Chapter 7

Research–Practice–Pedagogy: Establishing New Topologies of Doctoral Research in the Arts

Jacqueline Taylor

Introduction

There are an increasing number of artists and practitioners entering the academe and undertaking doctoral research that incorporates practice. This increase has meant that the parameters of what research may mean and the forms it may take have been expanded as doctoral students in the arts work towards building new research paradigms that articulate its complexities, particularities and peculiarities. At the same time, there is an increasingly explicit agenda in the UK Higher Education doctoral landscape in which Universities are required to embed research training to support the development of their doctoral researchers. This discourse of Researcher Development primarily focusses on skills and research methods training and is often administered centrally by Graduate Schools (or equivalent) alongside localized subject specialist communities of practice. However, for doctoral students in the arts, there is a very real risk that such provision does not sufficiently acknowledge the specificity, slipperiness or complexities of artistic research and its relation to practice. Despite their tension with one another, this chapter purposefully and critically brings together the two discourses of art-based research and Researcher Development to support doctoral researchers engaging in artistic practice.

I draw on two ongoing and interrelated bodies of research: the first, research about doctoral research in the arts started nearly a decade ago as prompted by my own fine art Ph.D., and the second, research in relation to my pedagogic practice where I coordinate and develop Arts, Design and Media doctoral education in my institution. Rather than simply developing a programme of provision 'on the ground' to support those negotiating art as research, I argue that it is crucial to develop a conceptual framework that underpins how this provision is approached to create a meaningful dialogue between art-based doctoral research and Researcher Development discourses. In doing so, I hope to open up spaces of possibility and establish new topologies of doctoral research in the arts at the intersection of research–practice–pedagogy.

Typologies of doctoral research in the arts

Over the past twenty years, there has been an unprecedented increase in artists and practitioners undertaking Ph.D.s that incorporate practice, resulting in a rich and distinct discourse. Such research has expanded the very parameters of what research itself may mean, the forms it may take and has begun to establish new research paradigms that more fully articulate the complexities of research-incorporating artistic practice. This complexity is encapsulated in the emergence of a wide variety of terms, or what Andris Teikmanis calls 'typologies' (2013: 163), such as practice-led research, practice-based research, art-based research, art practice as research, artistic research, research 'into', 'through' and 'for' practice, research-led practice and research by design, to name just a few.[1] These terms vary globally, by institution and discipline (even within the same institution). In addition, different terms are often used interchangeably and there are also a great many contradictions amongst the same terms. For example, Linda Candy defines practice-based research as comprising the creative artefact as the basis of a contribution to knowledge, by the means and outcomes of that practice, demonstrated in a doctoral thesis through creative outcomes (such as designs, performances, exhibitions) and textually with direct reference to those outcomes (2006: 3). By comparison, she identifies practice-led research as research that leads primarily to new understandings about practice that include 'practice as an integral part of its method' (Candy 2006: 3). Sarah Rubidge, on the other hand, notes that practice-based research is an umbrella term for academic research that incorporates artistic practice as a research methodology (2004). The UK's Arts & Humanities Research Council (AHRC), the largest funder of doctoral research in the arts, in turn, defines practice-led research as 'research in which the professional and/or creative practices of art, design or architecture play an instrumental part in an inquiry' (Mottram, Rust and Till, 2007: 11).

There is therefore no one definition of practice in relation to art as research, and those definitions that do exist have been subject to critique; for example, as being 'too loose a term to be useful' (Emlyn Jones 2006: 228). Indeed, in my own doctoral research that explored writing/painting and theory/practice relations, I used the term 'art practice research' to problematize hierarchical and dualistic relations between practice and research in practice-based and practice-led research. Instead, the concept of 'art practice research' was theorized as having an entangled relation between art practice and research in which the

two functioned on the same epistemological level. Whilst there has been a drive to define such research in its various forms in order to legitimize it within the institution (Nelson 2013; Elkins 2013), there is concern that attempts to confine it to a set of descriptors does not recognize the many fields of practice it might encompass (Wilson 2008: 2) or may 'usher in a new orthodoxy as preferred interests and methods function to normalize practices' (Sullivan 2005). In recent years, 'practice as research in the arts' (PaRa) has also emerged as an all-encompassing term used across a variety of disciplinary and global contexts yet there is a danger that such a broad term homogenizes the richness and complexity of artistic research. In the context of this book and throughout this chapter, I use the term 'art-based research' (McNiff 1998) to acknowledge the multiplicity of related terms or typologies in which the meaning attached to them is fluid. Rather than getting caught up striving towards a singular definition, or the specificity of particular terminology, I would like to propose that art-based research can instead be defined precisely by its resistance to be defined; as a heterogeneous, multi-layered, highly nuanced and fluid concept that comprises various complexities, particularities, peculiarities and possibilities, and qualities such as reflexivity, interdisciplinarity, emergence and performativity. In the context of the 'arts', this research might relate to a breadth of disciplines such as visual art, performance, dance, creative writing and design.

