHRC now explicitly recognises and supports practice-based research in the arts and HEFCE now considers some performance work to be a valid research outcome, provided it can be demonstrated to be based on a robust, accreditable methodology.

This recognition of practice-based performance research is possibly a consequence of the fact that much of this work (in the UK at least) has taken place in the live art field - a genre that emerged, in large part, from the university and art school environment and, as a result, has at least some of its roots in an academic tradition.

[14] AHRC Research Funding Guidelines 2009

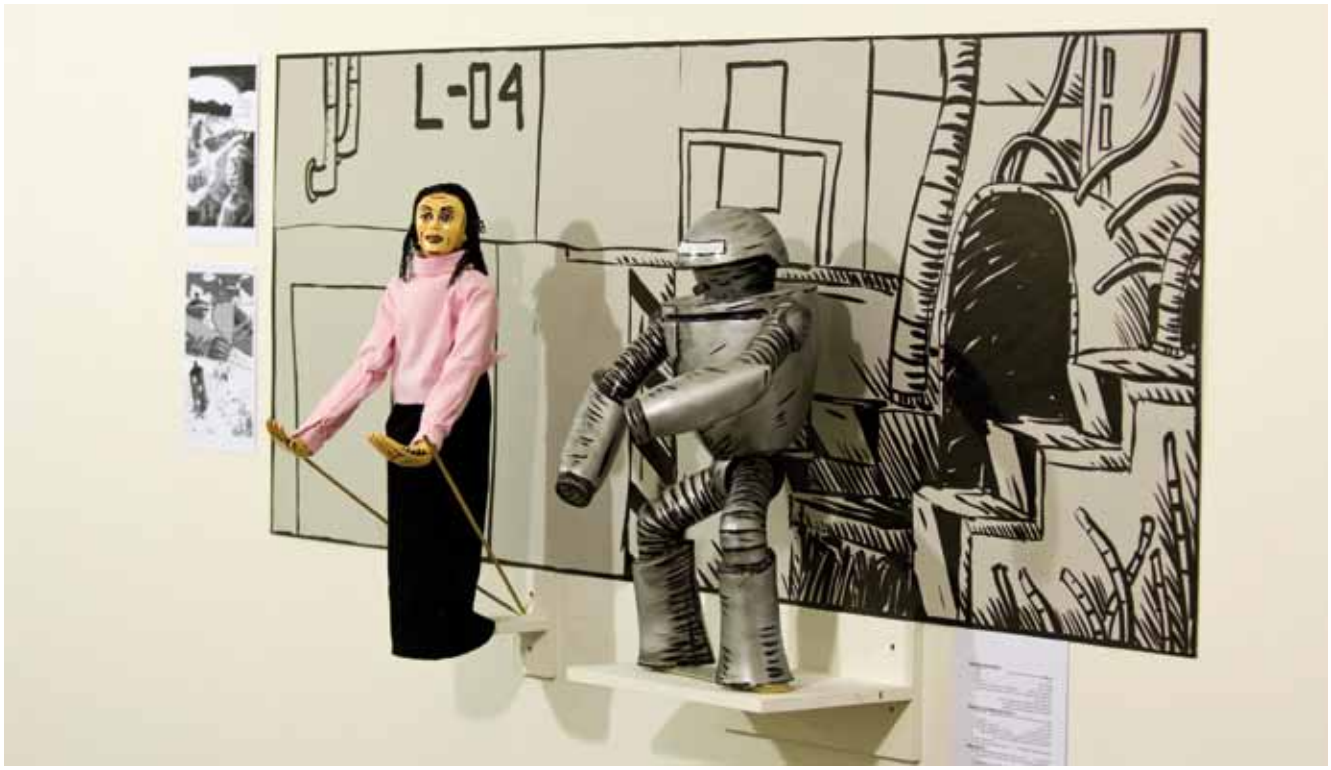
8 BEYOND ACADEMIA

Earlier chapters have focused largely on artistic research that is undertaken within academic institutions. However, a number of contributors from different countries stressed that, whilst the academic setting is suitable for certain sorts of enquiry, other forms of research need a less institutionalised setting in which to thrive. Consequently, artistic research and ideas generation can and do occur elsewhere, most particularly in arts institutions themselves or, increasingly, in spaces dedicated to creative thinking for arts research and development, often involving other disciplines.

