

EUROPEAN LEAGUE OF INSTITUTES OF ARTS

ELIA RESEARCH PROJECT – IN AND THROUGH THE ARTS
RESEARCH "IN AND THROUGH THE ARTS IN FRANCE"¹

NATIONAL PROFILE – ANALYSIS AND QUESTIONS

1- Etymology and use of the word "recherche/research", its synonyms and related terms.

*Different meanings are attributed to the term **research** in different languages. In order to deal with the complexity of the term, the project is going to build a thesaurus of the various concepts, synonyms and related terms (1,300 words maximum).*

1-1 Which term do you use for "research" in your language? What are the distinctions which define its meaning?

To answer this question, please refer to a standard encyclopaedia. (300 words maximum)

The most widely accepted definition associates this common noun with the act of seeking, the effort made to find something or someone. Dictionaries also mention about this word *all the work leading to the discovery of new knowledge, thus associating **research** and **scientific research***. The Grande Encyclopédie informs us hereabout that the term "research" is often used as a direct synonym of "scientific research" (e.g. "to work in research" is used to mean "to work in scientific research". Then one refers to the *theoretical, basic, experimental, applied or development research*).

Scientific research is a "systematic effort to understand, triggered by a need or difficulty of which one has become aware, devoted to the study of a complex phenomenon whose interest transcends personal and immediate preoccupations, the problem being couched in terms of a hypothesis" (A.S. Barr).

However, research doesn't restrict itself to the scientific world and this word may also, in the field of creation, include the work carried out by all researchers in art, ie. artists and art experts. Without wishing to plunge into a never-ending but totally valid *etymological war*, it must be pointed out that the framework of *art research* does not exactly fit over that of *scientific research*. In fact, while there are '*scientific poetics*' which sometimes enable scientific research to dabble with intuition, improbabilities, games of chance or fate, the fact remains that it is their duty to produce new results showing evidence of universality and being the result of verifiable, reproducible processes. Meanwhile research in art plays on the tactile, the human, the singular and totally subjective approach applied by the artist to the world and himself: notions which make the result of his research totally unique.

If, over the times, both scientific and art researches have sometimes developed jointly and mixed their own history in an intimate way, searching to assess one another on the basis of the other's only criteria seems a meaningless process. Each has its (their) own language(s), peculiarities, codes, indicators and purposes. Its/their own creativity!

¹ Note de Nicole à Josyane : si nous suivons logiquement l'expression requise par votre collègue allemand (la recherche dans et par les arts), il conviendrait d'adopter celle-ci : Research in and by the arts plutôt que celle mentionnée sur le 1^{er} feuillet

Moreover, the French term "*recherche*" has many synonyms in the same language which are all related to specific contexts, sometimes very far away from the concepts of scientific or art research. This same word is used to talk about scrutiny, study, prospecting, surveying, investigation, a process of trial and error, a search and so on (see 1-3). The same term may equally apply to notions of dreams, intuition, desire, affectedness or ambition.

1-2 In which academic / non-academic contexts is the term "research" used and how is it used? (200 words maximum)

The primary sense of this word, that is, its meaning in modern language, gets back to the idea of '*to seek*', '*to search for something lost*', '*to initiate investigations*'. By extension, and as we touched upon in section 1-1, today this term is often associated with the notion of scientific research: to conduct research; cancer research etc.

Broadly speaking, there are three types of scientific research:

- Basic research:

The search for new knowledge and new fields of investigation, with no specific practical aim. The researcher endeavours to better know and understand a material without focusing on the immediate practical application of the newly acquired knowledge.

The expression '*basic research*' holds for some the connotation of '*art for art's sake*'. Others argue that the intention to use the results, in the near or distant future, is always at the back of the researcher's mind. The line between *basic research* and *applied research* can sometimes, therefore, become blurred.

- Applied research:

"*Research with a specific practical aim to address a particular human need*". (Hemptinne) This is the practical application of scientific knowledge; the stepping stone between discovery and everyday use, or the first attempts at converting scientific knowledge into technology.

- Development research:

"*The systematic adaptation of applied research data and empirical knowledge with a view to the production and use of new materials, equipment, methods or procedures, ...*". (Hemptinne)

Research in art includes all the works by artists, producers and designers who offer us (again) to see the world through the distorting prism of their own subjective sensitiveness. The artist is a stand sentry on alert, the one who pinpoints and highlights the things that others can't see or can't see anymore. He examines, explores and anticipates to reveal even better.

In the French language, however, the term '*recherche*' is used in numerous contexts and situations, as the dictionary of the Académie Française reveals (in its 1835 edition). This word also describes the act of dressing elegantly: '*to dress with studied elegance*'. In this sense, it is a synonym of affectation, preciousness, mannerism.

It is moreover amusing to note that at that time, the word *recherche* also referred to the steps taken with a view to marriage: '*to look for a girl to marry*', '*he is on the lookout*'.

We also talk about *research* in the spirit of a journalistic or police enquiry: *the search for information, the search for clues*. The term thus takes on the meaning of investigation, enquiry.

In the mining industry, '*to research*' means '*to prospect*' while for an advertising executive 'research' can describe all the procedures aimed at determining the effectiveness of publicity material (Office de la Langue Française).

There are myriad examples. Beyond its most current meaning and its use as a quasi-synonym for *scientific research*, the word research has numerous definitions.

