

(Re)Visiting Our Previous Contributions for Research-Creation [as Practice] — A Performative and Polyvocal Writing Project

Prepublication Version — Fall 2020

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Abstract

[ENG] This writing project started with our desire to revisit our previous French-language contributions to research-creation. It resulted in a performative and polyvocal text which voices and layers will be yours to explore... and contribute to. As the paragraphs unfold, we present our vision in the making of *research-creation [as practice]*, with this meta-theoretical approach offering a flexible yet encompassing and tangible way of accompanying and reflecting on *research through creation*. Following distinctions between research-creation and other forms of research mobilizing creation, we discuss knowledge(s) production and methodology, integrating influences from performative and post qualitative research. The whole is supported by multiple examples and maps produced as part of our *Research-creation cartography project*.

[FR] Ce projet d'écriture a comme point de départ notre désir de revisiter nos contributions francophones passées sur la recherche-crétion. En a résulté un texte performatif et polyvocal dans lequel des voix et couches successives sont offertes à votre exploration... et à votre contribution. À travers la succession de paragraphes, nous présentons notre vision de la *recherche-crétion [comme pratique]*, cette approche méta-théorique offrant un modèle flexible, englobant et tangible afin d'accompagner et de réfléchir à la *recherche par la création*. Suivant des distinctions entre la recherche-crétion et d'autres formes de recherche intégrant la création, nous discutons de la production de connaissance(s) et de méthodologie avec des influences issues de la recherche performative et post qualitative. Le tout est supporté par de multiples exemples et des cartes produites dans le cadre de notre projet de *Cartographie de la recherche-crétion*.

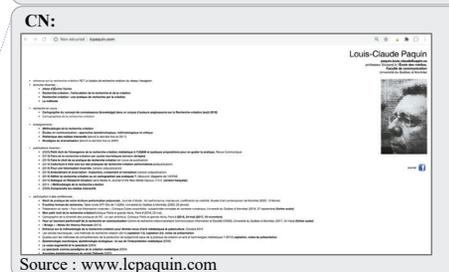
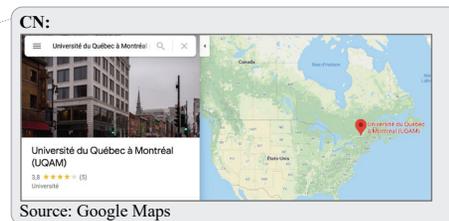
Keywords

[ENG] research-creation, practice, Hexagram Network, cartography, artistic research, arts-based research, performative research, post qualitative research, polyvocal writing

[FR] recherche-crétion, pratique, Réseau Hexagram, cartographie, recherche artistique, arts-based research, recherche performative, recherche post qualitative, écriture polyvocale

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The project: Revisiting our recent French language contributions to research-creation in order to reach English readers. **The process:** Re/Writing on/as research with a play on polyvocality. **The outcome:** Yet unknown, unfolding by iterations from writing this paragraph to the last, while leaving traces of several of the states and layered voices that were part of this performative journey.

This is where we/I start.

INTRODUCTION Louis-Claude Paquin has been a professor at the *École des médias* of *Université du Québec à Montréal* (UQAM) for 25 years. I [Cynthia Noury] am a communication research-creation doctoral candidate there and he happens to be my research supervisor. Over the last few years, we have been collaborating on many research projects trying to better understand the forms research-creation can take, both theoretically and practically. More importantly, we have been experimenting with ways of articulating research and creation at the heart, as well as at the borders, of “R-C.” Through this article, we will revisit our previous contributions in order to outline a vision in the making of research-creation [as practice] and hopefully push it further as part of a multilayered/polyvocal writing as research collaboration (see **POLYVOCAL WRITING**).¹

CN My first draft will be was submitted to Louis-Claude to add up to with only one constraint: keeping it short(ish). We'll built it up from there, as layered traces of this process and its temporality will be were left for you to read. We could have chosen other/better strategies for this polyvocal writing project, but this was a practical one as Louis-Claude was busy with other commitments at the time and I felt somewhat more comfortable tackling the bulk of translations awaiting us. Here I start/ed my journey staring at the blank screen before me in all its possibilities, writing from and through theory, but also about the process itself.

[...A few weeks later into collaborative writing....]

LCP What a good idea to reiterate through writing our common, intersecting and singular reflections on research-creation! It's also enjoyable to get back on the track of polyvocal performativity, which we have put in practice in previous publications.

I was first surprised at the form you gave to the paragraphs of the text: first a framed title and then a square block of text. A protocol. In doing so, you left out propositional writing which is the norm in qualitative research for a cut-out writing, possibly disjointed, which allows you to avoid reconciling divergences. It's very poststructuralist. I like it.

¹ Accordingly, this article will revisit and translate ideas and segments presented in previous French contributions (both common and individual), with reference to the original publications or works in progress.

LCP:



Louis-Claude Paquin is a professor at École des médias de l'Université du Québec à Montréal (UQAM) and a founding member of Hexagram, an international research-creation network in media arts, design, technology and digital culture. After having long taught and studied rhetoric and interactive multimedia creative practices, he teaches epistemology and the methodology of research-creation. His recent work focuses on the cartography of the literature on research-creation, as well as on the singular research-creation practices of Hexagram members. He is currently preparing a book entitled “Faire de la recherche-création par cycles heuristiques,” as well as working on performative research and its declinations. Many of his contributions are available online under a Creative Commons license (lcpaquin.com).

CN:



At the time of writing this article, **Cynthia Noury** is pursuing a research-creation doctorate in communication (UQAM) dedicated to media street interviewing. She explores the issues related to this practice from both a theoretical and a creative perspective, notably through a series of experimental radio performances. She co-hosts the RE© podcast on research-creation (rec.hexagram.ca) and has collaborated on several international projects and research groups on this practice, including the development of a Toolkit for promoting responsible conduct of research in research-creation. She is also a lecturer at UQAM's École des médias and a Hexagram Network member.

Both pictures come from Olivier Gélinas Richard's research-creation project *Photos d'identités* (2017).

