



SCHOOL OF VISUAL  
AND MEDIA ARTS

# **Core Research: Practice-Led Research in Arts and Technology (MART 500) | Syllabus**

Date modified: Jan-22-2023

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# Course Overview

## Basic Info

- Name: Core Research: Practice-Led Research in Arts and Technology
- Course Number: MART 500.01
- CRN: 34244
- Credits: 4
- Location: McGill 227 + Zoom (link available in Moodle)
- Date/Time: M, 1:00pm-4:00pm
- Finals Mtg: T, May 9th, 3:20pm-5:20pm
- University Unit: [School of Visual and Media Arts \(SVMA\)](#), [College of the Arts and Media \(CAM\)](#), [University of Montana](#)

## Professor/Instructor

- [Michael Musick, PhD](#)
- E-Mail: michael.musick@umontana.edu.
- Office: McGill Hall, 233
- Office Hours: W 11:00am-12:00pm, and R 11:00am-12:00pm
- Appointment Link / Virtual Office Hours: [calendly.com/michael-musick](https://calendly.com/michael-musick) - Please select a meeting time from availability via the Calendly web service.

## Description

This course explores the relationship between aesthetics and the emerging capabilities of arts and technology. This relationship will be explored through consideration of the reciprocal relationship between research and art. Students will be pushed to explore how practice-led research, research-led practice, and practice-based research methods may influence their own creative practice. They will also consider how creative practice and associated research methods create new novel knowledge, and how this may contribute individual communities and the world at large.

## Objectives & Student Learning Outcomes

Through this course, students are expected to demonstrate an ability to:

- Discuss technical and aesthetic concerns within experimental art and technologically mediated art.
- Discuss the role of research in academia and art.
- Employ art-based research methods.
  - This includes:
    - Developing an understanding of the difference between:
      - Practice-led research and research-led practice
      - Practice-based research
    - Developing the capability to identify appropriate arts-based research sub-methods.
    - Identifying and utilizing appropriate resources and tools.
- Utilize modern research tools.
- Analyze and validate peer research.
- Create artwork that is intimately connected with arts-based research.
- Create a written article resulting from original and novel arts-based research.

### Course Recording

This serves as an explicit declaration that all courses may be recorded. These will then be available for further study at a later time by students of the course.

## Course Websites

- [Course GitHub Repo \(https://github.com/Montana-Media-Arts/MART500\)](https://github.com/Montana-Media-Arts/MART500)

## Pre-Requisites

There are no pre-reqs for this course. This course is restricted to graduate students in the College of the Arts & Media.

# Books, Supplies, & Technology

## Books

We will work through the following book as a class:

- *Practice-Led Research, Research-Led Practice in the Creative Arts: Research Methods for the Arts and Humanities.* by Hazel Smith and Roger T. Dean, editors. Edinburgh University Press, 2009.
  - [Amazon.com: Practice-led Research, Research-led Practice in the Creative Arts](#)

## Recommended Books

- *Practice-Led Research, Research-Led Practice in the Creative Arts: Research Methods for the Arts and Humanities.* by Hazel Smith and Roger T. Dean, editors. Edinburgh University Press, 2009.
  - We will read extensively from this book. I will make it available via the library if you want.
- *Academie X – Lessons in Art + Life* by Marina Abramovic, Hans Ulrich Obrist, Dan Graham, and Studio Rags Media Collective (with content provided by 36 contemporary artists)
  - We will seldom read from this book.

## Other Texts

There will be a number of texts (i.e., conference/journal articles) assigned throughout the semester. When these are available freely through the UMT library you will be expected to acquire them yourselves. For articles that are not easily accessible via the library, I will distribute those directly to you. A listing of possible articles is appended to the end of this syllabus document.

## Computer

You will need access to a computer capable of running modern digital art software, including but not limited to: video editing, digital audio workstation (DAW), code, game engines, etc. This computer should also be capable of real-time signal processing through analog inputs and outputs (i.e., using an audio interface or web cam). Please leverage departmental resources whenever necessary.

## Software

There is no specifically required software for this course. Instead, it is assumed that you will use the tools that make the most sense to your artistic process and desires. Where possible, you are encouraged to leverage

departmental resources. However, as a graduate student, you may also need to make investments in tools and technologies throughout this course and your degree.

### **Reference Management Software**

I suggest you start using a reference management software package of some sort.