1-3 Which synonyms and related terms are associated with "research"? (200 words maximum)

Word (national language)	Short definition / Comment
study	Intellectual work seeking to observe and understand something.
examination	Carefully considering or observing.
prospecting	1 - In the mining industry: act of looking for the natural riches of an area (exploration, reconnaissance). 2 - In commerce: act of studying market potential in order to discover a profit source.
poll	1 - Local and methodical exploration of an environment. 2 - (Opinion) poll: survey carried out using a population sample.
survey	1 - Searching for facts by gathering information (conducting a survey). 2 - Research based on questions and statements.
quest	1 - Mystic search/quest for the Grail. 2 - 'on a quest for' = looking for
observation	Act of careful consideration in order to further knowledge.
consultation	1 - Act of looking (at a work for example) to find information. 2 - Act of seeking opinion. 3 - Medical field: the act of being with patients.
search	Act of exploring with care.
trial and error	Test, attempt.
investigation	Systematic research.

experiment	In science: act of provoking a phenomenon with the intention of studying it.
curiosity	Tendency that leads to learning, further knowledge of new or hidden things.
experimentation	Systematic use of scientific experiments.
exploration	1 - Travelling whilst observing. 2 - Carrying out research in the field of thought: to advance, study. 3 - Medical field: to sound, examine, probe.
In-depth study	Analysis.
attempt	Act by which one strives to obtain a result: test.
hunt	Pursuit of prey (search).
inquisition	Arbitrary search (figurative sense).
search	Police investigation.
instruction	Act of enriching and shaping the mind (teaching, pedagogy).
pursuit	Effort to attain something (which may seem unattainable).
meditation	Deep and focussed thought.
refinement	That which demands study, subtlety.
preciosity	Studied manner of language, style.
mannerism	Exaggeration and study of stylistic effect (affectation).
teaching	Act of transmitting knowledge (or techniques) to a pupil so he understands and assimilates it.
detection	To discover, detect.
intuition	Spontaneous, unverifiable feeling.

invention	Discovery, imagination, inventiveness.
anticipation	Thought process that imagines an event in advance.
creation	Act of bringing into existence, of creating.
discovery	Act of discovering the unknown: new knowledge.

1-4 Could you quote significant concepts with the meaning of "research" within History, Scientific Theory, Philosophy, Art History and Theory, from a historical and a contemporary viewpoint? Please restrict your answer to the situation in your country.
(500 words maximum)

Summarising the significant concepts of "research" within the contexts of History, Scientific Theory, Philosophy, in Art History and Theory would appear an onerous task. As already stated above, each artist, each art expert may be considered as a researcher in art and this is why we shall limit ourselves to only mentioning some artists and authors who rely or who have relied on scientific research to develop their art. These names are not exhaustive and are mentioned only as examples.

According to Arlette Despond-Barré (an art and design historian):

'Everything that was considered as a 'bad habit' in the field of plastic arts (without going back too far, the Impressionists, the Fauvists, the Cubists, the 'ists' and 'isms') as it was symptomatic of the mistrust they engendered - the abstraction, and today all the gadgetry, video, internet art), design and architecture (Arts and Crafts, Art nouveau (New Art), Modern art of the 30s and subsequent decades), photography (which was supposed to "kill" painting), cinema (which became the 7th art), dodecaphonic music, serial music etc are today taken for granted and utterly ubiquitous. Research object'.

In each era, artistic creation keeps in step with its time. From the end of the 19th century, Seurat was drawn to the work of Chevreul on the diffraction of light. In the early nineteen hundreds, the works by Marcel Duchamp and Fernand Léger were influenced by developments in the industrial world. Kandinsky collaborated with scientists. During the 60s, the new realists focussed on the consumer society. Today we are living through a true revolution, that of computer science (*Miguel Chevalier, artist*).

One of the common areas between art and science during the second half of the 20th century was the introduction of a new type of instrumentation and especially the computer. Artists and scientists use, have appropriated, a technology developed by others, which has profoundly changed their work, their research, their *"existence in the world"*. (*Annick Bureauud: a journalist and consultant in technological arts*).

In the field of plastic arts, this aspect is vital. It has created electronic art, robotic art, mathematical art, genetic art, etc. But it should also bring to mind Cubism, Constructivism, Arte Povera, Minimalism, Conceptual Art (and Structuralism), along with many other artistic movements and schools of thought.

"That prompted me to introduce the exact and precise side of science [...] I didn't do it for the love of science, rather to detract from it, carefully, gently, insignificantly". (Marcel Duchamp)

The history of **French literature** also abounds with experiments of mixing scientific precision with poetry.

"... Literature will increasingly take on the style of science", stated **Gustave Flaubert**, placing demands on the writer to work to the same objectivity, the same precision and the same asceticism as the scientist working in his laboratory.

Bouvard and Pécuchet: "Flaubert's last novel is not just about describing or applying sciences. Through the actions of its heroes, this unfinished, disconcerting novel, presents us with a critical look at the scientific practices and amateurist forms of the XIX century while rampaging through the then annals of knowledge. (...) In writing Bouvard and Pécuchet, Flaubert casts a critical look over the sciences, all the more pointed and effective since the accent is placed on the particularities of each discipline, and their failures, individual to for each..." (extract from an article by Claudine Cohen, which appeared in the revue *Alliage* 'the writings of science', in 1998).

Raymond Queneau and l'Oulipo:

L'Oulipo: "The workroom of potential literature" is a research group on experimental literature, founded in 1960 by Raymond Queneau and François Le Lionnais (1901-1984). One day in 1961, Queneau, gave the following definition to the Oulipiens: "*rats who have to build their own maze to escape from*".

L'Oulipo really lies at the heart of Queneau's preoccupation about language and mathematics, a preoccupation that led to the creation of '*Cent mille milliards de poèmes*'. While composing ten sonnets with each verse written on a strip of paper and systematically matching them together, Queneau ended up with 10^{14} poems - a hundred thousand billion poems. So this is not just about literature. It is actually about applying the precision and techniques of mathematics to literature, and particularly in the case of the poem, this is combinatory analysis. The aim of this research is to invent new rules of poetic composition that simultaneously allow the creation of new works while releasing the potential of existing works.

Georges Perec

Georges Perec played literary games from a totally "*computer-oriented*" perspective, while affirming that he allowed himself to be guided by logical and precise principles. A fan of restraint, but also a rational man he wrote '*La Disparition*' in 1969, a book totally bereft of the letter 'e'. Then in 1972 came '*Les Revenentes*', where the only vowel is 'e'. These studies, demanding both invention and precision, find a particularly fertile environment in L'Oulipo (he became a member in 1970). "*I am searching both for the eternal and the ephemeral*" (Georges Perec / Les Revenentes).