Recently, I “met” an author, Nicholas Burbules, who refers to the form of the *aporia* already used, among others, by Nietzsche and Wittgenstein and borrowed from the ancient Greek philosopher Zeno of Elea. He writes:

“Are there other ways to think about aporia—what Jacques Derrida [in *Aporias* (1993, p. 12)] calls this ‘old, worn-out Greek term... this tired word of philosophy and of logic’—in ways that might carry us through new paths of thinking about learning and understanding? Let’s begin with the etymology: *a-poros* means lacking a *poros*: a path, a passage, a way.” (Burbules, 2000, pp. 172-173)

I propose to appropriate the aporia as the metonymy of a fragmentary writing, a disjointed and open practice of writing.

- CN Scrolling through his article, I liked how Burbules referred to getting lost, exploring possible connections and finding new passages as essential components of learning and writing. This idea also links back to the content of our text, especially when we describe putting research-creation into action—actually doing it!—as a “journey” (see [METHODS & METHODOLOGY](#)). I also like how these paragraph “tags” can be used as an index to navigate the text.

In earlier comments in the margins of this document, I was wondering about the positioning of our current writing project with regards to the practice of research-creation. We came to the agreement—which is somewhat obvious to us but is worth stating—that this piece of writing is not research-creation per se, but research on research-creation.

- LCP Absolutely and we are doing it through polyvocal writing. Polyvocal writing seems to me to be a way of reconciling distant, subjective and creative approaches to the world that are otherwise opposed. I prefer polyvocality to multi-layered writing, because there is in this type of project an intention to preserve and make people read or see “voices,” that is, inscriptions or images that are embodied, that are summoned as “presence” and not only as support for the proposals put forward (see [POLYVOCAL WRITING](#)).

Making an inventory of the “voices” intersecting in this text, while remaining distinct and visible, I already counted several voices in your first draft: 1) that of the writing of the aporias; and 2) that of you initiating a dialogue. There were also: 3) that, plural, which came from our past writings; and 4) that, plural, of the authors of the excerpts that were quoted. Other voices emerged from the following iteration: 5) that of my participation in the dialogue; and finally 6) that, also plural, of the researcher-creators themselves in the form of text excerpts or images from my personal archives, a voice that is too rarely given to be read as such, as it is often “covered” by the analysis that is made of it...

- CN That’s not too bad! I guess we could even add another layer, that is: 7) the potential dialogical space we open up with/for our readers to invest in our reflection process and add up to it.

Back to when I was starting to write the article based-off previous contributions, it seemed like there might be little room for “fresh” dialogue... It’s nice to see how far we/I’ve come. In retrospect, the willingness to engage collaboratively as well as with different voices outside of our own—be them in the flesh or already fixed on endless PDF pages—, while acknowledging them each step of the way, was/is key in making polyvocal writing possible.

[...Insert a few *Zoom* calls to discuss the text here and elsewhere...]

- CN One last thing before we get to the core of the article... After the first iteration, you sent me back the file with beautiful margins full of comments, graphics and pictures. I loved the idea! I had already played a lot with the layout of the text, but I would not have thought about diverting *Word’s* functionalities that way. I asked you if you could tell me and our eventual/actual readers more on that...

- LCP I spontaneously had a reaction not to intervene too much in the body of the text, instead using the *Review* feature to write comments in the margins by pointing to specific elements or sections of it. I found it interesting to first deploy my voice in the margins and imagined my

comments as “vignettes.” The primary meaning of the term vignette as an illustration was extended to short annotations inserted at a given place in the main text, the counterpart of *Post-it* notes in books.

As I read the text, I would identify a passage as if to highlight it and insert a comment that I hoped would be relevant at that point. Among these, I made some on the form, to add up to the topic with knowledge I had since acquired or to give my opinion. Then I got tired of myself, as with a few rare exceptions I felt that I was not adding much to the text. Reading the aporias carefully and more than once, I realized the imbalance between the language statements, which—however embodied they may be—remained abstract in the absence of documentation and testimonies, as well as in between the voices called for, those of the authors and those of the researcher-creators. As a result, the added documentation comes from work presented in my seminars and excerpts from research survey responses, all chosen for their exemplary nature. I made the deliberate choice not to over-analyze it, to let it speak, to carry its voice.

- CN Following this, we later incorporated many of the margin comments within the body of text and the dialogues, adding some more sections and comments, *negotiating/playing* with the “final” layout of the document each step of the way.
- LCP Following these iterations, the comment display area became an integral part of the text. *I/we* realized that *I/we* was giving *my/our Word* application the status of a media in its own right, a media of visibility. A media making a collaborative process visible beyond its usual function of writing digitally while respecting the formatted layout which is a metaphor for paper. I also experimented with other applications as “media,” which could also be considered “neomedia” in this context, inserting the results in the comments area. This includes a visualization with *Wordle* and a do-it-myself *Acrobat* reconstruction of a *Wikipedia* page section about Sir Christopher Frayling.
- CN From reading only the main formatted looking paragraphs to digging into its layers, this paper thus offers multiple levels of reading, each adding in nuances, dept, complexity and performativity. Our *modus operandi* being laid out, let’s get started with our reflection in the making/writing on research-creation as practice! ☺

First, let’s contextualize.

R-C EMERGENCE In Canada, as in many other documented contexts around the world, the emergence and progressive institutional recognition of research-creation—as most commonly called here, but other terms expressing a similar practice are to be found elsewhere—were mainly fuelled by educational reforms (e.g., the *Bologna Process* in Europe or the *Commission Rioux* in Québec) as well as the integration of arts schools into universities. For instance, l’*École des beaux-arts de Montréal* was merged to *Université du Québec à Montréal (UQAM)* on the year of its foundation in 1969, as part of an arts education reform across the province. As each had a radically different culture and ways of doing things, the integration of these two types of educational institutions did not always take place smoothly and generated many debates, some of which are still ongoing (e.g., regarding evaluation, methodologies or research ethics) (Paquin et Noury, 2020).²

² More details on this topic can be found in a previous contribution, see: *Petit récit de l’émergence de la recherche-création médiatique à l’UQAM et quelques propositions pour en guider la pratique* (Paquin et Noury, 2020). [We are conscious that you may not read French, but translation platforms such as www.deepl.com/translator do an alright job at conveying our main ideas. You should give it a try! ☺]

LCP:



The building previously occupied by l’École des beaux-arts de Montréal. Found online.

