Report

Mapping Artistic Research:
# Opportunities and Challenges

July 2021

Contents

1. Introduction

FILMEU – The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020 — European Universities, EPLUS2020 Action Grant), brings together four European Higher Education Institutions (henceforth, HEIs): Lusófona University (henceforth, LU), from Lisbon, Portugal; SZFE – University of Theatre and Film Arts, from Budapest, Hungary; LUCA School of Arts, from Brussels, Belgium; and Dún Laoghaire Institute of Art Design and Technology (henceforth, IADT), from Dublin, Ireland. These institutions collaborate around the common objective of jointly promoting high-level education, innovation and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the central role Europe plays as a world leader in the creative fields, and promote the relevance of culture and aesthetic values for our societal wellbeing.

In order to pursue its objectives, FILMEU will promote the expansion and improvement of the joint research capacity of the partnered institutions and their ability to disseminate with greater impact the creative outcomes resulting from the education and research endeavours they support, further reinforcing the prominence of artistic research in the European Higher Education Area.

In order to attain such objectives, FILMEU will promote the implementation of a common model for practice and artistic-based research that consolidates alternative paths for PhDs in this field and reinforces the societal impact of the knowledge produced in the institutions that integrate the alliance. All this will be grounded in a common research agenda focusing on artistic research that will nurture joint research clusters and groups. In order to facilitate this, initial work was conducted with the objective of situating artistic research in the context of other disciplines. We started by questioning what the role of AR is in meeting contemporary global and social challenges, while surveying existing theories, methodologies and approaches in artistic research. In order to attain these objectives, a joint task force was set-up consisting of heads of research from full partners and experts from associated partners and other HEI. Figure 1 depicts the research design that was followed for this process.

The purpose of this document is to present the results of this process, which included a number of methodologies, from desk research to focus groups with external experts. The results obtained are always transient, as the Alliance continues to work on building up its agenda on artistic research and improving its capacity to intervene in this domain.
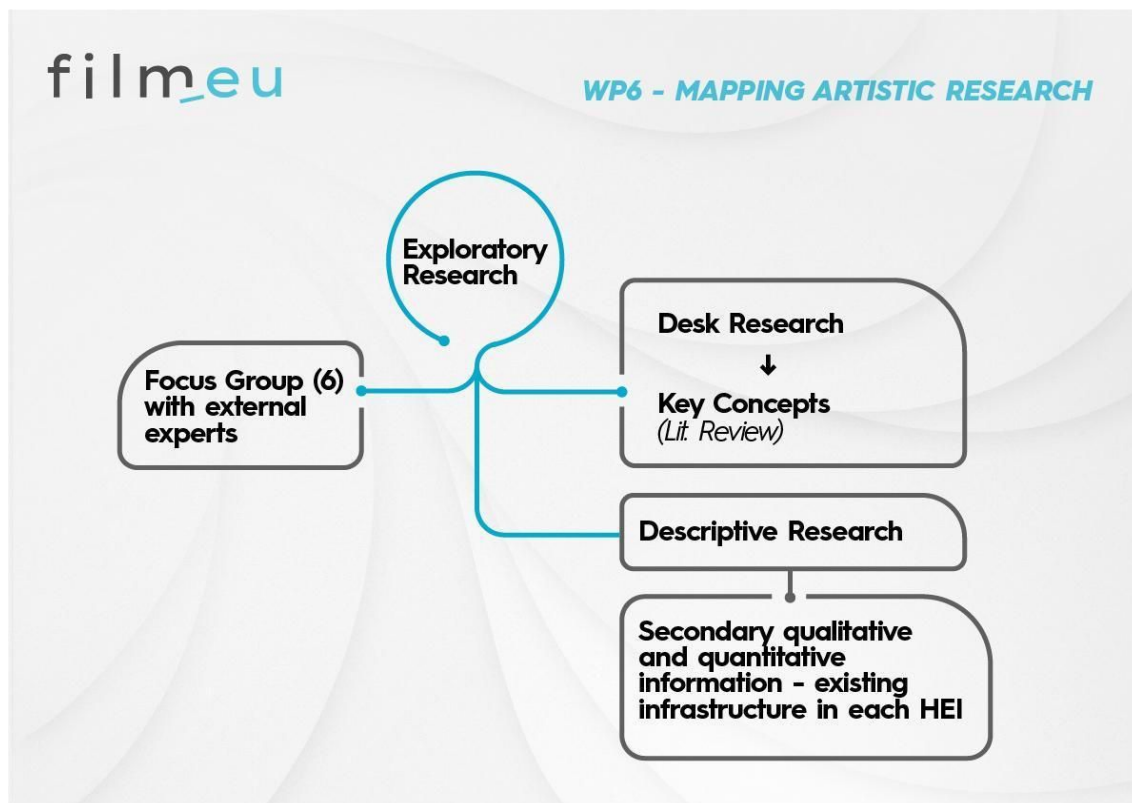
Figure 1 – Research Design Task "Mapping Artistic Research"

