The Atypical Creative Arts Research Methodology(s): Integrating Practice with Performance

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Abstract

Much like teaching methods, research methodologies can be embraced in varied formats. The choice of such methods must, however, be aligned with the nature of the area of studies being researched. Often seen as an apparentmove away from the mainstream to the adoption of unconventional research paradigms, Creative Writing has emerged as a discipline outside the rest of the academic realm. It is seen as a form of studies that dwells on the research-oriented yet "subjective" practice of writers. Being thus, Creative Arts research in general and Creative Writing research content in particular tend to shy away from the more acknowledged manner of investigating problems, collecting data, and presenting conclusions in a proper research format. In standard research, a brief statement of the aims, theoretical framework, literature review, methodology, concrete analyses leading to conclusive results, etc., are deemed the necessary parts of an empirical paper. In Creative research, the priority on the contrary is diverted to the exhibition of creative products and artefacts, which are the discipline's focal tool of trade. Artistic practice is deemed to be used asthe principal research method, without necessarily utilizing the problem identification-exploration-investigation-analysis-conclusion frame, which is completely unlike the qualitative, quantitative, or other existing research methodologies. This article will explore two novelpractice-oriented inquiry methods that have now come into focus in Creative Arts Research. Each ensues from the traditional "interpretative" philosophical paradigm, yet eventually leads to a "Performative" data creation and analysis strategy, which is unlike the traditional qualitative and quantitative data collection modes.

Keywords: Creative Arts Research, Philosophical Paradigm, Practice-led Research, Practice-based Research, Performative Method

1. Introduction

'University academics in Creative Arts disciplines have long been seeking to have creative works acknowledged as research outputs' (Haseman & Mafe 2009, Marshall & Newton 2000, Smith & Dean 2009; also cited in Baker, 2011, p.17). But as Haseman (2007) additionally suggests, while exploring their pedagogical "practice," investigators belonging to other branches of study do not imply the same. This is because those researching in Science and Humanities tend to articulate a clear "analytical" or "theoretical landscape" as they deem it relevant to their procedures and fact finding inquiries (Andersson, 2009, p.4). But arts students, especially those practitioners who deal with the production of creative work, view their results 'as a source of artistic inspiration and zest, rather than as an analytical tool' (2009, p.4). Naturally, each area of study is ruled by a specific mechanism. And since words are spoken to get the point across, Brewster (2009) suggests it is far better to review the nature and context of creative arts research before discussing relevant methodology and outcome format.

2. Research Approach Adopted in Most Artistic Studies

Within the Creative Arts disciplines, researchers have increasingly recognised the direct contribution of experiential knowledge to shape creative practice (Barrett, 2007; Barrett & Bolt, 2007; Imani, 2007; Jarvis, 2007; Sutherland & Acord, 2007; cited in Gray& Schubert, 2009, p.88; Niedderer & Roworth-Stokes, 2007). Given that such a form of knowledge draws heavily on the interpretative viewpoint (Yee, 2009), the methodology for most studies emphasising creative practice is centred on the interpretivist research paradigm, 'derived philosophically from hermeneutics and phenomenology' (Yee, p.192).

    Phenomenology refers to a philosophical doctrine based upon human understanding of events and environment not as they are but as they are perceived by individuals, whether truthfully or mistakenly (Storkerson, 2009, p.148). It aims to 'bring intoconscious awareness that which we already in a sense know, andthat which resides in our background understanding' (McLaughlin, 2009, p. 117). Within phenomenological studies, subjective experiences of research participants are studied, and their understanding of a specific

phenomenon is analysed, through the process of reflexivity (Yee, 2009, p. 193). The hermeneutic or heuristic component, of such research, generates a course of action wherein participants:

i. Use intuitive/experiential knowledge to arrive at conclusions, without knowing or witnessing how such knowledge was arrived at;

ii. Develop impulsive feeling of knowing accompanied by an impulse to do something, like critical analysis, contextual assessment or consciously created self-reports speculating on possibilities of what led to learning;

iii. Reason via non-complicated but probabilistic cognitive methods based on experiential likelihood and not flawless indicators; and

iv. Act creatively but produce valid, reliable, effective and actionable judgments, despite the open-ended and ambiguous situations (Storkerson, 2009, pp. 150-151).