Some contributors suggested that such alternative arrangements can provide a healthy counter-balance to academically-based programmes since they have the capacity to be more focused on the practice and development of art, often giving greater weight to artistic talent and expertise and to the role of the audience or consumer. This approach may also enhance the status of artist-researchers by putting them and their creative imagination more at the centre of an enquiry, thereby enabling a more equal partnership and a more balanced dialogue between artists and academics.

The history of artist residencies can be traced from the beginning of the twentieth century. As artists have become more nomadic, crossing boundaries between countries and disciplines, so artist-in-residence programmes have proliferated. No two are the same. Each has its own atmosphere, focus and expectations.

This chapter includes five case studies of organisations which offer alternative research opportunities for artists. It begins with examples – from North America, mainland Europe and the UK – of three different models of a 'safe house in the country' where artists can undertake research and develop their arts practice. These residencies provide, in the words of the cultural theorist Nikos Papastergiadis, places of 'temporary migration' where artists can engage in 'long-distance staring'[15]. And when they stop gazing and are ready to engage in conversation again, they are likely to find themselves doing so with experts working in very different disciplines.



[15] Temporary Migration, essay in Freefall: Arts Council England International Artist Fellowships, 2004

CASE STUDIES: THE BANFF CENTRE, ALDEBURGH MUSIC & AKADEMIE SCHLOß SOLITUDE

The Banff Centre in Canada, Aldeburgh Music in the UK, and Schloß Solitude in Germany each aim to provide artists with the space and time to pursue artistic research in a secluded environment very different from an academic institution. They do this through a highly selective process which selects individuals for development through a programme of artists' residencies. In the case of Aldeburgh these might be over a few days; at Banff they can be for a few weeks or several months; while Akademie Schloß Solitude, which is targeted at young artists and offers a cross-disciplinary programme, supports residencies of six to twelve months. All of them offer a 'safe space' for thinking, research and development.

THE BANFF CENTRE

For over 75 years, The Banff Centre[16] in Alberta, Canada has provided professional career development and lifelong learning for artists and cultural leaders in performing, literary, new media, and visual arts. Artists and leaders from around the world create and perform new works of art, share skills and knowledge in an interdisciplinary environment, explore ideas, and develop solutions in the arts, leadership, and the environment. Work is showcased throughout the year in public concerts, exhibitions, and events, culminating in the Banff Summer Arts Festival. One new media producer who worked there recently described it as 'a creative space, rooted in the arts but with an open-minded attitude for technology and collaboration[17].'

The Banff Centre describes its role as a catalyst for creativity. Over 75 years it has grown into a globally respected arts, cultural, and educational institution which is a leader in the development and promotion of creative work in the arts, sciences, business, and the environment.

Arts programming has always been part of The Banff Centre with arts activity taking place in an environment that welcomes leaders in many different disciplines. It now offers artists the opportunity to base themselves on the campus in order to pursue their own artistic research in a sympathetic and stimulating environment. To that end, it has created, in a secluded wooded part of the site, the Leighton Artists' Colony which contains nine distinct studios with living and working accommodation for artists in a variety of disciplines, each designed by a Canadian architect. Four have pianos, four can accommodate writers, and two are designed with storage, lighting, and flexible space to accommodate visual artists. Some are large enough to accommodate collaborative projects. Together, they offer a concentrated, retreat environment to professional artists engaged in the conceptualisation or research stage of a creative project.

The Centre's mountain setting directly informs its programme of work. It is committed to the development of an understanding and preservation of mountain resources and the environment. Through the Mountain Culture programme it is becoming a leader in environmental practices.

On-site accommodation is also provided which enables individual researcher-artists to interact with Banff's wider creative community over several months. A fundamental part of the Banff experience is the opportunity to meet and engage in conversation with leaders from many sectors of society.

[16] www.banffcentre.ca
[17] Toronto new media producer and marblemedia co-founder Mark Bishop

ALDEBURGH MUSIC

Since 1948, when Benjamin Britten founded the Aldeburgh Festival, this small part of rural Suffolk has become a critically important hub in Britain's musical life. In 1967 a Concert Hall was built at Snape Maltings, five miles from the town and, in recent years, the Aldeburgh programme has expanded to create an outstanding year-round performance centre with music at its heart.

In the last few years, the Festival organisation – now called Aldeburgh Music[18] - has developed much more of its site to establish opportunities for artistic research and creative development not dissimilar to those at Banff, although here the residencies tend to be over days rather than months and a number of them result in either a formal performance or an informal showcase for a work in progress. In May 2009 the new creative campus opened to enable artists at all stages of their career to develop their own practice and be inspired by others.