Suggested:

- RefWorks (Available through the [Montana Library](#))
- [Mendeley - Reference Management Software & Researcher Network](#)
- Zotero

# Policies

## Course Evaluation

Student work and progress will be assessed through:

- In-class discussions and critiques
  - You are expected to engage with class discussions about technical and artistic issues.
  - You are expected to engage with class discussions about outside readings, viewing, and/or listenings.
  - You are expected to engage in class critique days.
- Projects
  - You are expected to create at least one significant artwork this semester that emerges as a result of your engagement with an arts-based research method.
  - This work may be whatever media/medium you desire.
  - This is your opportunity to synthesis creative concerns and technical concerns from multiple weeks of content into a larger project.
- Project Documentation
  - Each project will require project documentation, including; a demo video, short written description, and supporting supplementary material where appropriate (script, score, schematics, etc.).
- Written Exegesis
  - You are expected to produce a paper.
  - This is an exegetical document that comes out of your research practice and creative practice for this semester.
  - This should be a paper appropriate for submission to a peer-reviewed academic conference or journal (Regardless of whether the goal would be journal publication, oral presentation, or poster presentation).

## Participation

This class will be participatory, and you are expected to participate in discussions and give feedback to other students.

## Time & Effort

This is a rigorous graduate course that requires appropriate time and effort weekly to earn 4 graduate credits.

## Grades

### Final Grades

Grades will be determined according to the following breakdown:

- In-class discussions and critiques: 30%
- Written Output & Research: 35%
- Artistic Work: 35%

Letters are assigned according to the following final course percentages:

Grade	% Range
A	[ 93-100 ]
A-	[ 90-93 )
B+	[ 87-90 )
B	[ 83-87 )
B-	[ 80-83 )
C+	[ 77-80 )
C	[ 73-77 )
C-	[ 70-73 )
D	[ 60-70 )
F	[ 0-60 )

### Late Work

IMPORTANT: Since projects are experienced as a group in class or through a public presentation, late projects are not permissible and will not be accepted.

Documentation assignments or weekly sketches handed in after the due date and time will have points deducted for lateness. This will be in addition to any points deducted for content. Those that are uploaded



late but within one day of the due date will lose 5% for lateness. For those uploaded after that, the number of deducted points will be at the discretion of the professor.

## **Course Workload**

In addition to the 3 hours of weekly in-class time, you should plan to spend 9–12 hours on work outside of class every week. This is a 4 credit graduate class that requires you to engage critically in a creative practice and research practice.

## **Attendance**

- Attendance will be taken at the beginning of every class
- Critique days are mandatory. No exceptions. No tardiness.
- Contact me in advance if you will not be in class. (email is preferred)
- Unexcused absences will affect your grade.
  - One unexcused absence is allowed; after that, your final overall grade for the course will drop by 5% for each additional absence.
- You are expected to work with colleagues to catch-up on what you missed.

### **COVID-19 Consideration**

If you contract COVID-19 during the course of this semester, I will work with you to as is at all possible, to help you stay caught-up or to catch-up.

## **Zoom Related Information**

Classes may be offered via Zoom, at the discretion of the instructor, or as a result of University policies.

### **Zoom Attendance**

When class sessions occur via zoom, you are still expected to be present in class. Even though most classes will be recorded and these recordings can be used to experience the conversation that occurred, these do not substitute for an in-class experience. As such, absences from zoom-based class sessions will be considered unexcused absences from the course.

## **Zoom Etiquette**

When attending class via Zoom, you are expected to act similarly to how you would if attending in-person.

This means:

- Students should plan on having their cameras on so that everyone in the class may engage with them via discussion. (The Instructor will inform students when it is appropriate or necessary for cameras to be off.)
- Students should ensure that they attend Zoom-based courses somewhere with a sufficiently fast and large-enough-bandwidth internet connection so as to facilitate multi-directional video conferencing.
- Students should ensure that they are presentable visually.
- Students should ensure that their camera background is professional and free from unnecessary visual/audio distractions.
- Students should position themselves so that they do not need to constantly move around their space with their camera.
- Students should ensure sufficient lighting for their faces, so that everyone can engage with them.
- Students should ensure that the quality of their audio (both microphone and speakers) are sufficient to facilitate high-quality conversation.

## **Academic Honesty, Plagiarism, and Cheating Policy**

Students are expected to adhere to academic conduct policies of the University of Montana as explained in the [University of Montana Student Conduct Code](#). All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the professor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code.