2. External experts

Jyoti Mistry (2021, February 24) is Professor in Film at University of Gothenburg in Sweden. She works with film both as a mode of research and artistic practice. Recent publications on artistic research: *International Journal of Film and Media Arts* "Mapping Artistic Research in Film" (2020). *Journal of African Cinema* "Film as Research Tool: Practice and Pedagogy" (2017), Places to Play (2017) and forthcoming Decolonial propositions in collaboration with OnCurating, Zurich (April 2021). Currently she is editor in chief of PARSE (Platform of Artistic Research in Sweden).

Susanna Helke (2021, March 24) is Professor of Research and director of the Critical Cinema Lab at the department of Film, Television and Scenography at Aalto University, Finland. She is an award-winning filmmaker and theorist whose films (American Vagabond 2013, Playground 2010, Along the Road Little Child 2005, The Idle Ones 2001, White Sky 1998, Sin 1995) have received international recognition and have been screened in major international film festivals. Her work on the theory-praxis interface examines the intersection of the poetics and politics of documentary cinema in dialogue with, for example, contemporary political philosophy and critical theory.

Stefan Gies (2021, April 22) is the Chief Executive of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), a position he has held since 2015. He looks back on a wide range of professional experience as a performing musician, music teacher and researcher and in an academic career spanning more than 30 years as a scholar, professor of music education and principal at German Higher Music Education institutions. The key topics he is currently working on include: campaigning for the recognition of the specific features of artistic education; ensuring the long-term preservation of adequate framework conditions to maintain a musical life and cultural offers; promotion of musical education at all levels and according to diverse needs; establishing artistic research and facilitating cross-border mobility.

Andrea B. Braidt (2021, April 28) ELIA president, Senior Scientist at the University of Vienna, Department for Theatre, Film and Media Studies. She previously served as Vice-Rector for Art and Research at the Academy of Fine Arts Vienna from 2011 to 2019. As a researcher with degrees in film studies and comparative literature, her research focus and publication activity lie on narratology, genre theory and gender/queer studies. International fellowships and appointments brought her to the USA (UC Berkeley), Canada (University of Toronto) and Budapest where she was a guest professor for gender studies at CEU Central European University. From 2004-2011 she was Senior Scientist at the TFM Department for Theater, Film, and Media Studies at Vienna University, leading numerous research projects in arts-based research, organising international conferences, teaching extensively. She has been a member of the board of the Association of Media Studies GfM e.V. and is a founding member and former president of the Austrian Association for Gender Studies. She is vice-chair of the "Forum Research and Artistic Research" of the Austrian Association of Universities (uniko).

Elena Rusinova (2021, May 5) is PhD (Arts), Associate Professor, Vice-Rector for Research and Science, Head of Sound Department at VGIK (Russian State Institute of Cinematography named after S. Gerasimov). She studied music and later graduated in sound design from VGIK, where she has been teaching since 1993. She is a member of the European Film Academy, the Russian Television Academy, the Film Arts Academy of Russia. She has published on the aesthetics of sound and film sound dramaturgy.

Cahal McLaughlin (2021, May 12), is Chair of Film Studies at Queen's University Belfast and director of the Prisons Memory Archive. He has worked on films in South Africa, Haiti, and Brazil exploring the legacies of state violence. His latest film is *It Stays With You: Use of Force by UN Peacekeepers in Haiti* (2018) and his publications include *Recording Memories from Political Conflict: A Filmmaker's Journey* (Bristol: Intellect, 2010). He has both supervised and examined practice-based PhDs and as such can be qualified as an expert on the UK level 10 system.