The philosophical basis for the artistic research is mainly phenomenological, and hermeneutic, in the sense that it aims to examine creative practice as a phenomenon construed by the research participants (Davies, 2000), via 'an exploration of the structures of consciousness in (their personal) human experiences' (Husserl, 1931; Polkinghorne, 1989). The objective of such research is to study individual students' learning experiences as determined through their samples of creative work. And since this form of study tends to be concerned with 'the phenomenological "science of essential being" dealing with "essences," not "facts" relating to the individual constructs around which individuals build their worlds' (ibid), it lies within the interpretivist paradigm.

This is detailed in Table 1 as follows:

TABLE 1
Research philosophy in typical Creative Arts projects

Interpretivist Paradigm	Artistic Study
Reality lies within the individual, but each person is subjectively involved in his or her experiences	The generation of students' artefacts stems from individual cognition; each participant is subjectively involved in the art making process
Research in this paradigm focuses on observing the participant in action	Arts researchers observe students within their creative learning environment.
Attempts to understand how humans make sense of their surroundings	The objective of artistic study is to analyse the participants' learning, while simultaneously understanding how they make sense of their experiences
The need to see and understand the world as it appears to be is the core of this paradigm	Researchers tend to see and understand the students as they are before and after a creative research project
The research context provides a hermeneutic/heuristic setup by allowing subjects to use participatory, action and problem oriented research phenomenologically (human sense of knowing; perceptual cognition as opposed to objective reality)	Heuristicsis presented to the participants by helping them to a) reflect critically on their learning experiences; b) interpret their work themselves; c) identify the already-existent solutions in the form of experiential knowledge and prior learning experiences; d) incorporate their lived experience within innovative creative artefacts, discover relevant findings based on both tacit and factual knowledge, and blend these broader research-based results with experiential knowledge via self-analysis of their work
The sample size is small; Subjective research devices such as phenomenology and hermeneutics emphasise the researcher's active involvement in the problem domain, and require them to adopt a creative or speculative stance rather than act as an observer	A total of 13 to 15 students tend to participate in this study; in most cases, the researcher is actively involved in the workshop or seminars, get their work criticised, and is on an equal footing with the rest of the participants

Interpretivist Paradigm	Artistic Study
Collected data is subjective or interpretative; Research is concerned with developing new theories, generating and subsequent testing of new ideas; information obtained can be extended to another setting	Students' views pertaining to their learning experiences are tacit, and imply a learning theory to enhance creative skills in universal contexts

Cited from Chandio (2011, pp.73-74), Gray& Schubert (2009, pp. 88-89), and Storkerson (2009, pp. 147- 164).

The "ontological" position that most comfortably aligns with this paradigm might be described as "perspectival realism"(McLaughlin, 2009, p.114), which claims that reality is created by individual mind (Burrell & Morgan, 1979, p.28), and it is seen from different points of view (Bitbol, 1991). The ontology, in turn, is linked tothe constructivist "epistemology," which affirms that knowledge acquisition is grounded in human experience (Burrell & Morgan, 1979, p.28). Additionally, the presence of wide-ranging 'realities and ways of doing and understanding are co-constructed in human interactions and activities and are contextually dependent, eliciting multiple participant meanings' (Butler-Kisber & Poldma, 2009). Individuals with varied interests construct multiple meanings and realities, and idiosyncratic knowledge, which lie within internal cognition and not in elements external to the individual (Krauss, 2005, p.760). Methodologically, Interpretivism rejects the validity of scientific enquiry and relies on human interpretation (Burrell & Morgan, 1979, p.28). All three assumptions refute the existence of objective reality, and correlate with an "axiological" stance, which posits that value of research depends upon collaborative involvement of study participants (Heron & Reason, 1997). According to it, the human flourishing process is guided more vigorously in a social setup that fosters 'participatory decision-making,' rooted in the balance 'within and between people, of autonomy and co-operation' (Hills & Mullett, 2000). Creative act, within this paradigm, is subsequently viewed as a personal and anti-positivist activity (Taylor & Callahan, 2005, p.806).