The Aldeburgh Residencies provide the opportunity for UK and international artists to spend time onsite, exploring new avenues and collaborations. Each Residency is tailored to the professional development needs of the individuals involved. The aim is that, with time and space to develop bespoke projects, artists can reconnect with their creative selves. Residencies usually lead to major performances in the Aldeburgh Festival or during the year-round performance programme, or culminate in informal showcases of work-in-progress.

Whilst focused on music, Aldeburgh's work does touch other artforms where they meaningfully connect to music. A recent example is residency project Faster Than Sound: An English Journey- Relmagined. The first Faster Than Sound event of 2010 saw the authors and psychogeographers, Iain Sinclair and Alan Moore, undertake a journey across England, starting in Aldeburgh. Joined by Shirley Collins, Susan Stenger, F. M. Einheit and Graham Dolphin, they created a project about a mapping of place in the here and now in music and words.

[18] www.aldeburgh.co.uk

AKADEMIE SCHLOß SOLITUDE

Based in a Baroque castle outside Stuttgart in Germany, the Akademie Schloß Solitude[19] is celebrating its twentieth year as an international residency centre for young artists. Here the majority of residencies are targeted at those under 35 who have completed their studies less than five years ago. Rather than following a programme initiated by staff, the Fellows are encouraged to self-organise and lead activity; this creates a sense of ownership and, in turn, leads to their maintaining ongoing relationships with Akademie Schloß Solitude after their Fellowships end.

With facilities for 45 resident artists, Akademie Schloß Solitude is one of the largest residency programmes in Europe. Since its foundation in 1990 it has hosted over 800 residencies for Fellows from more than 90 different countries. The Fellows work in a wide range of artistic disciplines - visual arts, music/sound, performing arts, literature, digital media, film and video, design and architecture. A new 'arts, science and business' programme, set up in 2007, includes Fellows from the fields of economics, the sciences and humanities.

The Fellowship model is based on offering the best conditions for artists to research and develop ideas, primarily among a community of peers. Fellowships are offered for either six or twelve months and the only condition of support is that the Fellow resides for at least two-thirds of this period at Schloß Solitude. Typically, Fellows spend around ten months there and applicants are selected by an international jury comprised of senior figures from each discipline, with jurors changing every two years.

Great care is taken to be responsive, above all, to the needs of the artist. Consequently, Fellows are offered complete flexibility in what they do, and how they do it. Communal life is enormously important for the success of the project; hence the only requirement is one of residency. By living alongside one another, Fellows have the opportunity to get to know one another socially and as individuals – rather than just as professional peers. This, in turn, enables a deeper level of openness and communication about their work and ideas than would be possible through shorter encounters.

The new type of Fellowship for 'arts, science and business' which was introduced in 2007 has a broad theme for each two-year cycle and this serves as a focus for workshops and for a launch conference with external specialists. The theme is not, however, prescriptive.

Whilst research and creation are at the heart of Akademie Schloß Solitude, rather than production and presentation, around 80 to 100 public events are presented each year. The opportunity to present newly developed ideas and projects to an audience can be an important element of the residency for the artists – piloting new projects and building their profile.

The three residency programmes described above focus on giving artists the space to conduct their research and development at their own pace and in their own space. A fourth organisation – PAL - combines support for cutting edge artists and interdisciplinary work with research programmes that bring artists and arts practice directly together with government, corporate and cultural policymakers with the ambition of informing cultural policy as well as arts practice.

[19] www.akademie-solitude.de

UK based Muslim artists explore pro-active community building through their artistic practice at Bore Place, Kent, the UK ‘home’ of PAL since 1989.

CASE STUDY: PAL

PAL[20] (Performing Arts Labs) provides the time and space for practitioners from a wide range of disciplines to undertake research, to experiment with innovative ways of working; to push the limits of their practice and to challenge the context in which they work. PAL says that it expects results and it expects the unexpected. It works in a cross-disciplinary way, across the arts, creative industries, the sciences and new technologies and in education and policy. By developing new work collaboratively, it seeks to re-invigorate and transform individual professional practice and inform arts policy.

The PAL methodology brings together carefully chosen small groups of talented people with different talents, skills and experience from different disciplines, industries and sectors and asks them what they want to do that they are not doing and whom they would like to work with. PAL then provides a safe space in which to experiment. The process offers a balance of freedom, support, structure and pressure.