3. Main findings

With the methodologies presented above we attempted to address a number of key questions concerning artistic research which we may articulate as follows:

- What are the existing research structures and resources in the four HEI that integrate the Alliance and are there any common areas of thematic overlap?

- What is artistic research and when does art qualify as academic research?

- How may we relate artistic research to film practice?

- What challenges need to be addressed to establish a long-term impacting model for practice and artistic-based research within the field of Film and Media Studies?

In this section we provide a brief overview of the main results that were obtained during the exploratory research. These conclusions are tentative answers to the above questions. They can, and are most likely to, be revised, modified, and further enriched in light of future developments. Furthermore, we refer the reader of this report to two additional outcomes:

- An online Miro whiteboard, accessible here, which provides a dynamic and interactive roadmap of the explanatory research.
- A video, accessible here, which explains the set-up of the reporting process.

3.1 Structuring artistic research

If the main goal of the Alliance is to promote artistic research in the domain of film and media studies, then it is necessary to find a structural foundation and common research agenda upon which to build this vision. In order to facilitate this, two exploratory tasks were conducted. We first evaluated the existing structures and resources in the four HEI that integrate the Alliance. And secondly, we attempted to identify common areas of thematic interest. What follows are the preliminary findings of both tasks.

3.1.1 Mapping existing research structures

One major finding that came out of the first task is that not all partners have specific, direct or indirect organisational and administrative structures responsible for promoting research. LU has a well-defined research centre called CICANT, The Centre for Research in Applied Communication, Culture, and New Technology, which houses two Research and Learning Communities (ReLeCos): Media, Society and Literacies (MSL) and Media Arts, Creative Industries and Technologies (MACIT). In addition, the centre also hosts four Research Labs: Joe Lab, MovLab, The Early Visual Media Lab and Lisbon Film Hub (LFH). Although LUCA does not have a research centre, it does host five Research Units (Image, Intermedia, Inter-Actions, Music & Drama, and LABOPro), which are all strongly connected to the educational programmes that are offered to students. IADT has one recently established research lab, the Public Design Lab, and a few others in development in the areas of design, visual arts, film and media. SZFE does not have any research labs at the moment (all the research is done on a more individual level).

This imbalance is also reflected in the uneven distribution of physical and human resources across all four institutions. The research labs and units of LU and LUCA include a number of research dedicated staff. At LUCA there are 50 full-time equivalents (FTE) involved in research (40 FTE staff complemented by 10 FTE bursaries/scholarships). However, it has to be noted that no member of staff is solely dedicated to research. They are also involved in other activities, such as education. IADT has two research assistants and a full time administrator plus a newly appointed academic manager focused on developing this area. It remains to be seen to what degree these resources might be transferable to the FILMEU project.

All institutions provide PhD education with the exception of IADT, which does not offer level 10/PhD awards, but has several staff members qualified to supervise at PhD level.

It is also important to note here that PhD students within LUCA are enrolled at KU Leuven, which also supports the doctoral programme and officially awards the doctoral degree. Some of the staff at LUCA hold positions making it possible to supervise PhDs in the arts. In order for lecturers of LUCA to officially supervise a PhD, they do not only have to belong to a research unit, but also have to be associated with KU Leuven. SZFE offers both PhD and DLA (Doctor of Liberal Arts) programmes.

This heterogeneous landscape also extends to the number of doctoral and research projects across all four institutions. The five research units within LUCA are involved in a large number of research projects, not all of which are funded. The majority of them are relatively small (budget-wise) and funded by two annual financial flows of the Flemish Government. A smaller amount of projects are supported by grants and awards originating from other funding sources, including The Research Foundation – Flanders (FWO), contractual research, EU funding and KU Leuven internal funding.

By contrast, UL has hosted a reasonable amount of research projects, some relatively large. In 2020, the amount of European funding secured was 13 802 254.76 €, while national funding was 15 480.55 €. At European level, UL has been funded by: Erasmus+, Erasmus+ Mundus, Erasmus+ Joint Master, H2020, European Commission Media Literacy for All, ISF – P Internal Security Fund Police. In recent years national funding sources were FCT and the Gulbenkian Foundation. EEA grants were provided by Iceland, Liechtenstein, and Norway.