Taking into consideration the fluid and multifaceted nature of such research outlined above, it is both difficult and problematic to generalize on the position of practice in the context of the Ph.D. in the arts because of its highly individualized nature. Indeed, practice may refer to one's own artistic practice as a process of enquiry and a site of praxis. In some Ph.D. projects, practice *is* research and therefore cannot be easily disaggregated from the wider research project. Practice can equally *lead* to research, and 'scholarly' research to creative work. One's own practice may also result in 'outputs' such as object or performance-based works that are a crucial part of the research enquiry that may but do not always form part of the doctoral thesis. The art-based research Ph.D. may also manifest in ways more akin to the traditional Ph.D. thesis, but be directly informed by one's own artistic and/or professional practice activities or through imbricating oneself with another individual's practice (for example, artists, designers, curators, performers) primarily through 'theoretical' or 'historical' frameworks. Practice may also function *as* method. To add to this complexity, there is no one established method or approach to undertake such research. Indeed, those

engaged in research in the arts have traditionally drawn from other disciplines and work within and against more traditional and entrenched paradigms such as the Social Sciences. The practitioner-researcher is often likened to a bricoleur, using a multi-method or polyvalent approach to overlap, intersect and interweave different fields and disciplines, and may, as Robyn Stewart notes, appropriate available methods, strategies and materials, or invent or piece together new tools as necessary (2007: 12). Art-based research requires a great degree of reflexivity as the methods it involves are 'necessarily emergent and subject to repeated adjustment, rather than remaining fixed throughout the process of enquiry' (Barrett 2007: 6). This resonates with the performative potential of such research, in which the practitioner-researcher tends to dive in and commence practicing to see what emerges (Haseman 2006: 101–2). In all these cases, practice and theory adopt – or indeed enact – their own particular relation, but are more often than not complexly intertwined with one another in recognition that they form a non-hierarchal and dialogical relationship. Indeed, in my own doctoral research I developed a 'writing//painting' methodology that facilitated slippages and collisions between the two; navigating this interrelation through mechanisms such as 'textstallations' (see Figure 1) that performatively mapped out and connected ideas amidst writing and painting, functioned as method – practicing and thinking through – as well as writing and art practice.
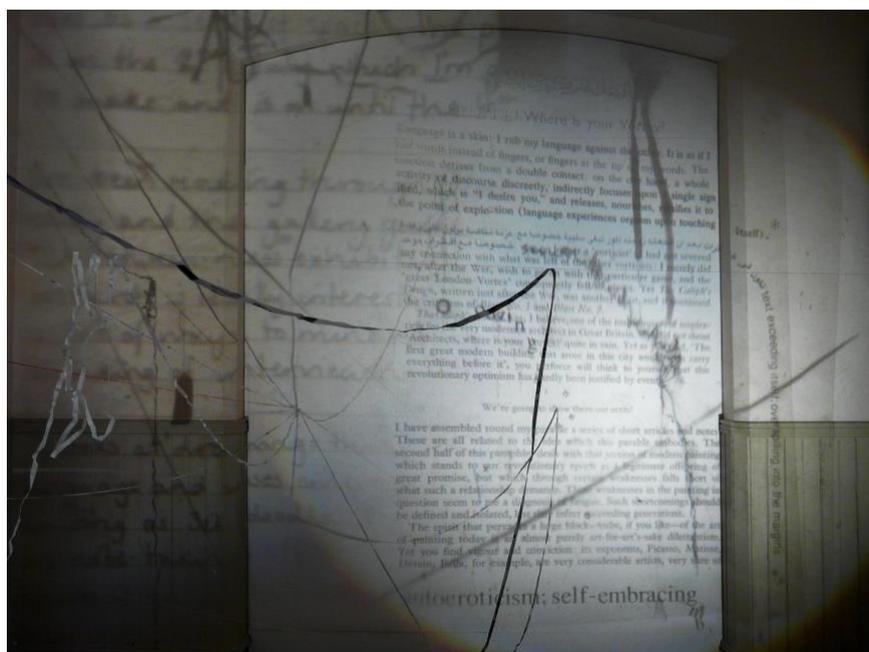

Figure 1: Detail of textstallation 'Blisses of Materiality' (2011).

The epistemological ambiguities of art-based research remain a contentious issue within the academe; often perceived as either elusive or incomprehensible as such research is not easily reconciled with more traditional notions of academic research (Nelson 2013: 4). In the context of the Ph.D., this is largely because one of the qualities of 'doctorateness' is that it is a contribution to knowledge and there is an expectation that such knowledge(s) must be clearly communicable. However, in a similar vein to the performative paradigm Brad Haseman elucidates, a core aspect of what drives the creative process is that artists often 'begin something without knowing how it will turn out' (Fisher and Fortnum 2013: 7). Artistic practice instead produces knowledges that happen in a 'unique material and specific way' that cannot generically be mapped onto other fields or works of art (Vincs 2007: 11). Rather, it can be perceived to be a form of 'material thinking' or 'praxical knowledge' that arises through the material handling in practice (Bolt 2007: 29). However, difficulties arise in articulating research where this tacit and slippery knowledge is embodied in process and visual, material and performative art forms, eluding normative signifying structures and communicative language.