Academic misconduct is defined as all forms of academic dishonesty, including but not limited to:

1. plagiarism, including use of Internet material without proper citation,
2. copying any material from another student, or from another source such as the Internet, that is submitted for grading unless the instructor gives you explicit permission to do so,
3. misconduct during an examination or academic exercise
4. tampering with course materials,
5. submitting false information,
6. submitting work previously presented in another course (self-plagiarism),
7. improperly influencing conduct,
8. substituting, or arranging substitution, for another student during an examination or other academic exercise,

9. facilitating academic dishonesty, and
10. altering transcripts, grades, examinations, or other academically related documents.

Students who cheat or plagiarize will receive academic sanctions, which may include an “F” grade on the assignment, examination, and/or in the course. Students will also be reported to the Dean of Students for possible further disciplinary action.

### **Using Code or Media Found Elsewhere**

It is easy to find code and media (i.e. videos, sounds, images, etc.) online. If you use code or media from elsewhere (which you will at times), I expect you to cite the work and author.

If you use found code, you are expected to comment each line, as to what each line does programmatically. *Do not* summarize several lines of code from a high level (i.e., TV Guide). I expect you to comment each line on a granular level. In addition, in these cases, I am also looking for significant modification of the code, for you to enact your own ideas and to experiment heavily. Significant modification means beyond variable name and value changes. It is bending these concepts to your idea, especially graphically. It is not a copy and paste job. Also, never more than 40% of your code may be supplied from elsewhere. Period. If you use code from online, whether for inspiration, modification or reference, I expect to see a link in your comments from where you got the code and who wrote it. Otherwise it will be considered as plagiarism, and you will fail the assignment. The code must have a reference, along with URL and be commented out LINE BY LINE.

If you use found media, *YOU* are responsible to ensure it is used according to fair-use guidelines. The pieces you make in this course are intended to be portfolio-quality works. Therefore, you should not utilize found media with restrictive use guidelines or licenses. You can read more about various licenses at;

- [opensource.guide](https://opensource.guide)
- [choosealicense](https://choosealicense.com)
- [GNU Licenses](https://www.gnu.org/licenses)
- [Creative Commons Licenses](https://creativecommons.org/licenses)
- [opensource.org](https://opensource.org)

For found media, you are also expected to cite the media in your documentation for the project.

# **Sensitive Subject Matter & Censorship**

## **Content Advisory**

On occasion, the content and discussion in this course will necessarily engage with emotionally challenging and potentially triggering content. I will flag especially graphic or intense content and I will do my best to make this classroom a space where we can engage bravely, empathetically, and thoughtfully with difficult content every week.

*(Source: LSA Inclusive Teaching, University of Michigan)*

## **Censorship Policy**

This course operates under a no censorship policy, and you should feel free to experiment with challenging topics in your projects. That said - if you submit work with violent or sexually explicit themes, containing hate speech, racial slurs or other sensitive subject matter, I might contact you to request more background information on your choices.

Art scholarship and art practice along with teaching and learning involve a critical exploration of ideas, theories, art-making practices, and art movements that encompass such things as the human body, sexuality, race, gender, religions, and cultures. This course can touch upon any of the above categories with an expectation that students will actively participate in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine that the requirements conflict with his or her core beliefs. If the student determines that there is a conflict with his or her beliefs, one of the following actions needs to be taken: 1) drop the class before the last day to drop a course without penalty; 2) meet with the instructor within the first week of classes to determine if an accommodation can be made. (Note, faculty, are not required to grant content accommodations.)

## **Be Kind**

Be respectful to each other, help each other, and be considerate in your communications with the instructional team. No trolling shared work and ideas. Be constructive with any critical feedback you give.

## **Diversity Statement**

The University of Montana values leadership, engagement, diversity, and sustainability, because our institution is committed to respecting, welcoming, encouraging, and celebrating the differences among us.

As members of the University of Montana community, we aspire to:

- Respect the dignity and rights of all persons.
- Practice honesty, trustworthiness, and academic integrity.
- Promote justice, learning, individual success, and service.
- Act as good stewards of institutional resources.
- Respect the natural environment.

Your experience in this class is important to me. I welcome individuals of all backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, races, national origins, religious affiliations, sexual orientations, ages, abilities, and other visible and nonvisible differences. Please know that I will gladly honor your request to address you by an alternate name or gender pronoun. All members of this class are expected to contribute to a welcoming, respectful, and inclusive environment for every other member of this class.