"When each phrase ascends to the level of a theorem, the miniscule becomes immense, and the particular, universal. An encyclopaedia of beings and things, 'Recherche' is the book everyone wishes they had written". (Jacques Drillon on "A la recherche du temps perdu" by Proust / Le Nouvel Observateur, 8/30/2000).

Of course, we cannot forget **Philosophy**. Here again, we are just giving a few representative examples without attempting to cover every detail of the main characters of this discipline over the centuries.

For 20 years, **Edgar Morin** (philosopher, socioanthropologist – born in 1921) has devoted himself to the research of an appropriate method of tackling the complexity which now imposes itself, not only on scientific knowledge, but also on human, social and political problems. This intensive research is paving the way for a real change in the way of thinking.

Gilles Deleuze (philosopher, born in Paris in 1925 where he passed away on 4 November 1995).

Deleuze's philosophy touches largely on university themes, as it sits at the crossroads of art, science and philosophy, with none of the three ever being able to assert itself as 'dominant' over the others. Which is why Deleuze has written about music, mathematics, psychoanalysis, painting and natural history.

"What interests me is the relationship between art, science and philosophy. None of these disciplines takes precedence over the others. Each of them is a creator". (Gilles Deleuze / Pourparlers 12; Les intercesseurs / Editions de Minuit, 1990, p. 168).

About the 7th art (cinema, scientific cinema, documentary cinema):

Researchers in the most diverse disciplines have all seized upon this invention: the cinema. *The possibilities offered by cinema on repetition, changing the scale of time and space, slowing down and speeding up have led to discoveries both in the fields of exact and natural sciences and in social and human sciences. While audiovisual technology has considerably widened the field of knowledge, it has also encouraged creation in the science of a new category of researchers: researcher-film-makers or film-maker-researchers. The first Frenchman in this category was Jean Painlevé who founded the Institute of Scientific Cinema in 1930. He spent over 50 years at the service of Scientific Cinema, interrupted by two World Wars* (extract from an article by Michel Alloul, "1889/1989, A century of scientific cinema in France").

Jean Painlevé: Painlevé's work includes nearly 200 titles divided between pure research films (where thanks to magnification, slow motion, etc, his camera captured phenomena invisible to the naked eye), educational films (the same subjects, adapted for students), method films as well as films for popular release, produced to present a scientific phenomenon to the general public.

To complete the advent of *scientific cinema*, we cannot forget Etienne Jules Marey, Lucien Bull, Jean Comandon and Jean Rouch (who was honorary Director of Research at CNRS) among many others.

For *fictional cinema*, we have to mention **Jean-Luc Godard**.

His work, which ranged from criticising science to obsessing on it, is infused with reflections on space and time, physics and physicians, life and biologists.

According to Jean Douchet (film-maker, cinema critic and writer), the scientific fields which distinguish Godard's cinema are relativity, the uncertainty principal, quantum physics, Boole's logic, and more recently, genetics.

In music, the history of '*timbre*' would be a good way of illustrating how questions triggered by a sensitive awareness of the world can create new scientific concepts.

At the very moment when 17th century science transforms a stable and enclosed cosmos into an infinite and frightening world, Baroque opera raises the curtain on characters with no destiny, no future. The natural world becomes vertiginous; for the first time, the ear is sensitive to the harmonies that make up sounds. (...) At the same time, acoustics and the vibration analysis of sound appear in the field of experimental

science. Everything is now poised for the 'timbre', a result of listening with unease to a world transformed by science, to pass from the ear to the physical (Monique Sicard - project manager at CNRS (National Centre for Scientific Research); extract from "Researchers or artists" / Editions Autrement; Series 'Mutations' /October 1995).

Marin Mersenne (1588 / 1648)

Scientist and monk of the Minimes order, Marin Mersenne is particularly well known for his role as the 'sorting office' for correspondence between the philosophers and scientists of his time. He is the author of several expert works including *Traité d'harmonie universelle* (1636).

Jean-Philippe Rameau

In 1722, he published his "*Traité de l'harmonie réduite à ses principes naturels*" in which he relates all harmony to one principal sound, which he calls the *harmonic centre*, and thus sets out the principle of the fundamental bass: a significant discovery, which for the first time, gives a scientific base to the theory of consonance. This work seals his reputation as theorist and scientist.

Closer to today, the *explosion of electronics and computer science in the musical field (...)* has not only returned auditory sensitivity but provoked a whole revolution of thought and musical creation (Monique Sicard).

Pierre Barbaud, Michel Philippot, Iannis Xenakis, Nicole Lachartre or Jean-Claude Risset are some prime examples ...

Jean-Claude Risset has supported the direct synthesis of sounds that are totally new to the human ear since 1945. His projects – linking the 'do' and 'hear' – demand the development of true music research in parallel with acoustic research.

2 Academic tradition and the current status of research within higher art education (all disciplines).

This section relates to the ideas of 'artistic research' within and outside institutions for higher art education, especially in the context of higher education diplomas.

'To study art is to let emotion out.' *'To finish art studies' makes no sense: the diploma is not the making of the artist, at the very most, isn't it just bestowing some kind of administrative legitimacy? These studies are different, they are based on individual research, which is the sensitive experimentation of the world, and the expression of this research, which must find a form that cannot be imposed upon it from outside. The term 'research' is used in design to highlight the relationship between the art school and the researcher's school, in the investigation led by the student, or even the novice. Studying is not about following a curriculum in a given timeframe; it is individual and registered for the duration: it is the result of an internal effort, the student is not taught, he teaches himself.*" (Michel Metayer – Principal of the Toulouse Fine Arts School).

2-1 How is the idea of research, as a mode of artistic practice, perceived in the various disciplines (plastic arts, dance, theatre, music and so on)? Please give some examples.

Research in the artistic world is often, but not always, linked to the idea of creation. Research becomes intrinsically linked to all artistic practices from the moment we turn our backs on methods of creation based on the repetition of an existing gesture, posture or model (French Ministry of Culture and Communication / MIDEA-DAP – Odile Canale and Jean-Claude Conesa).