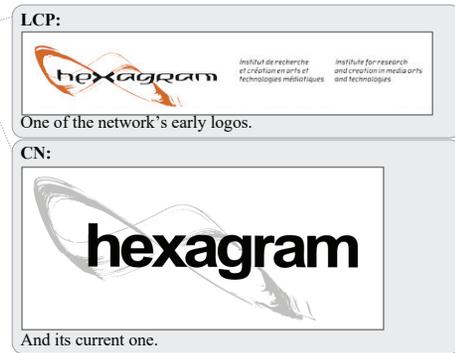
LCP:



UQAM’s Berri-UQAM campus being built in the 1960s. Found online.

- CN At this stage, it is difficult to provide a very specific account of the development of research-creation in Canada—and the Province of Québec especially—since multiple and fragmented organizational and individual recollections and perspectives still have to be brought together and fully documented.
- LCP I would add that these historical notes, like all the others, whatever their authority, should be read from a postmodernist perspective. Following the “end of the great narratives” (Lyotard, 1979), only small, situated, subjective and embodied narratives remain, including this one.

SUPPORTING STRUCTURES These mergers resulted, on the one hand, in the creation of advanced university study programs (master’s and doctoral degrees) whose main activity is creation and, on the other hand, a specific academic career profile—sometimes associated with the titles researcher-creator, or artist-researcher—in terms of activities, evaluation and funding. While the level of recognition of research-creation still varies from one context to another internationally, this practice has been supported by different programs through the Canadian provincial and federal granting agencies as early as in the 1990s.³ One durable outcome of this funding has been the launch of *Hexagram*, a Montreal-based international institute first, later becoming an international network dedicated to research-creation in media arts, design, technology and digital culture (Paquin et Noury, 2020). Bringing together several dozens of researcher-creators and hundreds of graduate level students through common programming and outreach activities, this strategic cluster has been a central factor in enabling this practice for us and many others, positioning our city as a vibrant research-creation hub.⁴



³ Those granting agencies are respectively the *Fonds de recherche du Québec—Société et Culture* (FRQSC) and the *Social Sciences and Humanities Research Council of Canada* (SSHRC).

⁴ *Hexagram* was jointly created in 2001 by members of UQAM and *Concordia University*. In turn, depending on funding and trends, *Hexagram* was an *Institute for Research and Creation in Media Technologies* (2001), an *Interuniversity Media Arts Centre* (2011) and an *International Network for Research-Creation in Media Arts, Design, Technology and Digital Culture* (2014). As of the spring 2020, its funding was extended until 2027 becoming the *Hexagram Research-Creation Network in Arts, Cultures and Technologies*. The network operates in a bilingual (French and English) context. As of today, it mobilizes researchers in the arts, communications, SHS and even biology and engineering from several universities and community partners in Québec and around the world (see: <https://www.hexagram.ca/>). We take this occasion to highlight *Hexagram*'s financial contribution to the cartography of research-creation practices research project mentioned in this article. The network also supports the RE© podcast on research-creation we are both collaborating on with Marc-André Cossette (<http://rec.hexagram.ca/>) and which we will be referring to later.

Second, let's cartography rather than define...

[R-C Take 1]

What is research-creation?

Our over/simple answer to start the discussion would be that it is a kind of crossover between academic research and artistic/mediatic/or else creative practices that has a double purpose: the production of knowledge *through* that of an original artifact, performance or work, be it material or immaterial (Paquin et Noury, 2020).

- CN A new element that eventually came out of this writing project is the 11 progressive “takes” on research-creation that you will find throughout the text, this one being the first. This attempt at synthesis around some of our main ideas was an interesting exercise in trying to see what would resist it, facing the limitations of momentarily grasping evolving ideas, but also the divergent interpretations that could result from it, starting between us.
- LCP Considering our strong stance against “defining” research-creation (see [REFUSING TO DEFINE R-C](#)), I believe that insisting on the singularity of the multiple situated points of view (standpoints) contributing to this phenomenon is the only way to approach it. As such, this is one of the elements we have progressively integrated in the provided takes on research-creation.
- CN Let's finally note that these “takes” are not meant to be taken as fixed, definitive or restrictive with regards to how research-creation can materialize in your own practice.

[FUNDING AGENCIES DEFINITIONS](#) When gathering with the community in order to help develop and circumscribe this set of practices, provincial and federal Canadian research councils eventually opted for the term “research-creation,” from the French “recherche-création,” as a way to keep this practice open while still distinguishing it from artistic activities outside academic guidelines. Among the many possible definitions, let us begin with those—commonly accepted but not uncritically—from the *Fonds de recherche du Québec—Société et Culture* (FRQSC) and the *Social Sciences and Humanities Research Council of Canada* (SSHRC). The latter currently describes it as: “An approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation.” The Council further specifies that: “The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms), making it explicit that it “cannot be limited to the interpretation or analysis of a creator’s work [...]” (SSHRC, 2020). For the FRQSC, research-creation designates “any research process or approach that fosters creation and aims at producing new aesthetic, theoretical, methodological, epistemological or technical knowledge.” They go further by specifying that: “All of these processes and approaches must include, to varying degrees [...] creative or artistic activities [...] and the problematization of these activities (critical and theoretical analysis of the creative process, conceptualization, etc.)”, both to be carried by the same person (FRQSC, 2020). However, the articulation modalities of the “research” and “creation” components are not defined, leaving it to researcher-creators to outline it in a convincing way for their evaluation committees (Paquin et Noury, 2018a; 2020). Finally, the FRQSC poses “The transmission, presentation and dissemination of the experimentation and/or results of research-creation projects of all types to students, peers and the general public” as another central component of research-creation (2020).

LCP:

Among critics, those of Glen Lowry who provocatively asks his readers: “Good Research? Bad Art?” (2015).