The research design appropriate to and consistent with this axiology, ontology and epistemology should ideally relate to some form of 'practice theory' (McLaughlin, 2009, p.113). This theory suggests that individual practices including 'tacit knowledge, insight and the emergence of new artefacts' (ibid) are performed experientially, and are therefore open to wide-ranging observation (p.114). Procedurally, a practice-oriented research design is compatible with this philosophy (Franz, 2000), because it functions as an 'interpretative, non-dualist activity reflecting, implicitly for most, the dialectic nature of human experience and experiencing' (p.1). Franz additionally believes unless researchers who view 'practice as a legitimate form of research' clearly acknowledge this fact, creative arts problems cannot be solved (Franz, p.1).

3. The Practice-Oriented Research Designs

Since the last decade of the 20th century, much research associated with creative arts disciplines has progressively correlated with the academic research (Nimkulrat, 2012). According to the Hanze Research University of Applied Sciences (2014), within artistic research, practitioners combine the art of creative production with reflective research skills to gather knowledge about artistic practices, and use interventions while conducting academic research into their art. Tools and knowledge of materials are also supplied by artistic research, 'which in turn benefits the creative process, in the making of art – a composition or a performance' (Hanze Research University of Applied Sciences, 2014). Borgdorff (2006) refers to this as research in the service of an artistic practice, and suggests this is where new art and practical knowledge about the creation of such art stem from. Additionally, such investigations do yield reliable and valid "replicability" of findings, which can be utilized by other artists researching their specific domain as well (ibid).

With regards to the context of such research, Devlin (2010) distinguishes between two variant setups, wherein artistic research may either not 'sit comfortably in a formal academic environment' or 'academic requirements can have an inhibiting effect on artists' (p.6). In both cases, the investigative focus lies on 'developments in the art world, to the art discourse and to other research in the arts' (Hanze Research University of Applied Sciences, 2014). The research phenomenon is inspired by and questions are centered around professional practice of creation (ibid); where researchers tend to explore how they could 'access and encourage skills and the culture of innovation' (Devlin, 2010, p.16).

Generally speaking, most studies investigating creative or artistic practice tend to follow a specific model of research. This model, as has been represented by Nelson (2010)[1] in Figure 1, emphasises examining 'the academic knowledge within the chosen conceptual framework of a particular creative field, and critically reflecting on the practitioner's subjective or tacit as well as their

1 The model was presented during a lecture at Central School of Speech and Drama (15 February 2010) but according to Batzoglou (2012, p.13), itcan also be found in Allegue, L. et al. (2009) Practice as Research in Performance and Screen.