According to Constance Rubini (a journalist and design theorist), the notion of research is perceived as a necessity since any practical question points us towards research in order to begin considering a response, while for Hervé Audouard (a philosopher), it is perceived as practice par excellence, necessary but not sufficient. Mathieu Lehanneur (a designer) stresses that the requirement for research in the field of design can in no case be a 'romantic' posture, or an isolated practice imposed by market constraints and mechanisms. It can only exist when these constraints are embraced, understood and absorbed.

For Jean-Marc Réol, Director of the Villa Arson in Nice, *the notion of research is consubstantial with artistic practice*, even if the term 'invention' is preferred to 'university'.

Questioned on the same issue, Florence Badol-Bertrand (a professor at the National Higher School of Music in Paris) states that the notion of research is perceived as investigation (historic, aesthetic, technical) within the repertoire, as social history as well bringing to life forgotten repertoires (musical reconstitutions, restitutions) and searching for the keys to interpret them.

Laurent Fréchuret, Director of the National Drama School at Sartrouville, indicates that his experience of theatre is *small-scale and empirical* but the placements, artistic practice workshops and theatrical experiences with pupils are their daily research practicals with amateurs.

2-2 Do you know any artists in your country described as "researchers", who call themselves researchers and/or are employed as such?

(500 words maximum)

There is no qualification as researcher for an artist as his practical work is intertwined with research (source: French Ministry of Culture and Communication / MIDEA-DAP).

But as an example, we could list some structures and creators whose approach may identify them as such.

In music:

Artist's name	Notes on the artist's method and work	Bibliographic references
The musicians and researchers of the Group for Musical Research/GRM	The GRM conducts creative and research activities in the field of sound and electro-acoustic music.	http://www.ina.fr/grm/
The musicians and researchers of GRAME / National Centre of Musical Creation	Located at the heart of the Art-Science debate and straddling numerous disciplines, research into musical computer science constitutes one of the essential themes in Grame's work.	http://www.grame.fr/research/fr/

In plastic arts:

Artist's name	Notes on the artist's method and work	Bibliographic references
Jean-Marc Bustamante		Jean-Pierre CRIQUI, <i>Jean-Marc Bustamante. Oeuvres photographiques (photographic works) 1978-1999</i> , Paris, National Photography Centre, 1999.
Fred Forest	He explores time, space and subjective temporalities.	Fred Forest has published several essays, books and articles: "Sociological art" UGE, 10/18, Paris 1977 "Towards today's art/ art in the age of the Internet" - l'Harmattan, Paris, November 1998.
Paul Devautour	'Operator of art'.	Principal of Bourges National Graduate Art School.
Jérôme Joy	Digital art; sound research.	
Claude Rutault	Research into definitions/methods (since 1972)	Paris Museum of Modern Art / 1992
Marylène Negro	Research into communication methods.	
Mathieu Mercier	Research into the links that can be used to weave art and design together.	Marcel Duchamp Prize in 2003.
J. Barral	Drawing – Artist's books	"The seasons of humility", Fata Morgana, Montpellier, 2000 "Drawings", gallery at the Bouquinerie de l'Institut, Paris, 2000
V . Oncins	Photography, painting	"Mastaba", Ed. Potentiels, Lyon, 2003 "Paul Foujino", Ed. Tarabuste, Paris, 1995
E. Vandecasteele	Drawing, photography and design.	"Plastic arts and Cinema, the Territories of the Ferryman" - L'Harmattan, 1998 - "All the same", design and photography exhibition - NEC, Saint Priest en Jarez, 2001

As examples from the design field, we could mention Matali Crasset, Pierre Charpin, Jean-François Dingjian, Mathieu Lehanneur, Ronan Bouroullec and François Azambourg.

In dance: Philippe Decoufflé, Thierry Malandin (Ballet Biarritz), Lionel Hoche (Compagnie mémé banjo), or Myriam Naisy (L'Hélice Dance Company).

2-3 Did the concept of research exist within the overall idea of higher art education when it was first launched in your country, and if so, in what way? (300 words maximum)

In France there is a distinction between art schools (answerable to the French Ministry of Culture and Communication) and faculties of plastic arts (answerable to the French Ministry of Education). As for art schools (56 higher art schools of which 8 are national), from the first to the fifth year (that is, the whole course), '*research*' is mandatory for students.

Research therefore forms an intrinsic part of the course for students at art schools without being systematically identified or taught (research methodology) as such.

Research (or *invention* as we should perhaps call it here) allows the boldness, inventiveness, imagination and curiosity vital for the art school students (as with artists of every age) for the exploration of as yet untouched fields of creation.

If the concept of research has existed indirectly in the higher art education notion since its foundation, it seems that the practice of research in art schools is something recent:

"Research in art schools is a recent introduction. This is in contrast to architecture schools, where it has been established for about thirty years. That in itself merits consideration. These art school projects do not necessarily have to resemble university research projects. A different educational practice should have its own type of research work, whose special character should be preserved. However, for these projects to have credibility, they must first of all meet a few standard (in other words, university-type) criteria:

- A precise definition of the field to be explored or the corpus targeted;
- A choice of field which is sufficiently restricted for the research to result in some conclusions being drawn within a set time period;
- Preparation by means of preliminary investigation, with documentary research and a survey of work already carried out on the field concerned;
- The capacity to assume a position within this field, defining the originality of the proposed project and the way in which it relates to work already published;
- A rigorous definition of the concepts and terminology used;
- The need to take a prior stand, either in a specific disciplinary field of an academic nature (history of art, philosophy, sociology, etc) or at a meeting-point of several theoretical disciplines or at the meeting-point of these theoretical fields and an experiment in creation;
- Research in art is characterised by a very high degree of movement and potential. Experimentation as the basic criterion of research allows an observation space to be created, one which has not been explored and which should be juxtaposed with one's own knowledge. It is the conclusive link between theory and practice." (excerpt from Jacques Imbert's speech, Director of MIPEA – October 2001)

In French art schools, postgraduate diplomas (DESS, DEA) are being progressively implemented in partnership with universities. One example is the Diploma in Advanced Studies (DEA) at the National Higher School of Image in Poitiers-Angoulême, dedicated to the digital arts, as a joint initiative with the University of Poitiers and other partners. A potential Diploma in Specialised Studies (DESS) on exhibition arts is being devised between the University of Paris X (Nanterre) and several Higher Art Schools, including Bourges, Cergy-Pontoise and Nice (Villa Arson). The so-

called Mastère (1-year postgraduate diploma) in 'Public Spaces: design, architecture and skills', run jointly by the Fine Arts School, the Jean Monnet University and the Architecture School in Saint-Etienne, has just been launched (2004). Further projects are being prepared. On top of this, the 70s in France saw the emergence of faculties of plastic arts at university level, which were very different in their practical artistic teaching to the art schools. The faculties focused on the 'academisation' of research to doctorate level. 13 universities now offer a Bachelor's degree and Postgraduate diploma in plastic arts. The postgraduate courses are pre-doctorate.