## **Land Acknowledgement**

The University of Montana acknowledges that we are in the aboriginal territories of the Salish and Kalispel people. Today, we honor the path they have always shown us in caring for this place for the generations to come.

## **Student Support Resources**

### **Disability and Equity Accommodations**

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and the Office for Disability Equity (ODE). If you anticipate or experience barriers based on disability, please contact the ODE at: (406) 243-2243, [ode@umontana.edu](mailto:ode@umontana.edu), or visit [www.umt.edu/disability](http://www.umt.edu/disability) for more information. Retroactive accommodation requests will not be honored, so please, do not delay. As your instructor, I will work with you and the ODE to implement an effective accommodation, and you are welcome to contact me privately if you wish.

## **The Writing and Public Speaking Center**

The Writing and Public Speaking Center provides one-on-one tutoring to students at all levels and at any time in the writing process. Visit now. Visit often. They're ready when you are. [www.umt.edu/writingcenter](http://www.umt.edu/writingcenter).

## **Mental Health and Wellbeing Policy**

At UM, we value every student's wellbeing and believe that taking care of yourself is imperative to your success as a student. College students often experience issues that may interfere with academic success such as academic stress, sleep problems, juggling responsibilities, life events, relationship concerns, or feelings of anxiety, hopelessness, or depression. If you or a friend is struggling, we strongly encourage seeking support. Helpful, effective resources are available on campus.

- If you are struggling with this class, please visit during office hours or contact me by email.
- Check-in with your academic advisor if you are struggling in multiple classes, unsure whether you are making the most of your time at the University of Montana
- Reach out for Counseling Support at Curry Health Center Counseling. To make a counseling appointment call 406-243-4712 or go online to the Curry Health Portal to schedule an appointment
- If you feel you need accommodations for a mental health concern, reach out to the Office of Disability Equity (ODE) at 406-243-2243
- If you feel that you would benefit from general wellness skills to support your overall stress reach out to CHC-Wellness at 406-243-2809
- If you have experienced sexual assault, relationship violence, bullying, intimidation, or discrimination contact the Student Advocacy Resource Center (SARC) 406-243-4429 \*24/7 support line 406-243-6559
- If you are experiencing a mental health crisis and seeking immediate help, call 911, go to the nearest hospital emergency room or call Campus Safety at 406-243-4000

### **In Case the Instructor Becomes Sick**

If I become sick from COVID-19 during the course of this semester, I will do everything I can to maintain my teaching and mentorship, utilizing the existing modalities established for this semester. However, I will obviously be unable to utilize my university office and will therefore have to make adjustments.

If I become unable to attend weekly class sessions, I will alter the course such that you may continue with your individual projects in an appropriate manner. I will also likely ask that you continue to meet as a cohort, so that you can support each other in your research and artistic pursuits.

## Changes to the Course

I reserve the right to change the intended content of this course throughout the semester. This may be done to adjust for the speed of the class, to better meet educational goals, or to account for changes in technology.

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# Class Breakdown

- Week 1
- Week 2
- Week 3
- Week 4
- Week 5
- Week 6
- Week 7
- Week 8
- Week 9
- Week 10
- Week 11
- Week 12
- Week 13
- Week 14

## Week 1

- Course Overview
- Syllabus
- Wellness at UM
  - Visit from Courtney Bowers (@ 2pm)
- Central Questions to the Course
- What will this course be about?
- What is research?

### Reading:

- [OECD \(2015\). \*Frascati Manual 2015: Guidelines for Collecting and Reporting Data on Research and Experimental Development. The Measurement of Scientific, Technological and Innovation Activities\*. OECD Publishing, Paris. https://doi.org/10.1787/9789264239012-en.](https://doi.org/10.1787/9789264239012-en)
  - Read chapter 2
- [Firestone, William A. "Meaning in Method: The Rhetoric of Quantitative and Qualitative Research." \*Educational Researcher\*, vol. 16, no. 7, 1987, pp. 16–21. JSTOR, www.jstor.org/stable/1174685. Accessed 19 Aug. 2020.](https://www.jstor.org/stable/1174685)



## Week 2

- Come prepared to discuss;
- Research as a concept
- The various types of research
- How research has been a part of your own creative practice
- How research may be utilized in conjunction with or as creative practice
- The readings from Week 1 (See above).
- Additionally, I would like you to come prepared to discuss and show the following;
- What topic/s might you be interested in pursuing within this course?
- An example of your work/art that is most related to, similar, or in the direction you are contemplating;

### Reading:

- See week 3 for readings.

