

Évaluation / Evaluation

experiencing these works is usually necessary for a full understanding of the contribution to new understanding (knowledge) that the practitioner is making. For that reason, the role of theory in evaluation is vital (Candy 2011, 11)

Reflection is a meta-cognitive strategy of active exploration which facilitates the understanding of 'experiences, actions and decisions taken' (Schneider 2006). John Dewey (cited by Schneider 2006) explains reflection as 'active, persistent and careful consideration of any belief or supposed form of knowledge in the light of grounds that support it and the further conclusions to which it leads'. A practitioner engages with reflection when 'the [un]expected' arises and an attempt is made to understand and resolve it'. Then, reflection is the functional process of phenomenological reflection whereby the subjective experience is interrogated 'having intact all of its attributes, [yet] throwing into relief both consciousness itself and the object it apprehends' (De Paul 1993:140), divided into either reflection-in-action or reflection-on-action, as argued by Donald Schön (1983) (Doman Laurie 2010, p. 45)

Réflexivité / Reflexivity

The concept of reflective practice (Schön 1983) (Berger 2007, 2010). Phenomenological thought generally focuses on the 'her own professional practice as distinct from the early forms of action research which were concerned with situations more broadly. (Candy 2006, 19)

Reflective practice is further broken down, by Sullivan, into four parts: first, self-reflexivity, a process: 'Informed by personal interest and creative insight. Critical reflective practice yet [...] informed by discipline knowledge and research expertise'; second, continuous reflection on information gathered during the process, 'so as to review conceptual strategies used and consider other approaches'; third, entering into dialogue with that information, so that the significance of meanings derived from the process is subject to debate as a 'dialogic between the researcher and the researched takes place'; fourth, active questioning of 'context and context, as problematic situations are revealed within particular settings' (Sullivan2000, 100-101)@tag=2010, p. 49)

the text is not an explicit, word-specific representation of processes that occur during the iterative art-making routine, processes of gradual, cyclical speculation, realisation or revelation leading to momentary, contingent degrees of understanding. To this extent, the text that one produces is a kind of narrative about the flux of perception-cognition-intuition... the text accounts for the iterative process that carries on until the artwork is complete and available for critique, appreciation, interpretation, description, evaluation. (Boss Gibson2014 par Candy 2006, p.9)

the epistemology of knowledge in practice-based research is one where knowledge is gained between a 'practitioner' work and its written account, and as a written text (i.e. as a signifying practice that is not time-based) (i.e. as an ongoing practice that is up upon the paradigm of emergence through time. (Merrara 2009, p.112)

be structured around a function according to a format that could include 'identification of issues, concerns and interests to be worked within the project' (Sivener 2000:10), a review of 'related knowledge and information relevant to identified issues, concerns and interests' (Sivener 2000:12), reflection on process/production and a summative reflection 'The contextualised review frames issues, concerns and interests in regard to material produced' (Sivener 2000:13) (Doman Laurie 2010, p. 44)

The Research-Question Model [...] both the content and the written component respond to a single research question [...] both components seeking to understand the answers through the introduction of a 'third term - the research question' (Merrara 2009, 15) Each component offers answers which are independent because each enquiry is processed through a compressing [...] results (i.e., an original framing strategy) into a formal, academic document. Due to conventional academic research requirements (i.e., discussion of theoretical framework and research methods, and expansion of results as a contextualisation of the enquiry in respect of the location or environment of the study, within the context of a body of theory and in relation to the researcher's own work previous to the study

• as an outline of the method/process followed including ethical considerations where applicable. Thus, the researcher would be able to provide a reflection on the project. (Doman Laurie 2010, p. 44)

I. Research which is initiated in creative practice in the visual and performing arts, where questions, problems, challenges are identified and formed by the needs of creative practice and practitioners; II. Research that is carried out through both creative practice and the practice of scholarly writing, i.e., a thesis, using methods familiar to both practitioners and academics; III. Research that has its primary focus on developing conceptual, practice-based and formal information that progresses knowledge in the project's designated field. (Partridge 2011, p.245)

the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. (Marrif 2008, p. 29)

designed, articulated, and documented with both discursive and artistic means. (Borgorff 2012, 55)