NB: The whole university study system is being revamped. The old diplomas (DEUG, Maîtrise, DEA, DESS) are being phased out in favour of a Europe-wide university qualification: the LMD (Bachelor's degree, Postgraduate diploma, Doctorate) or 3,5,8 (referring to the number of years theoretically needed to attain each of the three diplomas).

However, it appears that the universities' particular assessment criteria do not necessarily sit well with the art schools. New alternatives must be invented, solutions to harmonise further artistic education while retaining the particularities of each type of training.

About the schools of architecture:

Historically in France, architecture was taught in isolation, without reference to the universities. Today, there are twenty national schools of architecture in France, founded following the dissolution of the Architecture departments at the fine arts schools. From the beginning of the 19th century, most professionals and teachers decide to focus on the artist rather than the technician inside them. So imagination, creativity and practical research are intimately linked to the history of schools of architecture in France.

After the fall of the 'old education system', the schools of architecture initiated a series of reforms which today have led to closer links with universities running postgraduate courses and initiating active research.

(Text written with reference to the article 'The Fine Arts tradition and teaching reforms' / ADPF-publications; la petite bibliothèque. www.adpf.asso.fr)

2-4 Which diplomas awarded within higher art education are research-based?

For art schools:

Diploma (in your national language)	Description	Criteria to be met to obtain the diploma	Comments
D.N.S.E.P. Diplôme National Supérieur d'Expression Plastique (art, design or communication)	Diploma based on the student's individual art project.	Holder of a DNAP (National Diploma in Plastic Arts) or equivalent. The student must also have the support of his tutors who may or may not allow him to apply for the diploma.	Bac+5 (A-level + 5 years) This diploma is awarded by the French Ministry of Culture and Communication.
Certificat de Recherche et Création	Presentation of the	Bac+5 (A-level + 5 years)	Certificate issued with the

Design, from the Regional Fine Arts School in Saint-Etienne	theoretical part + project presentation. Viva before a panel.	DNSEP or equivalent diploma or professional experience of at least eight years in the design trade.	approval of the Ministry of Culture and Communication by the Regional Fine Arts School in Saint-Etienne.
Diplôme du Fresnoy	Exhibition		Agreement from the French Ministry of Culture and Communication.
Mastère spécialisé conception en nouveaux médias. ENSCI/Paris	Presentation of the course, written research and a project. Viva before a panel.	Bac+4, bac+5 (A-level + 4 years, 5 years) from schools of graphic arts, architecture, plastic arts, photography.	Training accredited by the "Grandes Ecoles" [elite French higher education establishments] Conference
Mastère spécialisé Dual Design (run jointly by the National Engineering School and the Regional Fine Arts School in Saint-Etienne)	Presentation of research and projects. Viva before a panel.	Bac+5 (A-level + 5 years) engineering, design, architecture diploma or equivalent university diploma.	Training accredited by the "Grandes Ecoles" [elite French higher education establishments] Conference

At the university:

Diploma (in your national language)	Description	Criteria to be met to obtain the diploma	Comments
Master 1 & 2	Plastic Arts, Design or Art Sciences	Achievement of a practical work (in Design or Plastic Arts)	Both theoretical and practical abilities essential
Doctorat	Plastic Arts, Design or Art Sciences	Achievement of a practical work (in Design or Plastic Arts)	Both theoretical and practical abilities essential

For music schools:

Diploma (in your national language)	Description	Criteria to be met to obtain the diploma	Comments
For music: 'Musicology prize'	Thesis/ CNSM – Paris Research into musical analysis, aesthetics, culture		Terminology being redefined.

2-5 Which new diplomas awarded in higher art education institutions include a research element?

Diplomas awarded by the university in partnership with arts schools:

DEA (Diploma in Advanced Studies):

- Diploma in Advanced Studies, Digital Arts (National Higher School of Image in Angoulême-Poitiers);
- Project: DEA Locus Sonus (audio experiments at the Higher Art School of Aix-en-Provence).

DESS (Diploma in Specialised Studies):

- DESS Creator of Artistic and Cultural Multimedia Projects (ESA Rennes) ;
- DESS in Exhibition Arts (Paris X).

(NB: These diplomas are becoming research-based or professional postgraduate diplomas).

- Master Design: jointly with several research centres (CIEREC, CRENAM, IERP, etc) by different departments at the Jean Monnet University in Saint-Etienne and other institutions (Regional Fine Arts School (ERBASE), National Graduate School for Mining Engineering, National Engineering School – Saint-Etienne).
- Research doctorate on landscape as a concept / Fine Arts School in La Réunion and Paris VIII.
- Master Design Doctorant (Jean Monnet University, ERBASE, ENSCI under review)

2-6 Do you know any higher art education institutions which are entitled to award research diplomas within artistic disciplines at postgraduate level (doctorates, etc) ?

The only higher artistic teaching establishments authorised to award research diplomas in artistic disciplines are those validated by a university. (source: French Ministry of Culture and Communication / MIPEA-DAP)

However, arts schools offering post-diploma training award certificates and/or diplomas recognised by the French Ministry of Culture and Communication. (see 2-4)

2-7 To what extent is research (practical and theoretical) a part of higher art education diplomas in artistic disciplines (from Master's degree onwards)? What teaching methods are applied? (500 words maximum)

In art schools:

From the syllabus phase of the course (years 2 and 3), theory-based research and applied theory work are integrated into the course, particularly by teaching research methodology applied to the options offered and by teaching which encourages individual research.