Although each Lab is designed around the needs of its particular group of participants, all PAL Labs share fundamental characteristics. They are immersive, practical and focused on making. The people taking part do so on a peer-to-peer footing. All are considered experts in their discipline and are expected to share their knowledge, experience, enthusiasm and vision with generosity and rigour.

PAL began in 1989 as the brainchild of Susan Benn. She turned her Kent farmhouse into a place where exceptional British talents in the performing arts could work together to create radical new work in film, theatre and opera. The first PAL project was a Lab for writers for the stage. Since then there have been more than 140 Lab residencies involving over 4,000 people working in a cross-disciplinary experimental process for the development of talent, creating new works and policy-making across all the arts, in media and technology, in education and in science and cultural policy. PAL's collaborative research process has delivered outcomes that are tangible and original and offer flexible imaginative responses to real world problems and opportunities.

Over 21 years the company has earned a reputation for identifying exceptional talent from the UK, Europe and increasingly overseas. In December 2009, for example, PAL begins the first of three new Lab programmes in India. The first Children's Film Lab in India supported seven Indian writers creating original screenplays for films for child and family audiences in both India and international markets. Two films developed at this Lab are in production in 2010. In February of 2010 a PAL Lab in the ancient city of Ahmedabad, Gujarat, brought together curators and artists from the UK with Indian artists, environmental educators and local residents to explore creative opportunities for environmental change on the city's 600th anniversary. This Lab explored opportunities for exchanges between local and international artists, musicians, crafts people, curators, scientists and environmentalists.

As in all PAL Labs, the Indian programme sets out to build new collaborations between public and private funding bodies who work together with an open-minded approach to both process and product. The Indian programme also aims to stimulate artist-led cultural policy-making and to test artist-led models of cultural leadership through artistic practice.

PAL's Artist as Leader Lab programme, begun in Scotland in 2008, brings artists and arts practice directly together with government, corporate and cultural policymakers to create and deliver policy. The ambitious aim of this research is to create opportunities in 2011 for senior civil servants and politicians to each have an artist shadowing them. PAL wants to see artists at the centre of government, working together with policy makers on a day-to-day basis, to address real world problems and opportunities through the making of art. PAL wants to see a cross-party Lab set up to work out the practicalities of making this happen. In the autumn of 2010 the first Artist as Leader Money Lab, directed by Roanne Dods, will begin to address this idea.

[20] www.pallabs.org

Composer Tom Adès working on his first opera *(Powder Her Face)* with the poet Ruth Padel at PAL's *Opera Lab Bore* Place Kent 1993

PAL's current research and commissioned Labs are all focused on issues which have a local and global perspective. A recent commissioned Lab in the UK, for senior policy makers in Education, looked at what learning could be like in Britain in 10 years time. Country-wide site-specific Labs with Muslim artists living and working in the UK address racial, religious and political tensions in communities. International Labs for artists, journalists and activists explore the notion of 'global intimacy' through the performing arts and the web. The first PAL 'Street Labs', led by a small group of established playwrights, will emerge in Britain in 2011.

In collaboration with Professor Kerstin Mey, Director for Research at the University for the Creative Arts in the UK, PAL is launching an emerging international research programme, A Pedagogy of Curiosity ©. Researchers include artists who use the senses as their medium, neuroscientists, environmentalists and educators who together are creating experiments in sensitising society. In re-valuing our senses in every day life, researchers aim to develop a pedestrianised street in central London as a laboratory for the exchange of knowledge and ideas in cutting edge thinking and experimental practice across science and the arts.

In 2000, as bandwidth increased PAL's first Broadband Lab brought together talent from old and new media to produce digital prototypes funded by independent producers and academic institutions in the UK and abroad.

CASE STUDY: ARTSADMIN

The final case study looks at a model for meeting artists' needs for research and exploration time through an agency and creative administrative service. Artsadmin in London's East End has been running its successful annual Artists' Bursary Scheme since 1988. This not only offers space at Artsadmin's base in the Toynbee Studios, but also financial assistance, and extensive advisory support.

Artsadmin is a long-established agency which nurtures and represents a range of experimental artists. For thirty years it has worked with cutting-edge artists in the UK, providing them not only with performance possibilities but with opportunities for professional and creative growth. Its Artists' Bursary Scheme has supported over 150 artists working in interdisciplinary and experimental performance. This scheme is central to the ethos of Artsadmin as it is one of the key routes through which long-term relationships with emerging artists can be nurtured at often pivotal times in their careers.