Reflection-in-action is described as "that process that allows us to reshape what we are working on, while we are working on it. [...] that allows the practitioner to develop a specialised "repertoire of expectations, skills, techniques and solutions." Schön (1983:60) is resolving concerns of practice as they arise, which often goes unrecorded. An context-reflection-occasions driven by the need to learn from experience in order to extend the repertoire of knowledge, described as "thinking back on what we have done in order to discover how our learning-in-action may have contributed to an unexpected outcome" (Schön 1983:26). (Doman Laurie 2010, p.45)

activities or processes undertaken as part of creative arts practice (Wicks 2009, 79)

Within a phenomenological ontology, it is understood that there is only one source of certainty: the embodied experience (Heidegger 2005). Embodied refers to the delivery of (not necessarily physical) stimuli that conscious beings experience with varying levels of awareness (Heidegger 2005). Phenomenological thought generally focuses on the 'her own professional practice as distinct from the early forms of action research which were concerned with situations more broadly. (Candy 2006, 19)

reflection on practice as part of a research design can be traced to Husserlian phenomenology (Doman Laurie 2010, p. 44)

practice-based research permit submission of creative practice in conjunction with a written genre thesis, evidence of verbatim length for a research degree. As with thematic definition, the problem is that while they specify the formal relationship between practical and written work, they remain silent about the ontic relationship of the two, i.e. about how the two parts relate with regard to the embodied and communication of knowledge. (Niederer, 2007, p. 3)

how artifacts and their visual presentations can be combined with textual presentations to demonstrate ? how knowledge may be embodied in artifacts and their creation, and? how artifacts and their creation may be conceptualised in research projects as outcomes and a method respectively - the epistemological challenges for this form of research. (Nimkuratz, 2014, p.28)

Research which involves the production of some kind of description of what is done or what has been discovered or created [...] the text that accompanies the work may indeed illuminate new apprehensions or a new way of creating apprehensions that we can claim as the new knowledge produced (Candy 2011, 3)

It is important to be clear how each (theory and practice) can lead to developments in the other. (Candy 2011, 4)

In the Context Model the written component focuses on the 'historical, social and/or disciplinary context' from within which the creative component arises (Berger 2007, 26). The strength of this model is described as 'the breadth of language that can be used and the way in which it can conform with the institutional needs of universities'. (Berger 2007, 81). It is argued, however, that the Context Model is disadvantageous in its failure to address the relationship between the two components of the PhD (Berger 2007; Meech 2006) (Partridge 2011, p.250)

obliged to speak the new vocabulary of question, context and method. (Barfield Quinn, 2004, 2)

Liens avec l'académic / Relation to the academic

personal interest and experience, rather than objective "disinterestedness" motivates the research process. (Barrett 2007, 119)

The claim to create production as a mode of knowledge acquisition can be made in two ways. First, it can be claimed that whilst this is the case, under normal circumstances the new knowledge acquired remains tacit. The job of research, we might argue, is to make this knowledge explicit. [...] Second, [...] with to claim that the works of creative production stand as both justification and communication of the knowledge acquired. Under this view, the goal of creative production and research are indistinguishable: creative production is research! (Nimkuratz, 2014, p.18)

as a method or as a mode of communication for experiential content (Biggs, 2004b, 1)

Critique / Criticism

simply restates the old view of creating practice dichotomy in a new guise without coming to any new conclusions. (Meech 2006, p. viii)

Within a phenomenological ontology, it is understood that there is only one source of certainty: the embodied experience (Heidegger 2005). Embodied refers to the delivery of (not necessarily physical) stimuli that conscious beings experience with varying levels of awareness (Heidegger 2005). Phenomenological thought generally focuses on the 'her own professional practice as distinct from the early forms of action research which were concerned with situations more broadly. (Candy 2006, 19)

institutional integration of research into professional art schools (Borgorff 2012, 14)

Liens avec l'académic / Relation to the academic

personal interest and experience, rather than objective "disinterestedness" motivates the research process. (Barrett 2007, 119)

The claim to create production as a mode of knowledge acquisition can be made in two ways. First, it can be claimed that whilst this is the case, under normal circumstances the new knowledge acquired remains tacit. The job of research, we might argue, is to make this knowledge explicit. [...] Second, [...] with to claim that the works of creative production stand as both justification and communication of the knowledge acquired. Under this view, the goal of creative production and research are indistinguishable: creative production is research! (Nimkuratz, 2014, p.18)

as a method or as a mode of communication for experiential content (Biggs, 2004b, 1)