“This value-laden binary elicits groans. Yet it takes us to the heart of the trenchant critique of new forms of academic, research-based art and intuitional culture change. The duality also highlights ethical questions about the efficacy of creative practice research and the pitfalls of university-supported creative projects. SSHRC established its research-creation program to target creative practitioners, yet word on the street is that it is rigged against real artists who make good art.” (Lowry, 2015, p. 42)

“While there are artists who have been very successful at winning grants from SSHRC, the jury tends to support teams of researchers with clearly expressed interests in new digital technologies, as opposed to those from conventional disciplines such as painting, sculpture, or creative short fiction. Emphasis on student training (HQPs) and publication, together with increased administrative demands, may interfere with successful applicants’ ability to produce professional-quality work.” (Lowry, 2015, p. 44)

DIVERSITY OF TERMS AND APPROACHES But institutional definitions are not all there is. Under the use of a seemingly unifying term, research-creation has several potential meanings that often remain implicit, sometimes even to the people using it. This is especially true when it comes to the use of “recherche-création,” as over-relying on this French term—or on any other—often masks the diversity of terminologies and approaches. In the course of our work, we identified over 20 terms describing the articulation of research and creative practices into academic settings, including: *Artistic Research (AR)*, *Arts-Based Research (ABR)*, *Performance as Research (PAR)*, *Practice-Based Research (PBR)*, *performative (social science) research*, *studio-based research* and many others (Paquin et Noury, 2018a). Introducing the *Handbook of Arts-Based Research*, Patricia Leavy (2018b) identifies 29 declinations as part of a “Partial Lexicology” of terms often used in relation to ABR... only some of which were already part of our own list.⁵ Furthermore, let’s not forget that each of these terms has many potential meanings in and of itself. Finally, language barriers remaining significant, it is hard at this time for us to identify declinations of research-creation pursued in other parts of the world such as Asia.⁶ That is to say research-creation has the potential of encompassing a large diversity of approaches as it is mobilized and continuously rearticulated by researcher-creators, each time with its own epistemological, ontological, practical and sometimes “disciplinary” specificities. Accordingly, we use the term research-creation throughout this text with this diversity in mind.

[R-C Take 2]

What is are research-creation then?

It is not “one” thing and it does not have a singular meaning. It is rather susceptible of encompassing a wide range of practices and approaches, each supported by their own ontological and epistemological frameworks, as well as subjectivities.

CN Encountering this, you might wonder—at least our imaginary readers do—: how can we attempt to define such diversity then? Well, maybe we shouldn’t or at least don’t have to... Here’s what we did instead.

REFUSING TO DEFINE R-C Having previously been called upon to “define” research-creation as part of our work, we couldn’t bring ourselves to this modernist enterprise. Here’s why: to define is first and foremost to seek an answer to the question “**what is?**” In our current academic context, to define is to give, or rather to institute, a theoretical status to a thing or a phenomenon by elevating it to the rank of an abstract concept. In doing so with research-creation, we, on the other hand, erase context and materiality of each specific occurrence (Paquin et Noury, 2018a). Citing Pierre Paillé, distinguishing such diversity into a finite ensemble acts “as a process of enclosure, a certain form of confinement, of rigid delimitation of a universe” (2012, p. 53).⁷ As such, defining research-creation also poses the risk to discriminate singular occurrences that fall outside “the box” being made.

⁵ The term “research-creation” is not part of that list, but our understanding is that it may well have fallen under that umbrella had it been indexed at the time of completing the book.

⁶ This topic was discussed, among many others, as part of a recent interview with Dr. Patricia Leavy, a leading figure in Arts-Based Research, as part of RE@’s research-creation podcast (Cossette *et al.*, 2020). You can find this interview and many others at <http://rec.hexagram.ca/>.

⁷ Our translation, the original citation is: “[...] une démarche de clôture, une certaine forme d’enfermement, de délimitation rigide d’un univers” (Paillé, 2012, p.53).

LCP:

Using *Wordle.net*, I created a randomly generated visualization of the 29 declinations reported by Leavy and her co-authors (2018b). The words are highlighted according to their frequency of occurrence throughout the book, with a balance between horizontal and vertical position, while preserving their belonging to a singular formulation.



...while still suggesting some distinctions.

I – DISTINCTIONS OVERVIEW Appearing in the wake of the entry of artistic practice into higher education, various approaches to research-creation have carved themselves a place alongside the postpositivist or (post)qualitative research practiced in the *Social Sciences and Humanities* (SSH), in turn interesting a growing number of researchers who did not necessarily have a creative practice to start with. Conversely, the term research-creation also became a buzzword inside and outside the university in contexts where creative activity and its dissemination can outweigh reflexivity on the process, documentation, problematization and knowledge production. And it's okay. Different contexts bring different aims. In a previous article, we nevertheless thought that making some distinctions between what may fall under the "research-creation" umbrella could be helpful in sustaining its development in multiplicity and understanding the various sets of implications posed by this diversity (Paquin et Noury, 2018a). Here is how we theoretically worked our way there then/and now.

[R-C Take 3]

What distinguishes research-creation from other practices involving both research and (artistic, mediatic or else) creation?

To oversimplify our resulting proposition: research-creation as we currently understand it in the academic context amounts to doing research *through/within* creative practice, rather than alongside, around or for it.

FRAYLING'S TRICHOTOMY In the aforementioned article, we first suggested some distinctions between research in an artistic context and research-creation in an academic sense. Sir Christopher Frayling (1993), then rector of the *Royal College of Art* in London, established the first differentiation we could find in the literature between *research into art* from a distant perspective, *research for art* making and *research through art* involving a more extensive documentation of practice. These distinctions were subsequently taken up and discussed in numerous texts helping develop the field (among others: Macleod et Holdridge, 2006; Scrivener, 2009).

LCP To paint a more complete picture, we would need to add a fourth type of research related to creation, or art to use Sir Frayling's terms, that is *qualitative research that mobilizes creation* on one stage or another of the process.

I – DISCTINCTIONS BETWEEN ARTISTIC & ACADEMIC R-C In developing his vision of Artistic Research (AR), Henk Borgdorff (2012) also revisited Frayling's trichotomy—with a twist!—as he described three "ideal" relationship types between research and creation: research *on, for* and *in* the arts. *Research on the arts*, he writes, "refers to investigations aimed at drawing valid conclusions about art practice from a theoretical distance" (p. 37). As such, this "interpretive perspective" involves "a fundamental separation [...] between the researcher and the research object" (p. 37). This type of research can for example be done by an SSH researcher or art historian on someone else's artistic work. *Research for the arts* in turn involves a more "instrumental perspective" and can be assimilated to "applied research in a narrow sense" as "art is not so much the object of investigation, but its objective" (p. 38). Be it "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 any other application you can think of, "these

LCP:

I was fascinated by his career, so I edited the original Wikipedia entry to share with you:

WIKIPEDIA

Sir Christopher John Frayling (born 25 December 1946) is a British educationalist and writer, known for his study of popular culture.