In general, apart from UL, there is only some experience in the acquisition of competitive funding at EU level (i.e. H2020). There are some ongoing projects (EU funded) that are run in collaboration with all four FILMEU institutions: FILMEU_RIT – Research | Innovation | Transformation, DOCNOMADS – Documentary Film Directing, and FILMEU – The European University for Film and Media Arts.

There is limited information regarding recent academic publications (a few titles provided by LU and SZFE). All publications and related material by LUCA researchers are included in the academic bibliography Lirias, the repository of KU Leuven. All publications related to SZFE are listed in the Hungarian Database of Scientific Works (MTMT) - currently there are 112 publications available in the database for 2020-21. Doctoral and research projects at SZFE are founded by the Hungarian Government. SZFE students and lecturers can support their artistic and educational work via grants from national foundations, too.

3.1.2 Identifying common areas of interest

The existing research groups and labs, as summarised above, bring together researchers in the arts focused on a myriad of thematic interests. Although the wide range of topics covered by these groups and labs somewhat hampers the identification of common areas of overlap, we may nonetheless discern a preliminary unity, exemplified in a set of shared core values and conceptual viewpoints:

- a strong emphasis on multi-, inter-, and cross-disciplinary research through co-creation and interaction;

- a strong integration of research and education;
- a strong emphasis on creation development of artistic practice;

- a strong interest in future technology and digitalisation (e.g., AR, VR, XR, AI, robotics, blockchain);

- a strong engagement with problems of social, economic, cultural and ethical nature;

- a strong interest in cultural heritage (representations of the past).

Rather than strict entities, most of the existing research groups and labs are fluid networks of interaction (i.e., research clusters) that cluster around topics. This allows for a significant degree of overlap and cross sections across various groups.

While many researchers are engaged with several topics of artistic nature, it is less clear to what extent the current research groups and labs are explicitly involved with topics that tackle film and media-related issues. An exception in this regard is the Lisbon Film Hub. Now replaced with Reshape Studios, this hub includes a large number of labs covering all areas of digital cinema production and integrates a number of labs specifically tailored to support research projects that resort to these technologies. Interest in film also varies across the various doctoral and research projects. Projects with an outspoken interest in film can be found, for instance, in the LUCA research units Intermedia, Inter-Actions and LABOpro.

Perhaps more than in research, film has a higher visibility at the level of education (taught MAs and Post Graduations). At IADT and National Film School (NFS) there has been an emphasis on taught postgraduate programmes which, themselves, result in research outputs and which include such film-oriented courses as Broadcast Production, Screenwriting, Creative Production & Screen Finance, Producing and Directing for

Television. Here we may also highlight three existing Film MAs that are already joint efforts between some of the FILMEU partners and other European Higher Education Institutions:

- The Erasmus Mundus Joint MA in Cinematography – Viewfinder - with participation of IADT and SZFE

- The Erasmus Mundus Joint MA in Animation – Re:Anima - with participation of LU and LUCA

- The Erasmus Mundus Joint MA in Fiction Film – Kino Eyes - with participation of LU and IADT

- The Erasmus Mundus Joint MA in Documentary – DocNomads - with participation of LUCA, LU and SZFE) (see Figure 2)

Figure 2 – The Erasmus Mundus Master in Documentary - DocNomads -with participation of LUCA, LU and SZFE

3.2 What is artistic research?

It is when attempting to address the question of artistic research that one finds oneself confronted with a myriad of terms, definitions and descriptions. Perhaps the best way to start explaining what artistic research is to begin with what it is not. In this regard, Henk Borgdorff's (2006) overarching classification of art research provides us with a helpful tool. Adopting and modifying the trichotomy of Christopher Frayling, the author distinguishes between three types of art research, as Figure 3 shows: research *on* the arts, research *for* the arts, and research *in* the arts.
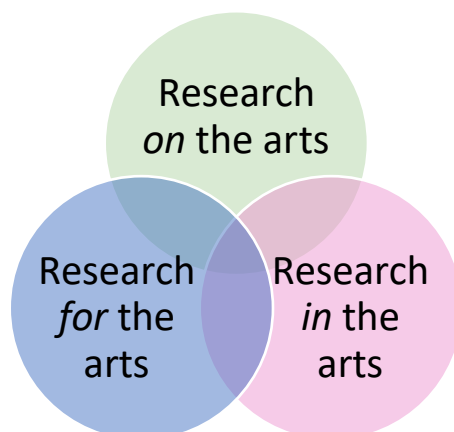
Figure 3 – Three types of arts research (after Borgdorff, 2006)

- **Research *on* the arts** takes art practice in the broadest sense of the word as its main object of academic inquiry. Theoretical conclusions about art practice are mainly drawn from a distance between the researcher and the research object. Research of this type is commonly associated with the well-established academic disciplines in the humanities, including musicology, art history, theatre studies, media studies and literature.