explicit knowledge' (Batzoglou, 2012, p. 13). Practice-led and practice -based researches are closely aligned to the same (Candy, 2006).
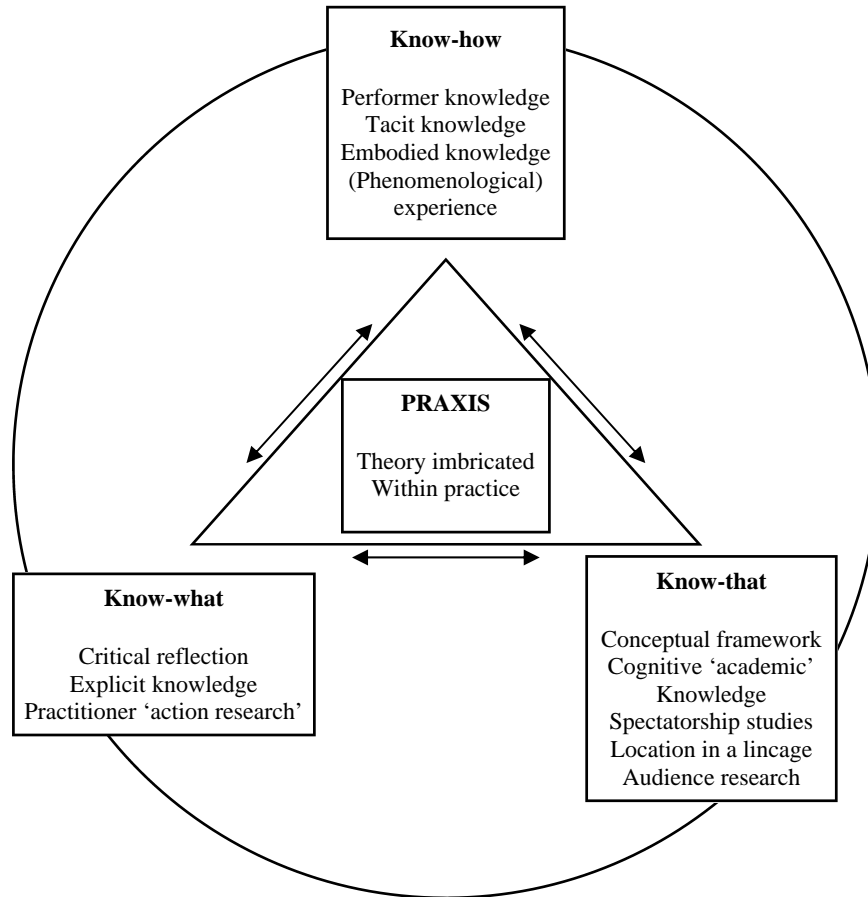
Figure 1 – The practice-oriented research design model

A rather recent research development has been reported to have occurred in the aforementioned practice-oriented research domain, specifically within the higher education context of creative arts in various parts of the world. This is the conceptualization of a tri-dimensional study design, purposefully aimed at connecting the various threads of influence of creative praxis. See, for instance, Barrett & Bolt (2007), Boyd (2009),Dawson (1999a), Harper& Kroll (2008),Smith & Dean (2009), and Nelson (2008), in this regard. This

praxis connects the principles of creativity or creative learning with the development and embedding of creative skills in students, underpinned by various ontological dimensions dealing with academic teaching, academic research and practice of Creative Writing in the higher education context (Smith & Dean, 2009, p.2; Webb & Brien, 2008, p.2). One dimension of this matrix extends from creative practice or the creative work itself being considered 'as a form of research' to the suggestion that creative practice can 'lead to specialized research insights,' adding something new to the existing repertoire of knowledge regarding the nature of that practice (Boyd, 2009; and Candy, 2006; Smith & Dean, 2009, pp.5, 7). Leading to this formulation of a creative artefact, or an understanding of creative practice, is an intersecting dimension of scholarly research, which supports these two ends of the matrix (2009, pp.5, 7). These patterns of activity existing in the university environment are now often referred to as "practice-based research," "practice-led research" and "research-led practice" respectively (Smith & Dean, 2009, pp.2, 5, 7). It is further believed that these designs are not separate but interconnected, complementary, and roughly corresponding to a "cyclic web" (2009, p.8). All three are as important to the generation of knowledge as the 'more conventional trajectories of qualitative, quantitative, and conceptual research' (ibid).

The rationale behind both *Practice-Based* and *Practice-Led* Research is to encourage praxis or discipline reflection among the practitioners of the related field (Niedderer & Roworth-Stokes, 2007, p. 10). They are carried out by 'practitioners, such as artists, designers, curators, writers, musicians, teachers, etc.' (Candy, 2006, p.2). The central focus of each mode of inquiry is on the nature of creative practice, which can be associated with developing a teaching pedagogy or the generation process of an art form (Harper & Kroll, 2008, p.6). In either case, creative practice plays a lead role in the research procedure; interventions are employed to investigate problems related to such practice, and experiments are conducted to study how practice can be enhanced or improved (Niedderer & Roworth-Stokes, 2007, p. 10). Research findings 'make a direct contribution to, or are of direct relevance for, the advancement of practice, while practice informs theory building within research to gain new insights, knowledge or

understanding' (ibid). However, there are some particularities giving 'rise to new concepts and methods in the generation of original knowledge,' which set both research domains apart (Candy, 2006, p.2).