Oration by Professor Sir Christopher Frayling

Biography

Christophe Frayling gained a PhD in the study of Jean-Jacques Rousseau. He was appointed at Churchill College, Cambridg. He was awarded an Honorary Degree (Doctor of Arts). In 1979 Frayling was appointed Professor of Cultural History at London's Royal College of Art. Frayling was Rector of the Royal College of Art. He was the Chairman of Arts Council England. He also served as Chairman of the Design Council, and a Trustee of the Victoria and Albert Museum. He was a governor of the British Film Institute.

He has written and presented several television series, including *The Face of Tutankha-mun* and *Nightmare: Birth of Horror*.

He studied spaghetti westerns and specifically director Sergio Leone. He appeared in numerous documentaries about Leone and his films, particularly the DVD documentaries of *Once Upon a Time in the West* (1968).

In January 2018, he gave a lecture at the British Library in the Hogwarts Curriculum Lecture series on "Defence against the Dark Arts". This specialised in the treatment of vampires.

In 2001, he was awarded a knighthood for "Services to Art and Design Education" and chose as his motto "PERGE SCELUS MIHI DIEM PERFICIAS", which can be translated as "Proceed, varlet, and let the day be rendered perfect for my benefit".

are studies in the service of art practice” (p. 38). Many past and current artistic production grants from the *Conseil des arts et des lettres du Québec* (CALQ) and the *Canada Council for the Arts* (CCA) bearing the title “Research and Creation” have had a similar aim, providing “support for creative research, creation and project development” (CCA, 2020).¹¹ Finally, *research in the arts* could be described as an “immanent and performative perspective” (pp. 38-39). As such:

“It concerns research that does not assume the separation of subject and object, and does not observe a distance between the researcher and the practice of art. Instead, the artistic practice itself is an essential component of both the research process and the research results. This approach is based on the understanding that no fundamental separation exists between theory and practice in the arts. [...] Concepts and theories, experiences and understandings are interwoven with art practices; and, partly for this reason, art is always reflexive. Research in the arts hence seeks to articulate some of this embodied knowledge throughout the creative process and in the art object.” (Borgdorff, 2012, pp. 38-39)

THE THEORY/PRACTICE ARTICULATION AS KEY This fundamental articulation between theory and practice is paramount to our view of research-creation in an academic context. Its “research” component also sets it apart as it aims to enrich knowledge and understanding through original inquiry, supported by questions, methods and references that are relevant to the creative practice (Paquin et Noury, 2018a). This “problematization” of the practice, to use research lingo, ties to the **FUNDING AGENCIES DEFINITIONS** presented earlier. That being said, not all authors—and peer review committees!—agree on modalities for knowledge production (Paquin et Noury, 2018a). To illustrate contrasted perspectives, Sophie Stevance opts for a positivist model for research-creation where strong scientific theoretical frames and methods must support knowledge production (2012, p. 6), while Pierre Gosselin states that any problematization of an artistic practice naturally reflects its “experiential, subjective and sensible” pole as well as its “conceptual, objective and rational” one (2006, p. 29).¹² In any case, and as Borgdorff (2012) also points out with regards to research *in the arts*, both the process and results of this type of research have to be documented and disseminated in their own rights. This means that researcher-creators often have to find/fight their ways into/against/beyond common SSH publishing guidelines.

LCP Reading this, I find the term “problematizing” sad... Problematizing is literally building a problem and as such implies finding a way to overcome this problem despite all the possible ups and downs that the terrain will cause. I much prefer using the formula “to question,” as to question is to look at things differently, to put them into play or to provoke a crisis, but also to put oneself into play. This illustrates a friction point between research-creation and disciplinary qualitative research. While approaching research by posing a problem is central to qualitative research, research-creation rather provides “answers” to questionings in and by creative practice and its outcome, be it artefacts, performances, or events.

¹¹ A “Recherche et création” program was also featured by the CALQ in 2018 and prior, but is not currently running under that title according to the information provided on their website.

¹² Our partial translation, the original citation is: “[...] la problématique de la recherche en pratique artistique est directement liée à la nature de cette même pratique qui va et vient continuellement entre, d’une part, le pôle d’une pensée expérientielle, subjective et sensible et, d’autre part, le pôle d’une pensée conceptuelle, objective et rationnelle” (Gosselin, 2006, p.29).

- CN I have to agree with you, which is why problematization was initially written between quotes. That being said, I'm somewhat surprised, because I have heard you use the term "problématisation" a lot over the years... Did your view on that change? Or are there other distinctions worth making?
- LCP It is not my point of view on problematization that has changed, it is my perspective that does across the *Arts Studies and Practices* PhD where I teach and also the methodology seminars I give on qualitative, participatory or creative types of research. In each case, it is necessary to talk about problematization by adjusting its nature and components in relation to the corresponding type of research. The same will be true for other aspects of research, including knowledge production. During many of those seminars, we sought to establish bridges between those different takes on problematization as a way to legitimate each of these research practices on an academic level despite their differences.

II – DISTINCTION BETWEEN CREATION IN SSH & R-C This first distinction being made, we then outlined another one between "artistic, media or literary creation" as the driving force of a research-creation practice and the use of creation in the *Social Sciences and Humanities* (SSH), mainly based on the centrality of the creative practice within the research process and its evaluation (Paquin et Noury, 2018a). Before getting to the heart of the matter, let's provide an overview of the situation.

PERFORMATIVE MOVEMENT IN SSH The mobilization of creation in the context of research or research-intervention/action in the SSH—with many of its declinations regrouped under the term Arts-Based Research (ABR)—has become increasingly widespread since the turn of the millennium. In particular, Mary and Kenneth Gergen (2000) put forward reflexivity, multiple voicing, literary styling, performative writing and even the use of diverse media as some of the "methodological innovations" emerging from the validation and representation crisis within qualitative research. They invite researchers in moving towards "performance" and "considering the entire range of communicative expression in the arts and entertainment world [...] as forms of research and presentation," as well as ways of avoiding "the mystifying claims of truth, and simultaneously expand[ing] the range of communities in which the work can stimulate dialogue" (2000, p. 6). In a more recent article, they specify that:

"The performative movement falls within the family of arts-based research (ABR), although, as we see it, performative social science research is primarily constituted by researchers whose work is not so much arts-based as it is scientifically based (Gergen & Gergen, 2011; Kara, 2015; Roberts, 2008). Scholars who are attracted to performative work draw from various artistic traditions in order to carry out social science research. One might say it is research-based art." (Gergen & Gergen 2018, p. 54)

CN:

In our writing, we more generally refer to this cluster of research practices as "performative research," thus allowing us to include a broader range of views.