In response to the predominance of text and theory in established research paradigms, those undertaking art as research have been increasingly invested in reconceptualizing the doctoral thesis itself to encompass material, visual, sound or performance-based elements and articulate the knowledge bound up with practice. Katy Macleod and Lin Holdridge's notion of the art practice Ph.D. comprising 'related objects of thought' is pertinent here, in that the doctoral thesis does not necessarily reside in the written text alone but is made up of 'multi-parts' and their relations that are a panoply of ways to deliver thought (Holdridge and Macleod 2005: 144). Writing may also function *as* method and/or practice and take different forms in the thesis; indeed, there are multiple examples of theses[2] that develop alternative textual economies and illuminate the poetic, performative or experimental potential of language to more appropriately articulate art as research. The delineation between practice, research, theory, method, output and dissemination is thus inherently intertwined, manifesting uniquely to its context. It seems that art-based research is underpinned by a tension between producing research that is robust, rigorous and valid, and yet at the same time retains its very qualities as a site of possibility. Rather than coming towards answers, this discourse, in fact, prompts more questions; it is instead what a colleague calls 'gloriously messy'. This presents a huge

pedagogic challenge in how we may best support Ph.D. researchers in the arts dealing with these complexities, which I hope to address in this chapter.

Researcher training and development

The terrain of doctoral research in the arts – albeit a perhaps wild and unruly one – has emerged alongside an increasingly explicit agenda in UK Higher Education to support doctoral researchers by embedding research training. This was prompted by Roberts's government report 'SET for Success' in which he subsequently stated:

> The product that the PhD researcher creates is not the thesis – vital though that is to their subject area through the creation of original knowledge – no, the product of their study is the development of themselves. (Universities UK 2009: 17)

The resulting 'Roberts Agenda' highlighted a need to enhance training and development opportunities for research students. Whilst Ph.D. students do still very much work in isolation, this agenda promoted cohorts of researchers as doctoral learners, prompting a shift from the traditional doctoral experience as an almost exclusively solitary activity, with minimal supervisory meetings, over a long period of study and with high attrition rates. Supported by the UK Government and Research Council UK (RCUK), funding was allocated to institutions to support this vision, informing numerous policies and research bodies[3] to support doctoral researchers through what has emerged to become the discourse of Researcher Development. The more recent third cycle of the Bologna Process (2009) has also been a key driver in advocating research training to increase the employability and human capital of Ph.D. researchers in the job marketplace through enhancing disciplinary expertise, transferrable skills and competences, as well as the application of knowledge.

As a government requirement, Researcher Development provision takes place in all UK Universities. Whilst taking different forms it most often encompasses a core Researcher Development Programme usually administered centrally by Graduate Schools (or equivalent) alongside local subject specialist communities of practice. These programmes are informed – either explicitly or implicitly – by Vitae's Researcher Development Framework (RDF) (see Figure 2), a national framework that identifies the knowledge, behaviours and attributes needed to be a 'successful researcher' (Vitae 2010: 1). The RDF is structured into four domains: (1) Knowledge

and Intellectual Abilities, (2) Personal Effectiveness, (3) Research Governance and Organization, (4) Engagement, Influence and Impact. These domains are then
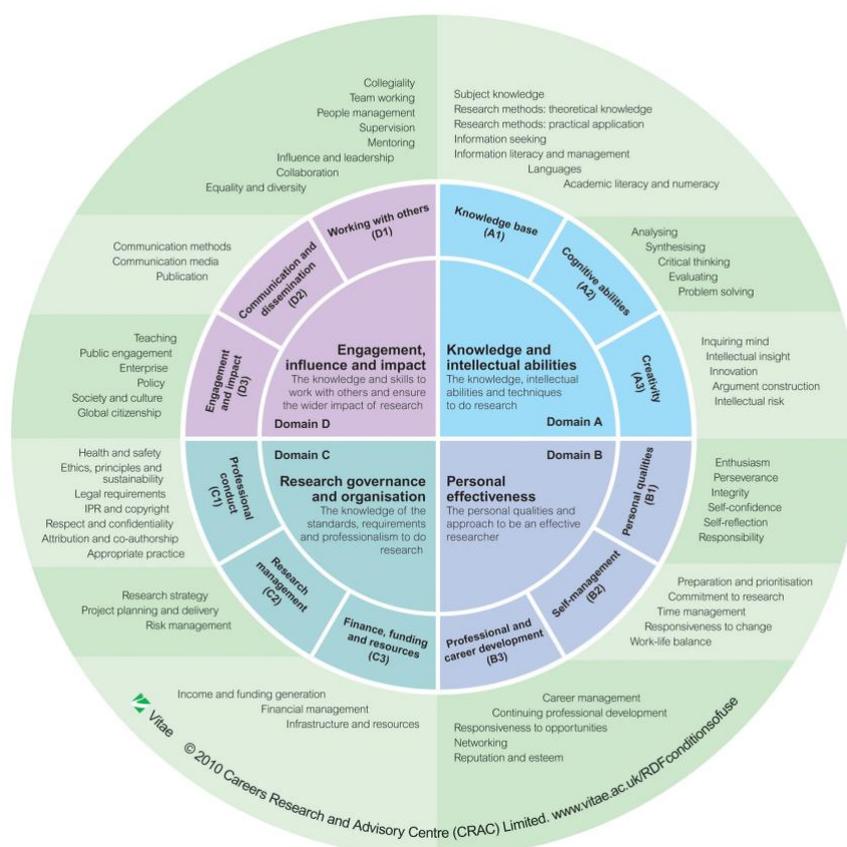