3.1 Practice-Led Research
In order to pursue new knowledge regarding creative arts, several British, Australian and American universities have long been housing a great deal of research activity (Harper and Kroll, 2008, p.6). Among the most cited of inquiries that have been fully recognized within institutes, a vast majority has been "practice-led" (ibid). In comprehensive terms, as Harper and Kroll further elaborate, institutes today utilize numerous subjects, 'which are supported by a range of practice-led activities informed by theoretical positions, and hold a place within modern universities based on being well regarded as a mode of engagement with the world' (p.6).

According to Candy (2006), *Practice-led Research*, unlike the *Practice-Based* methodology, does not solely view the creation of an artefact as the source of new knowledge (p.1). On the contrary, any study phenomenon, including research focusing on the creation process of an artistic product, that deals with the nature of the creative practice, generates new understandings about a particular aspect of that practice, and results in practical implications that could lead to further development of such practice, which might be 'documented, theorised and generalised'is considered practice-led (Candy, 2006, p.1; Baker, 2011, P.18). Plainly speaking, within this methodological framework practitioner/researchers investigate their own creative practice or pedagogy, view either or both 'as a basis for theoretical questions and as a place for undertaking artistic, cultural, and scholarly studies,' and utilize a research process reling on "data creation" as opposed to the "data collection" (Sullivan, 2009, p. 62; cited in Nimkulrat, 2012). Nimkulrat sees the creation of artefacts as the driving force behind the generation of certain ideas that ground this research. Researchers associated with this method, despite producing and drawing on concrete measurements and observations, base their work on an idea and tend to refute the positivist tradition or classical empiricism (Webb, 2013). Rather than trying to gauge understandings of a

generalizable truth, or being concerned with causes and effects, they primarily observe the way individuals 'construct the world through ideas, images, narratives and philosophies' (2013). Findings associated with this research comprise of knowledge within, or about, practice; and can be presented textually without including a creative piece with the written thesis (Candy, 2006, p.3). Whereas the research strategy associated with this form of inquiry emerges as 'performative' research (Webb & Brien, 2008, p.10). However, given that the practice -led research has often been proven to not necessarily consider the complete facts of the writing practice, some researchers refrain from using it as the sole mode of their creative study (2008, p.10).

3.2 Practice-Based Research

Research within the Creative Arts, claim Webb & Brien (2008), generally tends to be practice-based at some level (p.2). That is to say that it serves as an original investigation that relies on, and incorporates, a creative artefact as the basis of the contribution to new knowledge (Candy, 2006, p.1). Webb & Brien (2008, p.10) report this knowledge is gained by means of researcher's creative practice and through its outcomes, established by exegeses, prefaces or companions says focusing on the making of the artefact. In this approach the researcher simultaneously acts as an artist, executes the creative process and pursues the production of artefacts, viewing them as the object of research or reflection (Nimkulrat, 2012). However, as Dawson (2008) and Nelson (2008) articulate, other than the writing practice, it is "pedagogy" that could be an object of practice-based research in an area of Creative Arts.

Citing Rust (2007, p.75), Nimkulrat additionally elaborates that the practice-based research process demonstrates, in sequential stages: (1) the rationale or research problem; (2) an understanding of the research context; (3) the acquisition and consolidation of research methods in a way that they appear explicit, concrete and visible; (4) authenticated research outcomes, while studying generated creative artefact(s) alongside. Social science methods – 'case study, participant -observation, interviews, questionnaires, and surveys for seeking the opinions of others, etc.' – can, however, be utilized to complement the creative research process (Gray & Malins, 2004, p.30).

Conventional practice-led procedures suggested by Gray (1996, p.17) and Webb (2013) have similarly been stated as follows: archival research (reading, observing); field research (participant observation, survey questionnaires); and reviewing participant-led methodologies of practice (story writing; self-reflection). And finally, given that the focus of the creative arts research is to advance knowledge within and about a creative practice, the outcomes of this form of research can be described textually and performatively (Green, 2007, p.1). Details of the "performative research" strategy are described next.