CREATIVE APPEAL IN SSH More recently, Patricia Leavy has "come to understand ABR as a paradigm" and uses this term—as mentioned earlier with regards to the **DIVERSITY OF TERMS AND APPROACHES**—"to describe an umbrella category that encompasses all artistic approaches to research" (2018b, p. 4). Adopting a term coined by Elliot Eisner in the 1990s, she links the emergence of ABR to previous shifts including "the development of creative arts therapies, advances in the study of arts and learning (especially in neuroscience), and developments in qualitative research" (p. 6), most specifically "the narrative turn [and] the emergence and growth of creative nonfiction inside and outside of the academy" (p. 8). Thus, the term arts-based research

is also found in education (Barone et Eisner, 2011; Eisner et Barone, 1988/1997), music therapy (Beer, 2016), nursing, health sciences (Boydell *et al.*, 2011), etc. Referring to previous contributions from colleagues in the field, Gioia Chilton and Patricia Leavy explain that the appeal of the arts to social scientists lies in the fact that artistic forms “can promote autonomy, raise awareness, activate the senses, express the complex feeling-based aspects of social life, illuminate the complexity and sometimes the paradox of lived experience, jar us into seeing and thinking differently, and transform consciousness through evoking empathy and resonance” (2014, p. 403). It is also a great vehicle for public scholarship (Leavy, 2018c, 2019). While we do not include examples of such practices in this article, many are detailed in the Handbook for *Arts-Based Research* (Leavy, 2018c) including fiction-based research, poetic inquiry, ethnotheater, collage, installation art, film as research, etc.

LCP Personally, I think that the expression “arts-based research” is problematic since the variety of possible creative practices that can be mobilized with relation to research is then reduced or narrowed to what corresponds to the expectations of the artistic sphere, mostly in terms of aesthetic value and the insertion of the work in its respective art “milieu.” I prefer the term “creation” to “art” as it allows to focus on the process rather than on the outcome and its institutional inscription. As such, these “creation based” research processes have the proven potential of radically transforming the way qualitative research is done.

In the specific context of research-creation, a more important focus on process is also productive in terms of writing about practices and evaluating them. This also broadens the spectrum of creation outside “purely” artistic practices, for example towards the media (see [PROPOSITIONS FOR MEDIATIC R-C](#)).

On a complementing topic, the creative dissemination of research results crosses the stream of knowledge mobilization by research stakeholders, including the general public. The term dissemination then takes on a different meaning than publishing carefully peer-reviewed articles in journals—whose rights are often a barrier to access—or presenting papers in specialized symposia almost exclusively attended by other experts in the field of study.

Creative dissemination, either by opening up the expressivity of language, through storytelling, poetry, performative writing, or the use of other media, can be better suited to reach a wider audience. An example of that could be showing a video to research participants who are either uneducated or unfamiliar with propositional writing of research reports advocated by many methodologies claimed as qualitative research.

PERFORMATIVE TURN Furthermore, the appeal of adding a performative dimension to research in SSH has grown to the point where Brad Haseman published, in 2006, *A Manifesto for Performative Research* in which he invokes the emergence of a third methodological category, namely performative, alongside the quantitative and qualitative. The particularity of the performative category lies in the expression of results “in nonnumeric data, [...] in forms of symbolic data other than words in discursive text” including “material forms of practice, of still and moving images, of music and sound, of live action and digital code” (p. 6). The expression “performative turn” has since been used by many authors including Tami Spry (2001) in ethnography, Peter Burke (2005) in history, Elizabeth Bell (2008) for the study of culture, Christian Licoppe (2010) for science and technology studies and David Kornhaber (2015) in philosophy.

CREATIVE WRITING IN SSH For her part, Sylvie Fortin (2008) lists a number of explorations “of alternative ways of conducting and shaping ethnographic research” that she links to the poststructuralist movement and that have in common the use of creation. Among them are: “ethnographic fiction, poetry, dramatic texts, [...] layered narrative alternating between the

LCP:

Examples of collages from previous postgraduate students as an alternative way of writing and expressing research in its evolving states:



Jess Rowan Marcotte (2018)



Julie Bélanger (2017)



Nadia Seraiocco (2017)

fictional and the theoretical, polyvocal text, email collage, conversation editing, epistolary exchange, scenic score, script, satire, calligram,” etc. (p. 226).¹³

WRITING AS A METHOD OF INQUIRY In addition to the creative dissemination of research results in SSH, there are also creative writing practices that are at the heart of the knowledge production process. Laurel Richardson (1994)—later with Elizabeth St. Pierre (2005)—was the first to assert that writing is not only a way of communicating research results, but that it is rather a method of inquiry in its own right. As a feminist researcher, she was putting into practice an inverted version of the 1970s mantra “The personal is political.” Instead of accepting “the omniscient voice of science or scholarship or the social-script as if it were our own,” writing as a method of inquiry stands as “a way of nurturing our own individuality and giving us authority over our understanding of our own lives” (2001, p. 35). As for them, Pierre Paillé and Alex Mucchielli (2008) propose a type of analysis in writing mode, that is “a deliberate work of writing and rewriting, without any other technical means, which will take the place of reformulation, *explicitation*¹⁴, interpretation or theorization of the material under study” (p. 123).¹⁵

CREATIVE ANALYTIC PRACTICES – CAPs For Lisbeth Berbarry (2015), a variety of writing strategies regrouped under the label *Creative Analytic Practices* (CAPs) aim to compensate for the poststructuralist critique of language that has provoked the “crisis of representation” in qualitative research. As such “language no longer can be viewed as innocent because it is assumed to always already be grounded within particular regimes of power that enable, produce, reproduce, and disable certain discourses over others [Lather, 1996]” (p. 38). And because there is no natural or organic correspondence between words and what they represent, reality cannot be captured and rendered by research because meanings are multiple, local, partial and contingent (pp. 38-39). Unlike traditional modes of representation, the researcher opting for CAPs writing does not impose an explicit interpretation, but shows “multiplicity, overlap, and complexity through such moves as poly-voiced, dialogic, juxtaposed narratives, composites, or visual forms [Berbarry, 2011]” (p. 42). Accordingly, CAP writing “products” must also display traces of the process and producer:

“CAP ethnography displays the writing process and the writing product as deeply intertwined; both are privileged. The product cannot be separated from the producer, the mode of production or the method of knowing. Because both traditional ethnographies and CAP ethnographies are being produced within the broader postmodernist climate of ‘doubt,’ readers (and reviewers) want and deserve

¹³ Our partial translation, the original citation is: “[...] la fiction ethnographique, le poème, le texte dramatique, [...] le récit stratifié alternant le fictionnel et le théorique, le texte polyvocal, le collage de courriels, le montage de conversations, l’échange épistolaire, la partition scénique, le scénario, la satire, le calligramme [...]” (Fortin, 2008, p.226)

¹⁴ In our translation—and for lack of a better alternative—, we decided to keep the French term “explicitation,” which refers to the action of making something explicit. It implies clarifying something, but also being able to express what was previously implicit, which is often the case with knowledge(s) being generated through the practice of research-creation. While we don’t restrict ourselves to his conceptualization, Pierre Vermersch (2004; 2007) has developed a phenomenological strategy for a self-explicitation of practice.

¹⁵ Our translation, the original citation is: “un travail délibéré d’écriture et de réécriture, sans autre moyen technique, qui va tenir lieu de reformulation, d’explicitation, d’interprétation ou de théorisation du matériau à l’étude” (Paillé and Mucchielli, 2008, p. 123).

LCP:

Here are two examples of Creative Analytic Practices:

Peter de Vries¹

Cultural Studies or Critical Methodologies
2014, Vol. 14(1) 456–467
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sagepub.com/journalsPermissions.nav
DOI: 10.1177/1527096914126112
jcs.sagepub.com
SAGE

Conscience explores ethical issues surrounding the use of a research participant’s words (transcribed from interview) that the researcher (me) has used to craft a previously published research poem. As a piece of critical arts-based research, these issues are explored through poetry.

Sleeping at night wasn’t always
difficult
but now
being a midcareer academic
it’s beyond difficult; it is plain
illusive some nights
and only caffeine
and a brisk early morning walk
can save new days.

(de Vries, 2014)



Mere acknowledgment of self.
Traditional bracing of me.
Objectifying it. Compartmentalizing it. Pushing it out of my mind.
Burying it into the bottom of my being.
Nearly out of reach
unleashing “self” ...
uprooting that which is ingrained
understandings arising
truth
fading
notions of objectivity
dissipating
struggling to extricate self
engaging self
confusion looms heavily

(Lapum, 2010)

to know how the researchers claim to know. How do the authors position the selves as knowers and tellers? These issues engage intertwined problems of subjectivity, authority, authorship, reflexivity, and process, on the one hand, and of representational form, on the other.” (Richardson et St. Pierre, 2005, p. 962)

This overview of performativity and creativity within SSH comes to an end, but creative writing strategies for research-creation will be discussed again later in the R-C PRACTICE NARRATIVE sections for those who stick with us until our words get us there.

CN But it’s OK to skip sections too! We know you do anyway, so we’ve recently added paragraph labels to help you—and our writing process—out.

This portion of the text on distinctions is certainly the one that has been the most challenging for me to write this far, so a little fun with eventual readers is welcome. As I’m about to dive into the next section, I get to doubt the necessity of such distinctions as well as its compatibility with our cartographic approach. I can’t quite explain my discomfort yet, so I try to work my uneasiness through writing. *Seems like it works as later proofreading this segment is relatively more comfortable. And even more so later.*

I keep writing/thinking from previous materials and lines of thought, jumping from one language to the other. It seems to me like new questionings are emerging, new answers and nuances to be found and (re)articulated: static lines of texts from a while ago and fluid ideas pieced together, interacting, sometimes struggling to move in the same direction. As this new negotiation of voices in presence unfolds—mine, his, theirs—I sometimes feel uncomfortable trying to **reconcile** past and present thoughts. Eventually, ideas force their ways into new paths for the arguments to unfold and become, to some extent, something else.

I share this feeling with Louis-Claude on one of our work calls. I can only remember a part of his answer, the one that matters, I guess. It goes something like that: “The line of thought deployed depends on where you stand and look at it from to start with.” He is quite right. In previous contributions, our main starting point was artists entering the university to practice research-creation, a later switch of perspective to media practitioners brought us to revisit some elements of our thinking (see PROPOSITIONS FOR MEDIATIC R-C). I now see myself walking down a slightly different road, moving as I write, sometimes feeling miles away from what I’m about to revisit.

[Seconds, minutes and days passing...]

LCP This reconciliation between past and present thoughts and writings questions me. I’m wondering why the prefix **re** should **reconcile**? Could that “re” be described as “normative” in that differences and contradictions must be smoothed out? Smoothed out in a single version from which the bifurcations and wanderings are carefully erased? For me, like so many different theoretical voices I’ve come to encounter, all the previous writing layers of a project must remain “visible” and identified by an appropriate signage. One of the challenges of “performative” writing is to let the “doing” be seen, here through chronological “*feuilleter*!”

[More seconds, minutes and days... Another puff pastry/slate cliff layer...]

CN All the layers? Or many of them? It’s an interesting perspective and one I agree on... even though it’s sometimes easier said than done when it comes to writing *on/about/within* a process. I guess what I was trying to express is that even if you’re willing to let the writing show the “doing,” there are times—in my thought process at least—where ideas conflict, contradict or resist a sufficient level of clarity for being expressed. In those moments, not yet being able to pinpoint the/my conceptual/personal struggle makes it harder to write about them. I could type around in circles trying to get there, but for me a lot of it happens outside my computer screen. Being able to understand and expose the gaps between these ideas—sometimes taking a stand sometimes not—is what I refer to as “**reconciling**” past and present

CN & LCP:



Like layers in a puff pastry or like a slate cliff.
(Images found online)

While proofreading, I first thought of translating that term, but didn’t, preferring to keep this beautiful image.

thoughts, with this writing process also being peculiar as we are mainly working from previous publications. So maybe it's not the best choice of word, but for me, it's not so much about forcefully resolving tensions and contradictions as to making them visible when they remain...

[And another layer...]

CN While discussing the writing notes I had left in early stages of the text, Louis-Claude and I brought up the possibility of removing some of them—which we did—and sometimes opting for a more “affirmative” tone. I thought about it for a *layer/while*. A published article without much room for process/context/situatedness/performativity/... can easily seem fixed and assertive. But does it always feel like that in the making? Or even once it's published? Not to me. Letting the *doing/doubting* be seen can be intimidating, but those feelings, and others, are layers of a process and evolve in time, including beyond this paper being publishing. They do not discredit the result, but rather make it more nuanced and complex. I chose to leave those layers here, because I would also like to read them more often in other people's work.