Artsadmin's Bursary Scheme is generally considered central to the needs of the arts sector, given the historic lack of opportunities for artists in the UK to research and develop their work within a supportive and rigorous framework. Extensive evaluation and feedback from the artists involved in past Artsadmin bursary schemes demonstrates that the key to the success of the bursaries lies in the specialist and long-term nature of the support offered by Artsadmin advisors. Over the years the organisation has developed considerable expertise in the sector of experimental performance.

Artsadmin's Bursary Scheme is open to early and mid-career artists based in the UK and working in interdisciplinary and experimental performance. Artists have to have a clear identified area of research they are passionate to pursue, and practice which will benefit from a programme of consolidated time to experiment individually or collaboratively. The scheme offers artistic and professional development, mentoring, showcasing and evaluation. It supports artistic experiment, speculation and play, without overdue emphasis on outcomes or expectation of finished works, and aims to support artists who might struggle to find support elsewhere as their work slips between easily definable categories. Between ten and fifteen bursaries a year are awarded, selected by an open submission process and a panel of Artsadmin Advisors, Directors, leading artists and arts professionals from outside the organisation.

The bursary scheme has offered an award of between two and five thousand pounds; mentoring from Artsadmin advisors who give professional development support and feedback on work; an opportunity to show work in progress publicly at Toynbee Studios, with technical and marketing support; and on-going post-bursary support, in the form of advocacy and mentoring. Several former bursary holders are now directly involved in leading programmes for less experienced artists, both in collaboration with Artsadmin, and more widely.

9 CONCLUSION

The non-academically based contexts and methodologies described in the previous chapter demonstrate that arts research does not have to be dependent on academia. Just as some projects fit comfortably in an academic environment, so others thrive more successfully outside it. This observation, coupled with the analysis of benefits and challenges described earlier[21], indicates that there is no right or wrong approach. What really matters is not the formality or otherwise of the setting; rather, I suggest that successful, creative, arts research is generally dependent on a number of other factors, mostly attitudinal or behavioural. I would describe these as:

+ The 'fit' between artist (or small arts organisation) and host body being comfortable but challenging. This entails constructive, sympathetic day-to-day relationships between artists and those with whom they may be working; and open communication that acknowledges and addresses the different modes of language that can co-exist when academics and artists work together.
+ The research partners (academic and non-academic) having mutual respect, knowledge sharing, facilitated learning exchange and the opportunity to stimulate thinking through exposure to other expertise.
+ There being time and opportunity to reflect on practice, thereby stimulating and incubating creative ideas; to experience challenge; and to develop and present the artistic outcomes of a research process in an appropriate, 'safe' environment without immediate exposure to the market.
+ There being a 'healthy' relationship between research and practice - that is to say, one where the work is not over-burdened with 'credentialisation' or circumscribed by inimical processes e.g. for research funding criteria.
+ The linkages being in place with international peers and international communities, including, as appropriate, students, academics and other artists.
+ The research environment having the ability to be 'porous to public interaction' - through performance and exhibitions, for example - and involving audiences
+ The artist-researcher being rigorous.

From this analysis, I would suggest that for arts research in the academy to thrive:

+ There should be a real equality of respect between arts researchers/ practitioners and the academic organisations with which they work.
+ Universities should be very clear about the research/ teaching relationship to ensure that practising artists have sufficient time to carry on their own creative practice whilst undertaking their research.
+ Arts researchers should be able to go back into their field of artistic practice on a regular basis.
+ Academic institutions should be encouraged to appoint more practising artists as Chairs (including Visiting Professorships etc).
+ More flexibility should be encouraged in assessment.

This paper has not focused on issues of market research. Nevertheless, to thrive, the arts require the best market data that they can access. It may, therefore, be desirable for an international agency to work with partners across Europe to disseminate data that could be of use to professional arts organisations and practitioners as well as to academic institutions.

Finally, as noted earlier, it is clear that, whilst some arts research initiatives are naturally at home in the academy, others are better located elsewhere. I would suggest that this is more explicitly recognised by both the academics and the arts funders and that, in order to facilitate the development – and raise the status - of non-academic arts research:

Funders of artistic and academic practice in Europe should consider jointly whether they could support an initiative to enable the development of extra-academic spaces and situations where arts research could occur. A possible outcome of that discussion might be the creation of further adequately resourced European facilities on the lines of Banff, Aldeburgh or Akademie Schloß Solitude, designed to facilitate arts research collaborations, across geographical and disciplinary boundaries.

[21] Chapter 4, page 20

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