Figure 2: Vitae's Research Development Framework (2010).

broken down into twelve sub-domains, across 63 descriptors, each with three to five phases representing different stages of development or performance, totalling 254 stages of development in the framework. Underpinned by these competencies, Researcher Development provision for Ph.D. students typically consists of skills training to enhance the 'productivity and capabilities of researchers' (Vitae 2013: 6), research methods training, employability and careers support as well as other areas of personal and professional development such as writing, ethics and funding. There is also a more recent focus on 'doctoral well-being' and developing cohorts of Ph.D. researchers to address the isolation experienced as part of the doctoral process. These areas have the potential to strategically contribute towards enhancing the University research environment by retaining Ph.D. researchers after completion and in the longer-term increasing the quality and quantity of research outputs. In turn, these inform both the UK's Research Excellence Framework and Postgraduate Researcher Experience Survey as indicators of success. Notably, the impetus on research *training* means that pedagogically, many Researcher

Development Programmes tend to adopt a 'how to' approach, for example, training researchers *how to* manage information literacy, create an effective CV, build resilience and even be a part-time researcher.

I would argue that the ethos underpinning Researcher Development is indeed valuable and has great potential to enhance the doctoral experience and the development of Ph.D. researchers, including those undertaking art as research. From my own experience of working with doctoral researchers in a Faculty of Arts, Design and Media, many doctoral students in the arts do not enter the Ph.D. from a traditional academic background. Whilst they may come with a wide array of professional, creative and transferrable skills, other skills need to be learnt as part of the Ph.D. itself, such as critical thinking and reflexivity in negotiating art-based research itself. Many Ph.D. students in the arts also grapple with the entwining of multiple and sometimes conflicting roles (for example, professional, academic, practitioner and creative) all too easily encapsulated in the thorny hyphen of the identities artist-researcher, composer-researcher, designer-researcher and so on. In addition, many students undertake an art-based Ph.D. to enhance their own professional and career trajectory, and aspire to be what my colleague and I have called a 'para-academic', working both within and outside the academe on their own terms (Taylor and Vaughan 2016). Researcher Development thus has the potential to support doctoral students in the arts and equip them with the necessary means to address these challenges. However, as Paul Spencer and Neil Willey assert:

> Even for those supervisors and doctoral candidates who welcome developmental activities, these activities can still be perceived and experienced as separate to their research. Overall, there can frequently be barriers … to the integration of the development and research activities that doctoral candidates undertake. (Spencer and Willey 2013: 12)

For doctoral researchers in the arts in particular, there is a very real risk that such provision does not sufficiently acknowledge the specificity, slipperiness, messiness or complexity of art-based research. Indeed, the recent AHRC Student Survey (2015) noted that generic and professional research skills training is perceived to be neither useful nor appropriate for Arts and Humanities researchers. Moreover, much research training is based on an assumption that researchers aspire to be academics and that certain tropes must be performed to successfully assume the

identity 'academic'. For example, Rowena Murray and Everarda Cunningham (2011: 831–33) note that 'writing for publication is a feature of academic life' as researchers are expected to publish in journals and therefore developing these skills are crucial 'if academics are to make the transition to active researcher'. In this instance, an awareness of the potential that different modalities of writing, articulation and dissemination can offer *as well as* academic writing skills are needed to best support those engaged in undertaking art as research. It is therefore highly problematic to develop Ph.D. students to be 'successful researchers' when the definition of both 'successful' and 'researcher' are highly unfixed concepts that cannot be reduced to a set of descriptors.