- **Research *for* the arts** is applied research in a narrow sense. Rather than conceiving art practice as the object of investigation, it takes art practice as its main objective. The aim of the research is to serve concrete art practices by providing artists with the tools and the knowledge of materials that they need in order to create and enhance their artistic products. Examples include material investigations of particular alloys used in casting metal sculptures, investigation of the application of live electronics in the interaction between dance and lighting design, or the study of the 'extended techniques' of an electronically modifiable cello.

- **Research *in* the arts** is the most debated of the three ideal types. Rather than assuming a distance between theory and practice, it takes art practice itself as an essential component of both the research process and the research results. Scholars have grappled with many terms in denoting this direct intertwinement of research and practice (*practice-based research*, *practice, practice led research*, *practice as research*), but perhaps the term that most openly embodies the promise of a distinctive path in a methodological sense (i.e., as something apart from mainstream academic research), is the concept of ***artistic research*** (see also Figure 4).

In this report, we limit ourselves, following Borgdorff, to this third type of art research, 'research in the arts' or 'artistic research'. Consequently, the crucial question that is inherent to this field is the following: when does artistic practice qualify as research? What criteria can we use to distinguish art practice-in-itself from art practice-as-research?

BORGDORFF

"Art practice – both the art object and the creative process – embodies situated, tacit knowledge that can be revealed and articulated by means of experimentation and interpretation. [...] Art practice qualifies as research when its purpose is to broaden our knowledge and understanding through an original investigation. It begins with questions that are pertinent to the research context and the art world, and employs methods that are appropriate to the study. The process and outcomes of the research are appropriately documented and disseminated to the research community and the wider public" (Borgdorff, 2011, p. 45-46).

"The positioning of art as research is a purposive act. The production of the work, the artistic creative process, is carried out not only for the purpose of creating artefacts that can circulate in the art world, but also as a means of generating insights that contribute to what we know and understand about ourselves in the world, and which also further the development of the discipline in question" (Borgdorff, 2011, p. 207).

"Characteristic of artistic research is that art practice (the works of art, the artistic actions, the creative processes) is not just the motivating factor and the subject matter of research, but that this artistic practice – the practice of creating and performing in the atelier or studio5 – is central to the research process itself" (Borgdorff, 2011, p. 45-46).

SVENUNGSSON

"The outcome of this inquiry [artistic research] must, at the same time, introduce some sort of knowledge having been gained, while simultaneously activating the reader and trigger in her a further quest for knowledge- just in the way a good artwork does. If this does not happen, the research process will not have served the purpose of art, and it will hurt the artist. It's a heavy demand being laid upon the artistic researcher, but I believe this field can only be successful if it accepts its contradictions and meet them with the highest ambitions possible (Svenungsson, 2009, p. 5).

CRISPIN

"The core premise of Artistic Research is that there is a special mode of functioning as an artist that goes beyond the natural and intuitive enquiring of the artistic mind and encompasses something of the more systematic methods and explicitly articulated objectives of research. This mode may not be manifested in all artists, nor in a single artist all the time; nevertheless, it does have a legitimate place within artistic practice, as well as partaking of some of the characteristics of research, as the term might be understood within the sciences. Because of this dual quality, Artistic Research differentiates itself both from the supposedly (but, in practice, rarely) purely intuitive explorations of the artist practitioner and from the so-called 'objective' situation of the scientific researcher" (Crispin, 2015, p. 56-57).

ORPHEUS INSTITUTE

"Artistic research is research where the artist makes the difference."

KJORUP

"Artistic research is any kind of research and development – any kind of production or original use and dissemination of knowledge – that artists make as part of or in connection with their artistic creativity" (Kjørup, 2011, p. 24).

THE RESEARCH ASSESSMENT EXERCISE

"Artistic research is an 'original investigation undertaken in order to gain knowledge and understanding" (RAE, 2006, p. 80).