The project phase of the long course (DNSEP, years 4 and 5) shares the same emphasis on research theory and applied theory, with the research and design workshops (ARC) and tuition on advanced research methodologies. Also it should be noted that the DNSEP is awarded according to the criteria specific to each student's individual project.

At the university :

Lessons and seminars allow reflection on contemporary artistic practices while placing them within the history of art.

The only higher artistic teaching establishments authorised to award research diplomas in artistic disciplines are those validated by a university. (source: French Ministry of Culture and Communication / MIPEA-DAP)

However, arts schools offering post-diploma training award certificates and/or diplomas recognised by the French Ministry of Culture and Communication. (see 2-4)

In his report, Jacques Imbert (Head of MIPEA/ DAP ministère de la culture) mentions – about the methods set up in the art institutions and the particular forms taken on by the word research in the field of arts – the entanglement of Aesthetics (analysis of feelings, sensitive responses) and Poï étique (invention study, role played by fate, reflection, culture, but also the study and analysis of techniques, processes, instruments, materials and so on).

(« Une nouvelle place et un nouveau rayonnement pour les écoles d'art en France » rapport IMBERT juillet 1998)

Examples : Post graduate Design & Research from the regional Fine Art School in Saint-Etienne ; Mastère spécialisé Dual Design run jointly by the National Engineering School and the Regional Fine Arts School in Saint-Etienne.

2-8 Who is qualified to teach, supervise and assess researchers' diplomas? (200 words maximum). Please give references and/or attach additional information if possible.

In France, the universities enjoy a monopoly over how research is managed. Professors at art faculties (usually holders of an HDR* doctorate) are qualified to run and assess the research diplomas offered by these universities.

The ambition of the art schools is completely different; they invite artists and designers, recognised by their peers, to join their teaching teams to assess the research work of the students.

Some art schools, including the Villa Arson, call partly on university-approved professors. At the CNSM in Paris, the lecturers are generally doctors, although this is not a prerequisite to their recruitment.

*HDR=Qualified to Teach Research.

The qualification to teach research acknowledges the high scientific level of the candidate, the original character of his work in a sufficiently broad scientific or technical field and his ability to teach young researchers.

2-9 How is the teaching and supervision of research organised at Master's and at Doctorate level within higher art education (all disciplines)?

In the art schools, a student's individual project is assessed at the start of the academic year by a teaching team which decides on the validity of this project. The student allowed to apply for the DNSEP (National Higher Diploma in Plastic Expression) chooses a 'research director' from

among the school teachers or from outside the establishment and starts his research. He ultimately presents his project to a diploma panel approved by the French Ministry of Culture and Communication, who appoints a chairperson.

At university, the postgraduate course offers a research-based DEA (Diploma in Advanced Studies) culminating in a doctorate, or even a DESS (Diploma in Specialised Studies). The latter is more 'professional' and involves a mandatory placement at the end of the academic year. There is also another diploma, the master's degree, a post-graduate diploma offered by universities and requiring a minimum of three years' training made up of teaching and work placements.

Meanwhile, the 3,5,8 (or LMD) reform is underway in French universities. See 2-3

2-10 Are there any practical courses or training in research methodology? Please give some examples.

In his report, Jacques Imbert (Head of MIPEA/ DAP ministère de la culture) mentions – about the methods set up in the art institutions and the particular forms taken on by the word *research* in the field of arts – the *entanglement* of Aesthetics (analysis of feelings, sensitive responses) and *Poïétique* (invention study, role played by fate, reflection, culture, but also the study and analysis of techniques, processes, instruments, materials and so on).

(« Une nouvelle place et un nouveau rayonnement pour les écoles d'art en France » rapport IMBERT juillet 1998)

For Hervé Audouard (a philosopher), this is not about methodology but process, which is not a purely scientific notion and is therefore difficult to quantify. According to him, you can't teach research, or its '*method*' but how to be a researcher, which is largely undefined. The undefined aspect as such cannot be quantified but only qualified. The qualification, to evaluate the quality of the research, takes into account the outputs establishing a crossover between determined definition and undetermined definition.

Some schools offer courses on applied methodology in this area.

The CNSM in Paris runs a methodology course covering bibliography, the study of literary, iconographic, musical (scores / organology) and educational (music treatise, etc) sources.

At university, research methodology seminars are offered as part of postgraduate diplomas and at the postgraduate school.

2-11 Is practice-related research recognised for the purpose of obtaining a higher education diploma? (300 words maximum)

This question is partly answered in paragraphs 2-1; 2-3; 2-7 and 2-9.

2-12 Which criteria and methods are used to assess the quality of practice-related research in relation to the practice within artistic disciplines? (use interviews if necessary and list examples of research work in institutions) (500 words maximum)

According to Jean-Pierre Mourey, the director of research at CIEREC (the interdisciplinary centre for studies and research on contemporary expression), the university criteria used to assess the quality of practical research are the originality of the work and the ability to pinpoint the aesthetic aspects of this work.

In the art schools, the main points used to assess the quality of practical research are the presentation of the work (critical and formal), the project's inception and follow-through (assessment of the research and production phases), the work's cultural register (relevance of references, range of knowledge) and the quality of works produced (source: French Ministry of Culture and Communication / MIPEA).

Example of the Regional Fine Arts School in Saint-Etienne (ERBASE):

Created in 1989, the centre of design research and creation awards a certificate in design research and creation with the approval of the French Ministry of Culture. Within this training programme, the student presents the results of his research in the form of a viva before a specialised panel. The theory part is assessed in a meeting format, while an exhibition presents the plastic works produced.