New topologies of doctoral education in the arts

There is now a substantial body of literature on art-based research in its various forms. This has focussed almost exclusively on examining what such research is, practice/theory relations, its methods and philosophical grounding. Literature also includes a multiplicity of Ph.D. case studies across a number of disciplines such as creative writing, dance, performance and visual art that explicate and articulate how the different aspects of art as research are played out. In more recent years, doctoral research in the arts has begun to be discussed pedagogically; however, this remains limited and has tended to focus on supervision and research methodology (Wilson and Schelte 2013; Nelson 2013; Ings 2014). Despite increasing critical discussion of Researcher Development, this tends to take place through practice-sharing in sector events and literature, but not on a philosophical, theoretical or conceptual level. Furthermore, whilst doctoral pedagogy more broadly has been discussed in the context of Ph.D. supervision and the Professional Doctorate (of which a marginal proportion are in the Arts and Design disciplines), there is limited discussion in relation to Researcher Development. Not only do the discourses of art as research and Researcher Development therefore have limited engagement with pedagogy, but I would argue that there is also a tension between the two and a resistance for them to be brought together. I would like to propose that in order to fully support doctoral researchers in the arts negotiating practice in its many forms, it is crucial that art-based research and Researcher Development paradigms are in mutual dialogue with one another.

My discussion here will be underpinned by ongoing research undertaken at my own institution in a Faculty of Arts, Design and Media (ADM). Prompted by the formation of ADM in

2014 from the merger of two smaller Faculties, this research includes a number of pilot projects and the development of ADM doctoral education more broadly for Ph.D. students working in and across its nine disciplinary schools of Acting, Architecture and Design, Art, English, Fashion and Textiles, Media, Music (the Birmingham Conservatoire), Jewellery and Visual Communication. Here, art-based research Ph.D. students do not exist in discrete and coherently formed groups easily discernible from those who do not negotiate practice. Rather, they are an abundantly heterogeneous group that embody the multifaceted, nuanced and fluid nature of art as research itself. Moreover, whilst such research has specifically emerged out of the artistic disciplines (most notably in fine art, dance, performance), there are also a large number of Ph.D. students engaging in practice in the areas of architecture, design, jewellery, fashion and media more commonly aligned with professional practice research paradigms. Such research places emphasis on practice as action enquiry in relation to professional contexts and is distinct from the more nuanced, complex and peculiar terrain of art as research as I have previously discussed, yet ADM Ph.D. students in these disciplines purposefully appropriate aspects of art-based research to further open up possibilities for incorporating practice.

To account for the diverse spectrum of research practice and proclivity to transcend disciplinary boundaries, provision for those engaged with practice research is purposefully enfolded within the wider doctoral education context at ADM. Rather than simply developing a Researcher Development Programme for these doctoral students 'on the ground', I have developed a conceptual framework that underpins how ADM doctoral education provision is approached. This conceptual framework is theorized as a multidimensional, heterogeneous, plural and fluid space that acknowledges that art-based research happens in a 'unique and particular way' to refer back to Vincs, and where students engage with a spectrum of practice also intertwined with praxis – that is, the lived experienced of engaging with practice. Conceiving of this conceptual framework as a topology enables it to be understood as comprising various components and interrelations that remain unaffected by flux amongst its parts. Here, particular aspects or values of Researcher Development have been adopted and woven into the very fabric of this topology. In doing so, I presuppose a shift from supporting those engaging with practice with research training per se to doctoral pedagogy that instead facilitates spaces of teaching *and* learning within this topology. This takes the form of a multiplicity of pedagogic activity that is performative, reflexive, fluid and emergent – underpinned by the very characteristics and possibilities of art-based research itself.

Alongside Ph.D. supervision and communities of research practice embedded in and across various schools, doctoral education at ADM incorporates a Postgraduate Certificate in Research Practice (PgCert) and what is conceived as 'The PGR Studio'. The PgCert is a ten-week course undertaken by all new Ph.D. students at the University. Whilst the PgCert is administered centrally within the University's Doctoral Research College, its content and delivery is entirely devolved to each of the University's four Faculties. Structurally, this is crucial as it affords the PgCert to be developed specifically for ADM Ph.D. students in ways both aligned with and functioning as part of the topology I have established and thus acknowledging art-based research and its nuances within the course. I am the lead for the ADM PgCert, which I coordinate with two colleagues from different disciplines, together representing a range of – sometimes conflicting – perspectives that are vital in challenging any singular approach. The course is guided by a series of provocations that address various foundations and principles of research and practice, and simultaneously facilitate the continual (and sometimes uncomfortable) questioning of the nature of knowledge, and the articulation of the to-ing and fro-ing of knowing and unknowing embodied in negotiating practice/theory relations. Rather than attempts to teach researchers 'how to do' art-based research, which I would contend is a paradoxical task, given its very resistance to definition, there is an emphasis on facilitating students to come towards their own critically grounded ways of working.