4. Data Creation and Analysis Strategy for Creative Arts Research

An inevitable project obligation that every researcher must come to terms with before proceeding with their study is to make the choice of an adequate research method or technique that fits the nature and purpose of their study. The term 'method' has been defined by The Macquarie Dictionary 2ⁿᵈedition as:

1. A mode of procedure, esp. an orderly or systematic mode: a method ofinstruction.

2. A way of doing something, esp. in accordance with a definite plan.

3. Order or system in doing anything: to work with method.

These definitions have been widely accessed by creative writing practitioners in terms of their research, as it seems to offer a place to the establishment of systematic mode of instruction, planning and designing, or production of a creative piece of work, leading to its evaluation in accordance to its epistemology (Boyd, 2009, p.3). The current article deals with a practice-led, practice-based and research-led epistemological stance. And the method used for creating data and analysis of research outcomes that coexists with this kind of inquiry has been visualized by Haseman (2006) as "performative research."

The term "performance," suggest Alexander et al. (2004), has long been interpreted in multiple formats. While on the one hand Haseman (2006) has used it in the context of conducting and processing practice-led research, other academics have referred to it as the 'process of excavating, cultivating, and illuminating even newer

ways of seeing the potency of performance as a theoretical lens in education' (Alexander et al., 2004, p.1). Still others, like for instance members associated with the Tate research project, opine that "performance" and "performativity" are intertwined research strategies. The two often get linked for their use of "performance-based" actions that lead to decision-making in practices 'involving artists, museum professionals and colleagues across the academy (art historians, sociologists, cultural theorists, theatre and performance scholars and educationalists) … and relational pedagogies' (Tate Learning and Research , 2011).

Clearly being contested, the utilization of performative research as a strategy as discussed in this article likewise ranges from the kinaesthetic act of creating art and teaching others to produce the same, 'with the intent of knowing through doing and showing,' to its use 'as a mechanism for measuring outcomes and effectiveness' (Alexander et al., 2004, pp.1-2).

4.1 *Performative Research as the Pedagogical Act of Doing and Showing*
In the pedagogical practice, implies Pineau (2004), the act of teaching itself is considered to be an act of "performance," or "performativity" (p.15). This is because creative pedagogy tends to investigate: contexts where the performance of "learning" occurs; the dialogic review of artefacts through which performance as "production" takes place; the conceptual, philosophical, and socio-political ideologies phrased by those performing as "participants" in a study; the responses and resistances of those who are being informed by the "performance" of teaching; and finally, 'interactions among students, instructional practices, reform edicts and their implementation,' with a view to explore 'new and innovative work being done in the performance arts community' (McLaren, 2004, pp.xvii-xviii).

Other than abiding by the aforementioned context, a creative arts teacher-researcher's "performative research strategy" can be viewed as a theatrical technique as well: an instructor struggles "scripting" a workshop session; choses his/her "characters" AKA "study participants" on the basis of their creative "portfolios"; drafts what he/she would do and how their participating "audience" would do

it; which never actually happens the way as originally intended, since "actors" have this intrinsic habit of improvising their "script." Viewed this way, almost all research based on pedagogical interactions becomes "performative" (Alexander, 2004, p.41).

Another approach to establishing performativity is that through a study, an arts researcher can attempt to create a course module for learners, aiming to encourage them to perform and exhibit their artistic work (Haseman, 2006, p.100). In doing so, they may set about creating an artefact of their own, and reflect on the over-all artistic and research process that go into its making (ibid), so that their individual learning experience could help them generate effaceable instruction strategies to enable others to create their own work.

4.2 Performative Research as a Mechanism for Measuring Outcomes

When this strategy is used to exhibit research findings, performative research tends to differ from both the traditional qualitative/ quantitative species of research methods, while surprisingly stemming from the qualitative tradition. This is because most researchers associated with performative research engage in slightly renovated qualitative strategies of the following:

> *Reflective practice, participant observation, ethnography, biographical or the autobiographical narrative inquiry, and the inquiry cycle from action research' (Haseman, 2006, p.105).The corresponding findings in performative research are not conveyed through quantifiable numbers, but rather through a 'self-generated commentary,' with 'artistic expression becoming the research (outcome) itself (Haseman, 2006, p.103; cited in Smith, 2009, p-6).*