Some research works carried out at ERBASE:

- **Laurent Gregori** – Paradigm: a reflection and distribution aid for a prospective design
- **Patricia Sessegolo** – Business and Creation – Clothing brand image
- **Cécile Fadika** – Furniture design in relation with African tradition
- **Sylvie Fillere** – Analysis of relationships between designers and businesses
- **Jean-François Dingjian** – Analysis of relationships between designers and businesses
- **Loïc Denoyelle** – Study of the corporate-designer interface
- **Ursula Held** - Research about perception
- **Edgar Gonzalves** – Research about graphism
- **Didier Rousseau** - Urban sociology survey
- **Stefan Klein** - The aeromobile: research on a new form of locomotion
- **Jean-Pierre Tixier** - The designer's field of expertise in the craft and industrial context of woodwork.
- **Nathalie Arnoud-Vidal** - Ecology and research into recyclable materials and non-polluting productions.
- **Jurgita Gerdvilaitė** - Relationship between tradition and origins of children's furniture in the Baltic culture
- **Betty Aigne** - Unity in series
- **Laëtitia Viallon** - Survey of furniture concepts for collective housing
- **Bertrand Voiron** - Interior products and their relationships with cultural changes
- **Peter Gotthardt** - Public and private aquatic transport
- **Johanna Balusikova** - Graphic identity for the BIDSE 98 and graphic research
- **Nathalie Audry** - New role of textiles in furniture
- **Laëtitia Cornelié** - Architecture-furniture relationship / Reflection on perception
- **Nathalie Arnoud-Vidal** - Ecology and research into recyclable materials and non-polluting productions.
- **Sylvie Fillere** - Analysis of relationships between designers and businesses
- **Céline Savoye** - The presentation approach / Scenography
- **Jérôme Balme** – Waiting space – Light/Colour

2-13 Are there collaborative projects which link higher art education institutions with international research departments in industry and trade, or with other research institutes (particularly in the cultural field)?

Higher art education institutions, discipline(s) and partner institutes/schools	Type of collaboration (development of new products, technologies, strategies, etc)	Comments
Les Grands Ateliers in l'Isle d'Abeau	Construction teaching, research and experimentation. Projects carried out in partnership with civil engineering and building enterprises.	Founded in 1995 by 11 higher art education institutions (6 schools of architecture, 2 engineering schools, 3 arts schools).
The National Higher School for Industrial Design in Paris (ENSCI)	Partnership with big companies: Renault, Alcatel, Seb, etc	
The National Higher School of Image (Angoulême/Poitiers)		
Villa Arson	- Partnership with Centre Georges Pompidou, CNAP and Paris X-University within the Diploma in Specialised Studies (DESS) 'Exhibition Art' - Partnership with the Sophia-Antipolis University in Nice (http://www.unice.fr) within the DESS "Cultural Engineering".	
Le Fresnoy (Tourcoing)	Collaboration with the Centre Georges Pompidou in Paris.	
Limoges-Aubusson	Collaboration with the CRAFT (Centre for Research on Earth and Fire Arts) and companies.	
ENSAD		
The City of Design project in Saint-Etienne shall include research platforms bringing together arts institutions, engineering schools, faculties and industrial and/or international partners.	Development of programmes related to industry.	Opening date: end of 2007

2-14 Can you give examples of particularly outstanding results in contemporary research which have been produced within higher art education institutions (in any artistic disciplines)? Please name major theoreticians / artists as well.

Many former students from higher artistic establishments today form a significant force on the French and international contemporary art scene.

Also, each year the Delegation for Plastic Arts (DAP) launches an invitation for research projects particularly requesting research teams including teachers of higher arts schools to submit to the Scientific Advisory Board of the DAP a research project of their choice. Since 2001, the following projects have been selected by the Scientific Advisory Board:

2001 – National Higher School of Image - JM Dallet: Figures from interactivity;

2002 - ESA Montpellier: Didier Malgor - ACTU Contemporary art and urban territories;

2002 - Villa Arson: Jérôme Joy - Paul Devautour - AGGLO Construction of collective invention situations;

2003 - ESA Nantes: Véronique Giroud - Michel Aubry - Véronique Verstraete - Sophie Gosselin - To construct a research space where artistic practice acts as the starting point to question our relationship with the construct of historic expertise;

2003 - ESA Mulhouse - Patricia Brignone - New practices in the theatre; a revaluation of the direct presence of the corpus (opening up the exploratory phase);

2004 - ENBA Lyon - Giovanni Careri - Bernhard Rudiger - Constructing reality in contemporary art;

2004 - ESA Aix en Provence - Jérôme Joy - Peter Sinclair - Electronic territory in plastic sound creation;

2004 - ENSA Dijon - Nathalie Magnan - Laurence Allard (Lille University) - Olivier Blondeau: ..\hAcktion! Art, Technocultures and Politics. To finish with the art critic or become one of the crowd.

Moreover, the DAP is linked to the DAPA (Management of Architecture and Heritage) and the INHA (National Art History Institute) with the programme “*Art, architecture, landscape*”. Examples of projects conducted within this programme:

- Philippe Mouillon: Ambiguous micro-landscapes: roundabouts;

- Luc Baboulet: Land of signs, the lesson of Marne-la-Vallée;

- Sophie Paviol: Video/architecture: temporality in action. Radical architecture on Bratislava landscapes during the 60s and 70s.

Other examples of results produced in the higher artistic establishments:

- In the post-graduate programme of the Fine Arts School in Saint-Etienne, the student-researchers contribute to the production of the AZIMUTS design review which is a way of communicating their experiences and concerns (Review founded in 1990 / Biennial). The latest issue of the review (no. 24) is entirely devoted to the issue of research and design and n°25 devoted to design and mathematics.

- Symposium transcripts published by the CIEREC (interdisciplinary centre for studies and research on contemporary expression)

Examples: ‘Logic of fragmentation’, ‘Late 20th century Loufoque figures’

- B.DUBORGEL ‘Malevitch’, éditions PUSE: ‘House, Artist and Child’, Editions PUSE ;

- J.P.MOUREY ‘ Philosophies and practices of detail’, éditions Champ vallon; ‘Sensation comes to life’, Editions PUSE.

3- Research context for Art graduates

This section focuses on research by Art graduates, at Mastère (A-level + 6 years) level and above.