The course is structured into three interrelated arenas of praxis comprising 'Principles of Research' and 'Principles in Practice', which take place over the first half of the course, followed by 'Methods in Practice' in the latter. The course then concludes with presentations by students that articulate and enact their own research practice. The first session of the PgCert *How do we find things out?* facilitated by the Associate Dean for Research at ADM very much encapsulates the ethos of the course. Rather than a presentation about how we find things out, this session performs the complexities and possibilities of doing a Ph.D. through an uneasy series of questions that engenders understanding precisely through the co-constructed experience of getting lost and dealing with unknowing and uncertainly. It simultaneously brings to the fore complex issues, such as challenging assumptions, knowledge, truth, asking questions and what research is, as vital concepts to undertaking a Ph.D. It could be seen to enable students to learn about learning through learning to understand the Ph.D. and relate it to their own contexts. Crucial to this is that it also raises questions about authority, rules and power structures that implicitly play out in the session; these constructs are unravelled in a way that both students

and staff emerge as being reframed as peers within a rich ADM research community. This particular session is then followed by my own session called *Practice and Research* that enacts the aforementioned Principles in Practice. Here, I problematize any singular and rigid definition of art-based research, and facilitate critical discussion of its complexities, possibilities and challenges as outlined at the beginning of this chapter through my own and others' work, in the wider context of ADM disciplines.

As there is no one established method or approach to undertake research in the arts, it is therefore problematic – if not impossible – to 'teach' research methods in this context. In the first instance, there is no one singular 'thing' to be taught or learnt, but arguably a key aspect of art-based research itself is in developing critically grounded methods and approaches to account for the specificities of practice and of unveiling, articulating and making sense of embodied knowledges in the individual Ph.D. project. Instead, Methods in Practice sessions facilitate an 'exposure' to multiplicities of research practices, positions, approaches and paradigms. As Mick Wilson and Schelte von Ruiten note, in the context of art-based research there is huge value in:

> [t]he discussion of concrete examples of doctoral work and artistic practice that have an explicit engagement with ideas of research, knowledge and enquiry (e.g. What does this art practice do in this particular case? What knowledge is happening in this situation within art? What kind of knowledge work does this particular artwork or performance 'do'?). (Wilson and von Ruiten 2013: iv)

These sessions are delivered by a range of speakers, from fellow Ph.D. students to Professors, which represent diverse ways of undertaking research in the context of ADM. These include more traditional approaches such as ethnography and interviews deliberately set alongside approaches that disrupt and expand conventions. For example, talks have included a performance-lecture enunciating writing as method, a cabaret enacting performative inquiry and the discussion of reflexivity when using 'glittery methods'. In this last example, an early career researcher discussed their recent art-based research Ph.D. that explored non-figurative queer art practice in which glitter emerged as a central artistic medium and conceptual framework. Rather than simply talking *about* how glitter functioned as a method in terms of slippage, (dis)orientation and embodiment, students were invited to take glitter from a small container that was passed around the room. In so

Figure 3: Metherell, Lisa (2010), detail of 'Glitter' installation.

doing, they enacted elements of the method itself by quite literally *becoming* glittery, as the glitter stuck to their clothes, hands and other surfaces. Methods in Practice talks are followed by workshops that deconstruct, critique and question these ontologies of art-based research to enable students to work towards their own critically grounded new languages and typologies of practice. They also facilitate discussion about developing as a researcher and individual trajectories, experiences and aspirations. The PgCert can be seen to function as a threshold space for Ph.D. students at the beginning of their doctoral journey to (un)think what they think they know, raise vital epistemological questions in negotiating practice and theory and question what research itself may mean and become. On a conceptual level, this very much aligns by the topology of 'research–practice–pedagogy' I have previously set out in that the PgCert is constituted by the relations of its parts and is very much performative and reflexive in nature, in that it enacts the concerns it addresses, simultaneously shaping and being shaped by researchers themselves.

These values feed into The PGR Studio that comprises more informal spaces of learning and teaching and non-accredited provision for ADM Ph.D. students throughout the remainder of their doctoral journey and indeed beyond. It is an experimental, creative and practice-based space that resonates across all disciplines in ADM, where studio can be an artists' studio, a design studio, a recording studio, a rehearsal studio or a writing studio. PGR refers here to

Postgraduate Researcher, a term used in the sector. Initially formed with two colleagues, I coordinate the work of The PGR Studio, which encompasses a plurality of discrete activities as part of ADM's doctoral education provision to not only support and train researchers, but also enhance the Ph.D. community and experience, forming part of the topology I have discussed. Many of these activities started as smaller funded pilot projects, including a peer mentoring scheme that places value on being organic, performative and creative (Boultwood et al. 2014), working with the education charity The Brilliant Club where Ph.D. students give University-style tutorials on their research in schools to widen access to highly selective Universities, as well as an annual conference that seeks to dismantle traditional spaces of academia. In addition, there are a number of nomadic 'happenings' comprising social-oriented events such as walking, dancing and drawing that bring together students based on individuals' research practice. These take place alongside interactive workshops such as viva survival, experimental writing and in the past articulating research narratives through spoken word, where different concerns including well-being and 'career' support are addressed both explicitly and tacitly through practice and praxis. Crucial to The PGR Studio is an ethos of collaboration and community to bring together ADM researchers who are split across different geographical locations across the city centre. Ph.D. students are also employed each year as Research Assistants to be part of the team, and we work collaboratively with students to organize, develop and deliver events and activities so that they are informed directly by students themselves. Most importantly, provision is not developed specifically or exclusively for Ph.D. students engaging with art as research, but for all students in which aspects of practice are addressed in these activities, adapting reflexively to the needs and concerns of individuals.