## Week 3

### Discussion of;

- “Introduction” from Barrett, Estelle, and Barbara Bolt, eds. Practice as Research: Approaches to Creative Arts Enquiry. I.B.Tauris, 2010. Web. 14 Jan. 2019.
  - emailed as PDF
- “I. Introduction: Practice-led Research, Research-led Practice Towards the Iterative Cyclic Web” from Smith, Hazel, and Roger T Dean. Practice-Led Research, Research-Led Practice in the Creative Arts. Edinburgh: Edinburgh University Press, 2009. Print.
  - emailed as PDF
- Skains, R. Lyle. “Creative Practice as Research: Discourse on Methodology.” Media Practice and Education 19.1 (2018): 82–97. Web.
  - <https://www.tandfonline.com/doi/full/10.1080/14682753.2017.1362175>

### Project Work

In addition to our discussion of the above, I would like you do the following with respect to your semester-length creative practice and research project.

- Contemplate further a specific creative practices or artistic project that you want to dive into this semester.
- After determining a specific direction, please start to constrain the scope of this project, such that it is possible to actually complete by the end of the semester.
- You are required to submit a complete artistic project or output from creative process by the end of the term.
- Come prepared to informally discuss and present on the project you have in mind.
- Please also come prepared to briefly discuss open problems that will be inherent in your work for this project this semester.
- In addition, I want you to start informally completing a literature review on the specific topic;
- What have other people done that is similar or the same
- What have other people written about around this topic
- *We will discuss literature reviews formally in two weeks.*

## Week 4

- Return to topic conversations about projects for your semester.
  - Please continue defining the project.
    - You should spend some time this week writing down the specifics of your project.
  - Define the “open problems” or questions that will relate to, drive, or help define your project.
    - Bring these as a written document to class.
  - Additionally, you should start to “conduct background research” in order to understand the area of your topic and domain.
    - The goal of this is to find everything that has been written or created that relates to or is potentially closely related to your topic area.
- Discussion
  - What is a literature review?
  - What does it mean to become a domain expert?
- Formally introduce semester project specifications.

Discussion of;

- Barrett, Estelle, and Barbara Bolt, editors. *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris, 2010.
  - Chapter 10
- Smith, Hazel, and Roger T Dean. *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press, 2009. Print.

- Chapter 3

## Week 5

- Presentation of Project Proposals
- **DUE:** Project proposal write-ups and proof-of-concepts.

## Week 6

- Discussion of:
  - Smith, Hazel, and Roger T Dean. Practice-Led Research, Research-Led Practice in the Creative Arts. Edinburgh: Edinburgh University Press, 2009.
  - Chapter 7
  - Chapter 9
  - Chapter 11
- Reference Management Software and Tools
- Project Check-ins

## Week 7

- How to *actually* use Microsoft Word
- Discussion: Backing-up data and the emotional woes of “data-loss”
- Discussion of the role of “Journal and Conference Articles”
- When is it right to submit to a Journal or Conference
- Project Check-ins

## Week 8

- **DUE:** Annotated Bibliographies
  - Please feel free to use the word template. [docx template](#)
- **DUE:** Identification of journals or conferences that you want to submit this work to.
- Work on your projects during class time. No formal meeting.

## Week 9

- Discussion of literature reviews
- Discussion of end of term

## Week 10

- Progress Updates
- Discussion of:
  - Musick, 2018.
  - Boren & Musick, 2018.

## Week 11

- **DUE:** Formal progress presentation of projects
  - Show & Tell of the creative piece, WHEREVER it is at
  - Explicit discussion of timeline to finish the semester out.
- Discussion of *Paper Talk*
  - Watch video talk first from *Musick, 2018. ICMC*
- **(Optional) DUE:** First portion of Paper:
  - Introduction
  - Literature Reviews
  - As much else as you would like to include...

## Week 12

- Final group check-in about status of final project paper and art documentation/artifact.
- **(Optional) DUE:** First portion of Paper:
  - Introduction
  - Literature Reviews
  - As much else as you would like to include...
- All work due by Sunday, November 15th @ midnight.