AEC

"Artistic Research may be defined as a research discipline that serves the purpose of promoting the development of the arts, and which displays all, or most, of the following characteristics:
- It possesses a solid basis embedded in artistic practice, usually that of the artist-researcher or of individual artists within a research team
- It contributes new knowledge and/or creates new perspectives within the arts
- It is supported by critical reflection on content and/or context
- It articulates and reflects on methods and work processes
- It promotes critical dialogue within the profession, and with other relevant professions
- It shares relevant professional knowledge with the public sphere" (AEC, 2014).

VON BORRIES

"Artistic research is research done by artists as or as part of their artistic practice" (von Borries, 2015, p. 1).

Figure 4 – Defining artistic research.

According to Andrea B. Braidt, one of our guest speakers, there are three different ways of approaching the issue of artistic research (see Figure 5). There is the *critical* approach that upholds that artistic research is a way to criticise modern understandings of science and its master narratives. Artistic research posits itself as a 'better' alternative to mainstream research. Then there is the *essentialist* approach, which highlights the unicity and specificity of artistic research. Instead of building hypotheses that are verified/falsified (like in the sciences) or theses that have to be argued and made plausible (like in the humanities), artistic research brings forth a 'singular explorative research' based on 'condensed experienceness'. Lastly, there is the *pragmatic* approach, which Braidt herself advocates and which, contrary to the previous approaches, does not consider artistic research to be any different from research in other disciplines. She gives four important arguments for this claim. Firstly, artistic research meets the original five core criteria of the OECD and thus qualifies as a Research & Design activity (novel, creative, uncertain, systematic, transferable/reproducible). Secondly, the quality standards that artistic research activities are measured by are developed by the research community as is the case with any other discipline. Thirdly, artistic research activities are neither more critical or challenging to the scientific system than any other research activity, although they can be. And, finally, artistic research is usually undertaken within a transdisciplinary setting.
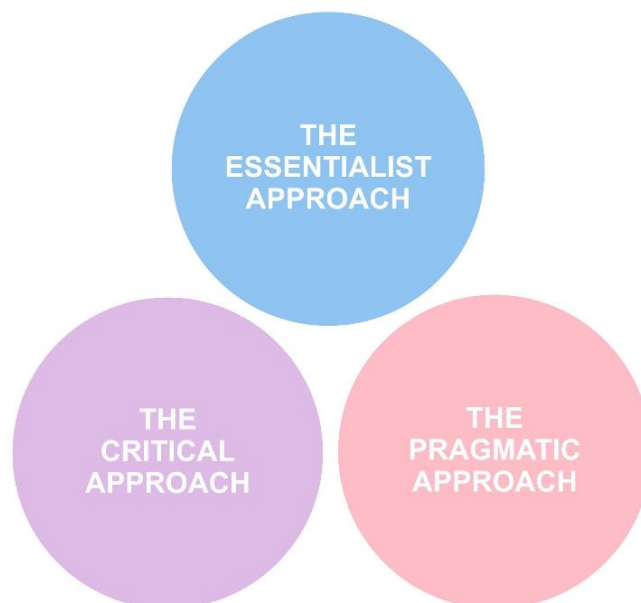
Figure 5 – Three possible approaches to artistic research (after Andrea B. Braidt)

It would take us beyond the scope of this report to fully appraise this debate, but one general aspect that runs as a red thread throughout the multitude of data gathered is that artistic research should go beyond, as Crispin (2015, pp. 56-57) puts it, the "purely intuitive explorations of the artist practitioner." This impulse also echoes the words of Jyoti Mistry, another of our guest speakers, who sees it necessary to make a "sharp distinction between producing epistemological and aesthetic inquiry." Taking film as an example, she argues that "filmmakers are doing research all the time. If you are making a film about the future, you're doing research to increase the authenticity. But this is research for stories, not necessarily for epistemological purposes." For Borgdorff (2011, p. 207), the positioning of art as research is above all a "purposive act: The production of the work, the artistic creative process, is carried out not only for the purpose of creating artefacts that can circulate in the art world, but also as a means of generating insights that contribute to what we know and understand about ourselves in the world, and which also further the development of the discipline in question." According to Sullivan (2005, p. 80), the artwork embodies its own status as a "form of knowledge" and thus can be examined as "a source of knowledge". Artistic research subsequently contributes to the conveyance of "new insights into how objects carry meaning about ideas, themes and issues."