Conclusions

The topology I have set out encompasses a multiplicity of spaces of teaching and learning; methodologically, conceptually, theoretically, epistemologically and ontologically through the intersection of what I have called research–practice–pedagogy. Resonating with Barthes in *Image Music Text* (1977) the researcher can be seen to mediate between spheres of teaching and learning, creating their own paradigms of development that inform the Ph.D. and what this may be as they become in this transitional and performative space. Rather than teaching or training Ph.D. researchers to be certain types of researchers or learning *how to do* particular skills or methods, emphasis is placed on *being* and *doing* themselves, in which knowledge and skills emerge through an expansion of understanding *as* praxis, embodied by the

researcher. Opening up borderland spaces for art-based Ph.D. researchers amidst this topology and its pedagogic activities can enable the integration of academic, social, creative and professional realms where learning and self-efficacy can also take place through negotiating identity, belonging and different communities of practice, resonating with the artist-researcher or para-academic. What can be argued to be the very principles of art-based research itself, such as unknowing, performativity, reflexivity, fluidity, emergence and the experimental, can usefully function in dialogue with the values and ethos of Researcher Development as a way to establish topologies of doctoral education in the arts in which research, practice and pedagogy are intertwined. Fundamentally, this retains the richness, unruliness and possibilities of art as research yet supports researchers engaged in this discourse in a way that acknowledges different frameworks and requirements in the wider doctoral landscape.

References

Arts & Humanities Research Council (2015), *AHRC Student Experience Survey*, Swindon: AHRC, http://www.ahrc.ac.uk/documents/projects-programmes-and-initiatives/ahrc-student-experience-survey. Accessed 10 December 2016.

Bachelard, Gaston (1994), *The Poetics of Space*, 2nd trans. ed., Boston: Beacon Press.

Barrett, Estelle (2007), 'Introduction', in E. Barrett and B. Bolt (eds), *Practice as Research: Approaches to Creative Arts Enquiry*, New York: I. B. Tauris & Co. Ltd, pp. 1–14.

Barthes, Roland (1977), *Image-Music-Text*, London: Fontana.

Bolt, Barb (2007), 'The magic is in handling', in E. Barrett and B. Bolt (eds), *Practice as Research: Approaches to Creative Arts Enquiry*, New York: I. B. Tauris & Co. Ltd, pp. 27–34.

Boultwood, Anne, Taylor, Jacqueline and Vaughan, Sian (2015), 'The importance of coffee: Peer mentoring to support PGRs and ECRs in art & design', *Vitae Occasional Papers: Research Careers and Cultures, CRAC*, 2, pp. 15–20.

Candy, Linda (2006), *Practice Based Research: A Guide, Sydney: University of Technology*, http://www.mangold-international.com/fileadmin/Media/References/ Publications/ Downloads/Practice_Based_Research_A_Guide.pdf. Accessed 6 March 2015.

Elkins, James (2013), 'Six cultures of the PhD', in M. Wilson and S. van Ruiten (eds), *SHARE: Handbook for Artistic Research Education*, Amsterdam: ELIA, pp. 10–15.

Emlyn Jones, Timothy (2006), 'A method of search for reality: Research and research degrees in art and design', in K. Macleod and L. Holdridge (eds), *Thinking Through Art: Reflections on Art as Research*, Oxon: Routledge, pp. 226–40.

European Higher Education Area (2009), *Third Cycle: Doctoral Education, The Bologna Process*,
http://www.ehea.info/cid102847/third-cycle-doctoral-education-2009.html. Accessed 15
January 2017.

Fisher, Elizabeth and Fortnum, Rebecca (2013), *On Not Knowing: How Artists Think*, London:
Black Dog Publishing.

Frayling, Christopher (1993), 'Research in art and design', *Royal College of Art Research Papers*,
1:1, pp. 1–5.

Haseman, Brad (2006), 'A manifesto for performative research', *Media International Australia
incorporating Culture and Policy*, issue theme 'Practice-led Research', 118, pp. 98–106.

Newman, Hayley (2001), *Locating performance: Textual identity and the performative*, PhD
thesis submitted to University of Leeds.

Holdridge, Lin and Macleod, Katy (2005), 'Related objects of thought: Art and thought, theory
and practice', in M. Miles (ed.), *New Practices, New Pedagogies: A Reader*, Oxon: Routledge,
pp. 143–53.