3-1 Are there Art graduates (at Mastère level) still carrying out research in higher art education institutions in your country (in any artistic disciplines)? What percentage of graduates does-it represent? (300 words maximum)

According to Galodé's research (see 3-7), within post-graduate programmes at the art schools (see below 3.2.) and at university, 10% of graduate students from the DNSEP undergo further training (postgraduate, other artistic training, other further education).

(source: French Ministry of Culture and Communication / MIPEA-DAP)

3-2 Are artists carrying out research work (from Mastère level) outside higher art education institutions? Please give examples. (300 words maximum)

Among graduate students from higher art schools, there are a number of artists who follow doctorate studies whether in higher artistic teaching establishments or at universities of plastic arts or arts and humanities, or at further education schools in social sciences.

3-3 Are tuition fees charged for doctorate research programmes? If so, how much are they and what are the related terms? (300 words maximum)

The tuition fees for the Doctorate research programmes are those requested by the universities (2004 : 305.- to 600.- EUR).

3-4 Is there any funding for research diplomas – whether they are awarded by the State, by private institutions or by higher art education institutions themselves?

Grants awarded according to university criteria:

These grants are awarded at the proposal of the university presidents, according to university and social criteria and the type of training followed:

- Diplomas in Advanced Studies (DEA) and Diplomas in Specialised Studies (DESS) [first year of postgraduate programme] or in the 3rd and 4th semesters of the postgraduate diploma (research-based and professional).

Students who do not receive a grant based on university criteria can obtain a study bursary.

Grants based on university criteria. Annual rate (in euros):

- Diploma in Specialised Studies (DESS): 3,780 euros

- Diploma in Advanced Studies (DEA) or 3rd and 4th semesters of research-based postgraduate diploma: 3,780 euros
- Diploma in Specialised Studies (DESS) or 3rd and 4th semesters of professional postgraduate diploma: 3,780 euros

Study bursaries:

This support is aimed at students who encounter particular difficulties during their university year (family break-up, recognised family independence) or who have returned to study after the maximum age of 26. To be entitled to a study bursary, students must fulfil the conditions of nationality, qualifications and training in order to obtain a higher teaching grant on the basis of social criteria.

This support can also be allocated to students who have registered for the first time in the 1st year of the postgraduate programme, started a teaching recruitment programme or started a training programme entitling them to a public service grant, and who are not eligible for a higher teaching grant. These are awarded by an academic study allocation commission.

With regard to research diplomas offered by art schools, postgraduate students can receive study grants or fixed bursaries from the establishments in question.

Research bursaries for project development (in France or abroad) offered by CNAP (French Ministry of Culture and Communication):

The National Centre of Plastic Arts aims to grant timely support to artists and professionals in all areas of contemporary creation.

This support is granted by national advisory commissions.

Research allocations for project development are aimed at artists who wish to carry out their research in France, in the disciplines listed below, with a chosen institutional or private partner.

The amount of the bursary is calculated on the basis of the nature of the project presented, and the place and duration of the stay (maximum 15,000 euros).

- Areas concerned: plastic arts (painting, sculpture/installation, graphic arts, photography, video, new media), design, decorative arts, graphic arts.

Further examples of grants and funds:

- Rhône-Alpes regional programme with the EURODOC grant and the MIRA programme to welcome foreign students.
- AGORA grant of 15,000 euros aimed at designers under 35;
- Residences and research and design programmes aimed at French designers and researchers, or those resident in France for over 5 years, managed by AFAA (French Association for Artistic Action / www.afaa.asso.fr)
- Video and multimedia design prize (www.videoformes.com) ;
- France Foundation: artist initiative programme (www.fdf.org) ;
- Support in VIA creation (Valorisation de l'Innovation dans l'Ameublement) for designers' research projects (www.via.asso.fr)

3-5 What is the approximate annual portion of funding available in your country for research in the Arts for all disciplines? Please distinguish between state and private funding, if possible.

As regards the annual financing of research programmes initiated by the Management of Architecture and Heritage (DAPA), for the invitation for projects 'Art, architecture, landscape' which is linked to the Delegation for Plastic Arts (DAP) this amounts to 250,000 euros, while the research programme initiated by DAP is 100,000 euros.

(source: French Ministry of Culture and Communication / MIPEA-DAP)

3-6 What other research programmes (if any) are offered to Art graduates within higher education (from Mastère level)? (300 words maximum)

The different research programmes offered to art students are mentioned in the responses to questions 2-4; 2-5; 2-9 and 2-13.

3-7 Are there any figures on how many art graduates actually earn a living from their profession in your country? How many have a master's degree or a doctorate? If possible, please provide statistics on practising artists in a recent social and economic context.

A survey to follow up on graduate students from art schools has been entrusted to Gilles Galodé (researcher) by the Ministry of Culture.

The results will be published in June 2005.

**RE : SEARCH PROJECT
RESEARCH PROJECT
European League of Institutes of Arts / ELIA**

Record prepared for ELIA by the Regional Fine Arts School in Saint-Etienne (ERBASE):

Josyane Franc (International Relations Officer)

E: rel-int-press@artschool-st-etienne.com

T +33 (0)4 77 47 88 03

F +33 (0)4 77 47 88 01

Ghyslain Bertholon (Plastic Artist)

9, rue du coin 42000 Saint-Etienne / France

T +33 (0)4 77 33 38 89

F +33 (0)4 77 46 65 01

E: ghyslain@fr.st

Acknowledgements:

To Philippe Louisgrand (Principal), Yann Fabès (art coordinator), Rassoul Seydi (graduate student) and the ERBASE Scientific Advisory Board for their contributions.

To the managers of the Permanent Mission for the Inspection, Consultation and Appraisal of Art Education (MIPEA) of the Delegation for Plastic Arts (French Ministry of Culture and Communication);

Everyone who kindly answered our questions.

Regional Fine Arts School in Saint-Etienne (ERBASE).

15 rue Henri Gonnard

42048 Saint-Etienne CEDEX 1

FRANCE

T +33 (0)4 77 47 88 00

F +33 (0)4 77 47 88 01

www.artschool-st-etienne.com