Some consider the formulation of a "research question" as a vital instrument for establishing this epistemological goal. As Stefan Gies put it in his talk: "If there is not a research question in it, it is not artistic research, it's just someone performing innovative performance". This is also inherent in the working definition of artistic research that Braidt put forward in her talk: "Artistic research is the work of generating knowledge by applying artistic methods to explicit research questions." Others such as Robin Wood (2013, p. 96-97) prefer the term 'research inquiry' to 'research question' since questions may imply answers and the kinds of work typically undertaken in the PaR [Practice as Research] PhD context, while they yield findings, do not typically produce solutions to problems in the mode of answers." But he also adds that it is "essential to determine the domain of your research inquiry in order clearly to mark this aspect of your project from the creative practice you may customarily undertake."

Consequently, much of the debate on artistic research hinges on questions of methodological and institutional nature that have to do with further articulating this epistemological condition:

● With what kind of knowledge and understanding does research in the arts concern itself? And how does that knowledge relate to more conventional forms of scholarly knowledge?

- Through which methods and techniques of investigation do we reveal and articulate this knowledge?

- How do we reproduce this type of knowledge?

- How do we assess such knowledge? When does a particular practice qualify as research?

These are the sort of questions that the Alliance will have to deal with in order to further build up its own research agenda on artistic research.

Special note: Elena Rusinova provided us with an insight on artistic research at VGIK in Russia whilst Cahal McLaughin granted us an expert overview on the practice based research PhD model in the United kingdom. Both speakers explained with a certain level of detail how these models of research operate, the UK providing a seemingly more flexible approach when compared to Russia.

3.3 From film practice to artistic research

Having briefly defined what artistic research is, we can go further to ask what forms of artistic research might possibly take in the practise of filmmaking. In light of this vital question it might be useful, as many of the guest speakers highlighted, to point to the rich historical tradition of the "filmmaker as theorist". As Mistry states, "the earliest writing about bringing art research in conversation with film practice already starts with Sergei Eisenstein". The Russian filmmaker expressed and formulated his "montage theory" through his films and theoretical writings. Concepts, ideas, proposals, which are not just conceptual findings (theoretical concepts), but ideas which would not exist without his films. In this sense it can be argued, as Susanna Helke hints at, that montage theory emerged as a "new invention" within the framework of art practice. At the same time, however, we are dealing, as Mistry continues, with the way this legacy has gradually moved away from art schools. As film studies evolved into an academic discipline within the field of the humanities, the emphasis shifted from *catalysing* new expressions and practices to the *cataloguing* of already existing practices, that is, research *on* the art of film (cfr. definition above) rather than research *within* film practise. This might explain why film schools appeared rather late in the picture of current debate on artistic research. To quote Mistry once more, "film studies is still much in the business of literary criticism not in the business of creating ideas." How, then, does the theorising or research conducted in the film school context differ from academic film studies? What is the specific knowledge that the film practice produces and how does it differ from the knowledge in the sciences and technologies but also in the other art forms? In other words, how can film/media practice function not just as

the objects of research, but as the entities in which and through which our knowledge and our understanding can grow?

A useful model, which has been proposed to deal with this challenge, is the model introduced by Crispin (2015, pp. 57-59). Like Borgdorf, the author further modifies the influential taxonomy of Frayling by re-sequencing the three types of art research (research *into* art and design, research *through* art and design and research *for* art and design) while at the same time emphasising the specifics of musical practice and its transformations from the core of creating or performing to rigorous research into the processes of art. As the author writes: "the model has been generated as a result of revisiting a question that recurs in discussions on research in the arts, that is to clarify *how* and *when* musical practice moves beyond the core of art making into what may be regarded by the academy as viable research activity" (Crispin, 2015, p. 58).