Unlike the "quantitative" scientific, deductive, and hypothetical testing of research questions against empirical evidence, where phenomena are constructed and measured with respect to frequency, and data is statistically analysed in order to calculate its cause and effect, "qualitative" research approaches tend to be inductive, and aim to understand the implication of human action, be it the individual perspective of the researcher, or the behaviours and responses of their participants (Boyd, 2009, pp.2-3). That being said, when it comes to

dealing with the generation of art-based data, or the interpretation and analysis of creative artefacts, while qualitative research has been shown to "work best," it still lacks a mechanism whereby research findings could be adequately expressed (Haseman, 2006, p.99), or outcomes produced (Kroll, 2008, p.7). Key areas of difference between the three alternate research approaches have been devised by Haseman (2006, p.103) as follows:

TABLE 2:
Research Paradigms. Extracted from Baker (2011, p.19)

Quantitative Research	Qualitative Research	Performative Research
"The activity or operation of expressing something as a quantity or amount – for example, in numbers, graphs, or formulas" (Schwandt, 2001: 215).	Refers to "all forms of social inquiry that rely primarily on qualitative data…i.e., onnumeric data in the form of words" (Schwandt, 2001: 213).	Expressed in nonnumeric data, but in forms of symbolic data other than words in discursive text. These include material forms of practice, of still and moving images, of music and sound, of live action and digital code.
The scientific method	Multi-method	Multi-method led by Practice

While qualitative researchers view artistic practice solely as 'an object of study,' performative researchers establish practice as the principal research activity or as 'a method of research' (Haseman, 2006, p.119). In this context, all forms of artistic expression, including narrative artefacts and their critical components, symbolical paintings, even musical pieces, not only guide the research process but in fact become the research outcomes, themselves (Baker, 2011, p.19).

Numerous other academics and creative arts-based practitioners likewise place practice at the centre of all Creative and Fine Arts research and therefore establish the same as 'the discipline's central methodology' (Boyd, 2009, p.2). The notion is strongly justified by Kroll (2008) who grounds practice 'as a mode of investigation, and a mode informed by individual and cultural circumstance; and as an act of acquisition and exchange, which is informed by critical understanding of a specific kind related to creativeachievement…' (Harper & Kroll, 2008, p.6; in Kroll, 2008, p.2).

Additionally, performative research can itself be thought of as a medium that explores 'the notion of self and subjectivity through the creative arts; in effect, demonstrating the ways that creative artefacts constitute and deploy subjectivities,' through research (Baker, 2011, p.20). Green (2007) believes by distinguishing this rather new technique of inquiry from the quantitative and the qualitative research methods, Haseman has inferred a unique acknowledgement of features particular to artistic research, such as 'the experiential nature of practice, and the relevance of the experience of the art work – or other practice-led outputs – to the evaluation of the practice-led elements of the research endeavour' (2007, p.4).

4.3 Performative Research: Significance particular to Creative Writing

A rather unusual scenario emerges when we observe the possible aftermath of utilizing orthodox inquiry methods, such as "qualitative" or "quantitative" modes, to investigate 'practice in the creative arts, media and design' (Haseman, 2007). Professional practice within these disciplines presents itself in undefined, volatile, unpredictable and unique situations. To investigate such intricacy, it would neither be plausible to "count" and "measure" the phenomenon of practice; nor would a sufficient course of action be to explore it descriptively and theoretically, albeit somewhat reflectively (Haseman, 2007). Redmond (2004) notes, in this regard, the non-beneficial impact of utilizing the aforementioned strategies to investigate a discipline such as Creative Writing, when it utilizes a mechanism that has nothing in common with either (p.104). The rationale behind writing research is not just to explore knowledge enrichment or possibilities but to actually help produce new creative material (ibid). Haseman (2007) distinctly supports Redmond in his opinions of reporting creative arts research findings through means other than propositional words (qualitative); or graphs, numbers, formulas (quantitative). There is an assortment of products that result from creative practice, such as musical work, paintings, creatively written texts, etc. Each of these 'work through intuition, feeling and sensuality, which cannot be literally translated' (ibid). Just as music requires to be understood via an investigation of "sound effects" and 'poetic meaning requires poetic