## Week 13

### **Final Projects (Paper and Art Documentation/Artifact) Due to Dr. Musick**

Due by, Sunday, November 15th @ midnight.

- Please upload a documentation link and PDF version of the paper, to the Moodle Submission Forum.
- After uploading, please read and watch your colleagues work's by class time Wednesday.

*NO CLASS FOR VETERANS DAY*

## Week 14

### **Final Project Presentations**

Class will take place on both:

- Wednesday, November 18th, from 1pm-4pm
  - (Last Day of Classes)
  - Thursday, November 19th, from 1:10pm-3:10pm
  - Our scheduled finals time
  - *Will Likely Not Need*
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## Articles for Possible Reading or Additional Study

This is a list of articles that may be referenced this semester. This list also serves as a place where you can start to gain additional information about the various topics within this course.

- Skains, R. Lyle. 2018. "Creative Practice as Research: Discourse on Methodology." *Media Practice and Education* 19 (1): 82–97. <https://doi.org/10.1080/14682753.2017.1362175>.
- Candy, Linda, and Ernest Edmonds. 2018. "Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line." *Leonardo* 51 (1): 63–69. [https://doi.org/10.1162/LEON\\_a\\_01471](https://doi.org/10.1162/LEON_a_01471).
- Slager, Henk. 2015. *The Pleasure of Research*. Hatje Cantz Verlag.
- Schwab, Michael, and Henk Borgdorff, eds. 2014. *The Exposition of Artistic Research: Publishing Art in Academia*. Leiden University Press. <https://doi.org/10.5965/2175234609202018010>.
- Long, Haiying. 2014. "An Empirical Review of Research Methodologies and Methods in Creativity Studies (2003 – 2012)." *Creativity Research Journal* 26 (4): 427–38. <https://doi.org/10.1080/10400419.2014.961781>.
- Adams, Tony E., Stacy Holman Jones, and Carolyn Ellis. 2014. *Autoethnography (Understanding Qualitative Research)*. Kindle Edi. Oxford University Press.
- Law, Effie Lai Chong, Paul Van Schaik, and Virpi Roto. 2014. "Attitudes towards User Experience (UX) Measurement." *International Journal of Human Computer Studies* 72: 526–41. <https://doi.org/10.1016/j.ijhcs.2013.09.006>.
- Resnick, Mitchel, and Eric Rosenbaum. 2013. "Designing for Tinkerability." In *Design, Make, Play: Growing the next Generation of STEM Innovators*, 163–81.
- Arnold, Josie. 2012. "Practice Led Research: Creative Activity, Academic Debate, and Intellectual Rigour." *Higher Education Studies*. <https://doi.org/10.5539/hes.v2n2p9>.
- Bailes, Freya, and Roger T. Dean. 2011. "Empirical Studies of Computer Sound." In *The Oxford Handbook of Computer Music*, edited by Roger T. Dean. Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199792030.013.0023>.
- Barrett, Estelle, and Barbara Bolt, eds. 2010. *Practice as Research: Approaches to Creative Arts Enquiry*. I.B.Tauris. <https://www.bloomsbury.com/us/practice-as-research-9781848853010/>.
- Wilkie, A, W Gaver, Drew Hemment, and G Giannachi. 2010. "Creative Assemblages: Organisation and Outputs of Practice-Led Research." *Leonardo*. <http://www.mitpressjournals.org/doi/pdf/10.1162/leon.2010.43.1.98>.
- Manen, Max Van. 2010. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*. SUNY Press. <http://books.google.com/books?id=Z4HC2UoFaD0C&pgis=1>.
- Braman, James. 2009. *Handbook of Research on Computational Arts and Creative Informatics*. <https://doi.org/10.4018/978-1-60566-352-4>.
- Pratt, Kevin S. 2009. "Design Patterns for Research Methods: Iterative Field Research," no. 1994. [http://www.kpratt.net/wp-content/uploads/2009/01/research\\_methods.pdf](http://www.kpratt.net/wp-content/uploads/2009/01/research_methods.pdf).

- Baer, John, and Sharon S McKool. 2009. "Assessing Creativity Using the Consensual Assessment Technique." In *Handbook of Research on Assessment Technologies, Methods, and Applications in Higher Education*, edited by Christopher S. Schreiner, 1–13. IGI Global. <https://doi.org/10.4018/978-1-60566-667-9.ch004>.
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