Ings, Welby (2014), 'Narcissus and the muse: supervisory implications of autobiographical,
practice-led PhD design theses', *Journal of Qualitative Research*, 14: 6, pp. 675-693.

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

Mottram, Judith, Rust, Chris and Till, Jeremy (2007), *AHRC Research Review: Practice-led
Research in Art, Design and Architecture*, London: AHRC.

Murray, Rowena and Cunningham, Everarda (2011), 'Managing researcher development:
"Drastic transition"?', *Studies in Higher Education*, 36: 7, pp. 831–45.

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

Perry, Gaylene (2000), *Water's edge and the Water's edge writing*, PhD thesis submitted to
Deakin University.

Price, Elizabeth (2000), *sidekick*, PhD thesis submitted to University of Leeds.

Roberts, Gareth (2002), *SET for Success: Final Report of Sir Gareth Roberts' Review*, London: HM
Treasury, http://webarchive.nationalarchives.gov.uk/20130129110402/http://www.hm-
treasury.gov.uk/ent_res_roberts.htm. Accessed 8 June 2016.

Rubidge, Sarah (2004), *Artists in the Academy: Reflections on Artistic Practice as Research,
Australian Arts Council*, http://ausdance.org.au/articles/details/artists-in-the-academy-
reflections-on-artistic-practice-as-research. Accessed 21 February 2017.

Schön, Donald (1983), *The Reflective Practitioner: How Professionals Think in Action*, New York:

Basic Books.

Smith, Hazel and Dean, Roger (2009), *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh: Edinburgh University Press.

Spencer, Paul and Willey, Neil (2013), 'Using research-based learning to enhance doctoral skills development', *The Impact of Researcher Development, Vitae Occasional Papers*, 1, pp. 12–14.

Stewart, Robyn (2007), 'Creating new stories for praxis: Navigations, narrations, neonarratives', in E. Barrett and B. Bolt (eds), *Practice as Research: Approaches to Creative Arts Enquiry*, New York: I. B. Tauris & Co. Ltd, pp. 123–34.

Sullivan, Graeme (2005), *Art Practice as Research: Enquiry in the Visual Arts*, London: Sage Publications.

Taylor, Jacqueline (2013), *writing//painting; l'écriture féminine and difference in the making*, PhD submitted to Birmingham City University

Taylor, Jacqueline and Vaughan, Sian (2016), 'A different practice? Professional Identity and Doctoral Education in Art & Design', in V. A. Storey (ed.), *International Perspectives on Designing Professional Practice Doctorates: Applying the Critical Friends Approach to the EdD and Beyond,* London: Palgrave Macmillan, pp. 127–42.

Teikmanis, Andris (2013), 'Typologies of research', in M. Wilson and S. van Ruiten (eds), *SHARE: Handbook for Artistic Research Education*, Amsterdam: ELIA, pp. 162–69.

Universities UK (2009), *Promoting the UK Doctorate: Opportunities and Challenges*, London: Universities UK, http://www.universitiesuk.ac.uk/policy-and-analysis/reports/Documents/2009/promoting-the-uk-doctorate-challenges-and-opportunities.pdf. Accessed 20 May 2017.

Vincs, Kim (2007), 'Rhizome/MyZone: A case study in studio-based dance research', in E. Barrett and B. Bolt (eds), *Practice as Research: Approaches to Creative Arts Enquiry*, New York: I. B. Tauris & Co. Ltd, pp. 99–112.

Vitae (2010), *Researcher Development Framework*, Cambridge: Careers Research and Advisory Centre (CRAC) Limited.

_____ (2013), *Transforming Professional Development for Researchers: Vitae Achievements 2008–2012*, Cambridge: Careers Research and Advisory Centre (CRAC) Limited.

Wilson, Mick (2008), *The 'State of Play' in Practice-led Research in Art, Design and Architecture*, Brighton: AHRC/CHEAD.

Wilson, Mick and van Ruiten, Schelte (eds) (2013), *SHARE: Handbook for Artistic Research Education*, Amsterdam: ELIA.

---

[1] See AHRC (2007); Barrett and Bolt (2007); Frayling (1993); Macleod and Holdridge (2007); McNiff (1998); Smith and Dean (2009); Sullivan (2005). Frayling's notion of research 'through' art practice is particularly noteworthy as he first placed emphasis on the potential of art as research.

[2] Examples include Hayley Newman, 'Locating performance: Textual identity and the performative' (2001); Elizabeth Price, 'sidekick' (2000); Gaylene Perry, 'Water's edge and the Water's edge writing' (2000); Jacqueline Taylor, 'writing//painting; *l'écriture féminine* and difference in the making' (2013).

[3] UK-based research policies and organizations include the Arts and Humanities Research Council, The Concordat to Support the Career Development of Researchers, Higher Education Academy, Research Councils UK, Quality Assurance Agency and Vitae.