forms of thought,' every form of artistic creation involves a machinery specific to its context (Haseman, 2007). Words used to discuss something in general cannot be used to understand a particular art form. It is in this connection that Brewster (2009, p.129) supports the division between 'discursive (analytical) and non-discursive (creative) writing.' While the first mode can be explored using qualitative research, the latter generates outputs that can only be presented "performatively" (p.129). This means that resulting research outcomes must emerge as a material form particular to one's own practice in order to understand it better (Haseman, 2006, p.101). A fiction writer will therefore have to report their research findings in the form of a novel, short story or a drama script (ibid). Compared to the quantitative and qualitative research methods, Bauman (2003, p.451; cited in Haseman, pp.103-104) further sees the performative approach 'as a way of enabling scholars to provide an integrated account of social structure and a wider sense of cultural context as they focus on personal narrative as situated practice.'

5. Conclusion

Despite many scholars having serious misgivings about the practice-oriented methodologies that employ "performance" method for data generation and analysis, most arts researchers have found the emergence of this 'performance' technique of supporting the practice-led and practice-based creative research insight to their advantage. This in some ways is similar to the unorthodox strategies that were looked down upon on account of their rendering qualitative tradition subservient to the quantitative one, or vice-versa (Flick, 1998, p.206; Snow & Morril, 1995, p.226; cited in Haseman, 2006, p.102), Thus far, capturing research outcomes through a "qualitative" discourse analysis or "quantitatively" analysed numeric data have been long-held fundamental approaches to research. Research shows the move away from them is partly because of the role "practice" plays in a practice-led or practice-based research, and partly due to the unlikelihood of capturing the richness, multiple shades and intricacies of individual behaviour inherent in practice or artistic forms due to the quantitative constraints imposed on "data-analysis length" or the qualitatively discussed process of research (Gergen & Gergen, 2003; also referred

to by Haseman, 2006). While qualitative researchers view artistic practice solely as 'an object of study,' performative researchers establish practice as the principal research activity or as 'a method of research' (Baker, 2011). Accordingly, though still considered as a much favoured form utilized to interpret the creative-arts data, Haseman (p.100) observes the impatient response of various arts researchers to the qualitative approach, who believe the method's 'emphasis on written outcomes distorts the communication of the actual practice (or artistic form) itself.'

Haseman (2006), Baker (2011), and Colbert (2009, p.3) further believe the range of human expression in the arts-based subjects is neither conclusive, nor requires a wordy description revolving around artefacts without presenting an actual form itself. It cannot be predicted whether an artistic product qualifies as being good or bad, rich or lacking in something; nor can it be quantified numerically. Rather, the creative presentation or communicated outcome is absolutely erratic and changeable; and therefore open to relative judgements. As academics we can interpret the needs or requirements of a piece, but cannot represent our claims to knowledge as being genuine or otherwise. For that, an artefact needs to be presented the way it is, itself. Gergen & Gergen, (2003, pp.582-583) would support a similar conclusion since, on the basis of their analysis of further trends in qualitative research, they believe that 'in moving towards performance, the investigator avoids the mystifying claims of truth and simultaneously expands the range of communities in which the work can stimulate dialogue.' Haseman (2006) would second the same in that 'when a presentational form is used to report research, it can be argued that it is in fact a "text"… an outcome of research …' whose 'function is communicative' (p.102). There may not be a need to report a definite creative research outcome, which is 'intrinsically experiential and comes to the fore when the researcher creates new artistic forms for performance and exhibition, or designs user-led, online games or builds an online counselling service for young people' (Haseman, p.100). Novels, poems, short stories or designs just have to be exhibited to be reviewed or to communicate their contribution to knowledge (Andersson, 2009). The only infrastructure that these forms require is a practice-led and/or practice-based

platform that allows creative workers to be criticised, and enables 'other artists to interact and exchange views and interpretations on artworks' (Haseman, 2007).

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