Here, however, we are further adopting and modifying the model to better fit the interest of artistic research within film practice; the result of which may be diagrammed as in Figure 5.
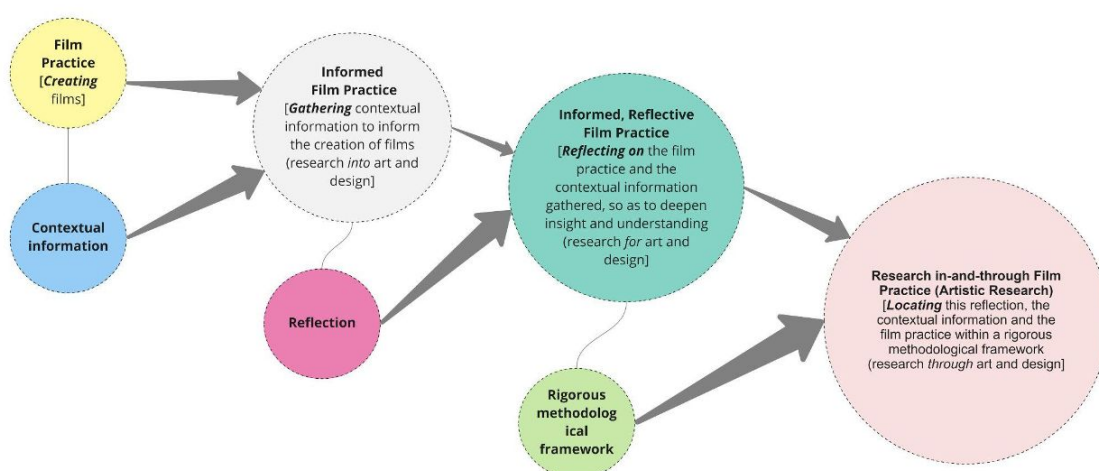
Figure 5 – From film practice to artistic research (after Crispin 2015, p. 58).

As Crispin further points out, this model has the advantage of representing the path towards artistic research as a seamless dynamic continuum rather than a succession of stages separated by hard boundaries. Each new phase comes into existence by joining already established formats. The model succeeds in rendering the personal aspect of

the reflection communicable while at the same time allowing for a certain degree of flexibility among the different formats. The latter is important, especially since artists working within the field of film practice do not always frame their activities from the onset as being either film practice or research. A film artist, for instance, may move towards the area of artistic research, and then withdraw from it, back into practise. The artist might even revisit and re-conceptualise old work originally intended without any research agenda, thus generating new insights, the results of which may be termed "artistic research". But whenever the film artist approaches the area of artistic research, however, a new set of requirements must be obtained. As Crispin (2015, p. 59) writes, "not only must a rigorous methodological framework be structured through which the research may be conducted, but it must also be articulated in such as way that the findings of the research may be shared with the wider research community – a community that may, or may not, be fully conversant with the kind of film/research practise being undertaken."

3.4 Challenges and opportunities

Challenges

- Different European countries have diverse PhD / Academic research legislation set on different historical and cultural backgrounds.

- Transnational communication difficulties that arise from terminological and ontological differences in arts-based research.

- A certain academic *milieu* does not possess, at this stage, experience in the assessment and validation of practical artistic research.

- The criteria to access funding can tend to be conservative, qualifying the outputs of theoretical research as accountable and the outputs of practical academic research as unreliable.

Opportunities

- Academic research funding seems to be moving towards the validation of academic research encompassing innovative practical components.

- Funding bodies are starting to acknowledge that the arts and creative industries have economic merit which is valuable and worthy of public funding.

- Experienced artists can bring new methodologies that will enable the expansion of knowledge in the field.

- Collaborative academic-art research projects are increasingly sought-after, with one apparent advantage the greater visibility of academic research through artists' works.

3.5 FILMEU - Future objectives

In order to establish a long-term impacting model for practice and artistic-based research, the Alliance will further pursue a common and transdisciplinary research culture on artistic research within the field of Film and Media studies. To this aim the Alliance will:

- set-up a series of collaborative activities among art researchers within the four institutions to further our thinking about some of the methodological and epistemological issues that were raised in this document;

- via continuous and systematic methodological research, it will provide public reports on improving transnational communication and overcoming difficulties that arise from terminological and ontological differences in arts-based research;

- develop a dynamic research structure from the 'bottom up' rather than through predetermined classifications imposed from the 'top down'. This structure should be conceived as a fluid network of researchers clustered around topics rather than as a strict hierarchy;

- train academic art research examiners, enabling them to provide rigorous and accountable assessments;

- further build a common research agenda across all four institutions and beyond, to extend its network with worldwide partnerships;

- empower artistic researchers with the appropriate training and resources.

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