Critique / Criticism

simply restates the old view of creating practice dichotomy in a new guise without coming to any new conclusions. (Meech 2006, p. viii)

Practice based Research PbR

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The CA (creative artefact), as repository of productive and practical knowledge, is of a tacit/interpretive nature, demonstrating an individualised comprehension of reality (Mathison 2007:11), representing, to the creative practitioner, "questions and ideas" (Sullivan 2000:181) concerning knowledge contained and "caught in experience and situations" (Sullivan 2000:189)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

The difficulty lies in the presumed impossibility of arriving at a more or less objective assessment of the quality of the project (Borgorff 2012, 15)

It is a reflection that examines the practitioner's motivations and structures that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

theoretical context: The theoretical context engages with the nature of the medium employed, its epistemological and ontological underpinnings, critical theories and historical traditions in order to situate the production of the CA (creative artefact) in a broader sociocultural and theoretical debate. • conceptual context: The conceptual context explores the relevant background to the idea as construct and fundamental underpinning informing the CA. • process context: The procedural context focuses on the dimension of production, reflecting on choices, both aesthetic and materials-based, explored in the production of the artefact. It is in this phase that critical reflection on the evolution of the artefact's production is undertaken, either from an experiential or aesthetic point-of-view. • methodological context: The methodological context immerses the researcher in the underlying ontology of the operational research rationale. (Doman Laurie 2010, p. 46)

The eagerly, it means of a reflective/analytical framing, orientates the project in relation to what is set out to explore; however, the success of its realisation as well as the knowledge obtained about individualised practice in the process of conducting the project. (Doman Laurie 2010, p. 44)

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or performance media. (Rolling 2010, p. 105)

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or performance media. (Rolling 2010, p. 105)

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or performance media. (Rolling 2010, p. 105)

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or performance media. (Rolling 2010, p. 105)

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or performance media. (Rolling 2010, p. 105)

Rapport à la théorie / Relation to theory

theory and practice from stable abstract systems to spaces of ambiguity, reflexivity, and relationality found in a continuous state of movement. Thus, theorizing and practicing become something other than what they were and exist in constant movement toward becoming (Finlay 2011, 199)

The obvious danger with the notion of practice-based research is that it reflects the practice—the activity of making as evidenced by the object—over a relational analysis of how such activity is itself 'made up' of a plethora of non-art practices of (publishing, digitizing, evaluating, discussing, funding, networking, manufacturing, selling or caring) that relate to the trade (as distinct from craft) which provides any cultural object with its currency (in all senses of this term). (Brook, 2006, p. 4)

the role of text and image, the relationship between form and content, the function of rhetoric, and the manifestation of experience. (Biggs 2012, 14)

Enjeux / Challenges

A framework for practice-based research comprises a conceptual structure that is used to influence practice, inform theory and, in particular, shape evaluation or evaluation (Candy 2011, 8)

debate on practice-based research is theoretical and abstract, focusing on such issues as originality and knowledge (Sivener 2000: Chapm, 2004, p. 1

the role of the creative artefact described as the research output, generating and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact tends to be contained in Knowles 2005) and geared towards understanding rather than evaluation (Sullivan 2005), shows a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolovskis 2000:485). Concepts such as phenomenological intentionality and the understanding of embodied experience and the lived world (Dobson 1992) provide an ontological context for reflection to people with and without the potentially tacit and subjective knowledge (Nimkuratz 1994:104) (so continued. (Doman Laurie 2010, p. 40)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend understand better which are the keys of the technique that's been developed. (Pruva Lopez 2007, p. 71)

narrative methods that are appropriate for studying and articulating the research process and outcomes. (Barrett 2007a, 12)

Documentation / Documentation

I understood practice-based research as research that was "through" the process of attempting to create a particular documentation modality, in which I investigated what that modality was. In addition, it was ultimately through the outcomes of that investigation (the documents) that I communicated my results. (Merrara 2009, 107)

They [...] it likely to consist of different ways of examining, critiquing and applying areas of knowledge that are considered relevant to the individual's practice. (Candy 2011, 11)

employs my own networks as case studies as reflects on them in retrospect through chosen theoretical concepts (CARRA 2012, 122)

knowledge production originating from artistic concerns. (CARRA 2012, 1)

Theory derived from disciplinary arts practice is considered to be physically represented and related through studio arts or