[II – BACK TO THE DISTINCTION BETWEEN CREATION IN SSH & R-C] This is to show that the use of art, media or creative writing is omniscient in SSH. That being said, the place creation holds in relation to research varies from one project to another, sometimes being at the core of knowledge production—and bringing it closest to the vision of research-creation we have come to develop—and other times more as a complement to Social Sciences and Humanities research and/or dissemination. One of the dimensions where this becomes more obvious is in the emphasis put (or not) on the creative component for evaluation, primarily within the academia, but also when compared to professional artistic (mediatic or else) practices.

[EVALUATING R&C JOINTLY] Regarding evaluation, Henk Borgdorff (2012) states that the creative process is the instrument of artistic research and the creation medium itself the most effective means of “articulating, documenting, communicating, and disseminating the research results” (p. 69). He points out that while “discursive expressions may accompany research, [...] they can never take the place of artistic ‘reasoning’. At best, they can ‘imitate’, suggest, or allude” to it, or “can be employed in a post hoc [reflexive] reconstruction” of the research-creation process (p. 69). As such, Borgdorff (2013) considers that the art produced as part of artistic research is more than a means to produce knowledge, but a new form of knowledge in and of itself, as “Art's knowledge potential lies partly in the tacit knowledge embodied within it and partly in its ability to continuously open new perspectives and unfold new realities.” (p. 117) Artworks produced in this context are “Epistemic things,” that is “hybrid forms in which thinking and things are interwoven” opening space for the not yet “understood” or “known” and thus resisting any firm “epistemological grip” (pp. 113-115) (see **[I-IV - R-C KNOWLEDGE]**). It is therefore important that both the “creative” and “research” components are articulated throughout the process and both considered for evaluation in this context.

[ASSESSING CRITERIA] Similarly, in assessing artistic research, Tomas Hellström distinguishes between “those values arising from the work itself, which are contained within the work, and which may be appreciated by a public; and those values arising from an institutional setting associated with art and artistic research” (2010, pp. 309-310). To those, he adds an intermediate value which is embodied in the intellectual commentary produced by practitioners on their work. Extending his perspective, the evaluation of research-creation should take into account not only public and academic standards, but also creative/art critics ones:

LCP:

I've looked into my supervision archives for a few examples of “epistemic things.”

For performer Maria Legault (2019), it is using the fable of the princess and the frog to express the exile experience of a francophone from Quebec to Toronto.



For Fanny Mesnard (2013), it was trying to re-appropriate “animal figures” that have melted into the popular imagination as a result of previous appropriation by man.



“As a consequence, artistic research as boundary work has two contexts: one context is academia, meaning that artistic research has to acknowledge that it is part of academia and its ways of doing; the other context is the art world, where artistic research has to be relevant for things that happen within the ‘real world’ outside.” (Borgdorff, 2012, p. 177)¹⁶

EVALUATING R-C AT UQAM This vision is reflected at our university. Currently, students wishing to graduate from a research-creation master’s or doctorate program within the *Arts* or *Communication Faculties* must submit both an extensive written dissertation and a creative component, to be evaluated jointly, normally in 50/50 proportions. The general guidelines provided for the dissertation are similar to Jillian Hamilton and Luke Jaaniste’s (2010) “connective” exegesis proposition with regards to practice-led research. Aiming at both contextualizing and providing a commentary on the creative process, it includes the following sections: 1) introduction (context, project synopsis, methods for producing, presenting, documenting, reflecting on, and conceptualizing the work); 2) conceptual and theoretical framing of the theme and the making of the work; 3) framing in relation to other creative practices; 4) description of the creative process (which may include the reception of the work); and 5) conclusion pointing to both practical and conceptual openings (pp. 34-35). In doing so, they suggest “that practice-led researchers are developing a new, hybrid genre of writing around creative practice, which combines a dual orientation and multiple perspectives, as well as a polyphony of voices—theorist, critic, historian, reporter and reflective practitioner” (2010, p. 42).¹⁷ Ideally, the selected jury members should also bring those complementing perspectives to the evaluation of research-creation, considering its research, artistic/mediatic/... and social potential altogether.

LCP This aspect is often a stumbling block among evaluators. Currently, the explanation of the creative process most often takes the form of a narrative that focuses on the “milestones” of the creation relating them to affects and writing them down carefully. Some evaluators find this to be valuable, embodied and situated knowledge, while for others it is merely anecdotal and lengthens the written part of the thesis (see **R-C PRACTICE NARRATIVE**).

III – FINAL DISTINCTIONS Since there are no equivalents in French for terms such as arts-based research and performative research, “recherche-création” is almost always used, even for “boundary objects,” which can lead to confusion when evaluating its results or force the introduction of double standards. Considering that in research-creation the creative practice occupies a central place “both [as] the research process and the research outcome” (Borgdorff, 2012, p. 116), should the creative and performative contribution of a SSH researcher be evaluated with the same standards as the artistic/mediatic/... creation resulting from a research-creation process? The same question arises for the discursive productions—conceptual framing and practice narrative—produced by researcher-creators: should they be evaluated with the same criteria and standards as the results of SSH research? Those questions are fundamental if we

¹⁶ The concept of “boundary work” is derived from Thomas F. Gieryn’s “boundary object,” with Henk Borgdorff indicating that the complement “work” puts more emphasis on “the negotiations that are required along boundaries” (Borgdorff, 2012, p. 177).

¹⁷ More details regarding the different forms knowledge can take through research-creation, as well considerations regarding research-creation postgraduate training and evaluation can be found in a previous contribution, see Paquin et Noury (2020).

LCP:

In 2018, Claude Lebeuf presented a boundary object inasmuch as it encouraged creation within a framework of social animation around the theme of alleyways.

The artist built a relation with the participants and collected drawings from them.



She then intervened creatively by inserting those drawings in photos of alleyways she had previously made.



consider that peer review, by creators, on the one hand, and researchers on the other, plays an important part in the recognition of creative research and assessment of its “quality.” This is why we previously proposed to call **“performative research”** research in the SSH that integrates a creative or performative component and to retain the term **“research-creation”** for research *through* creation that has a dual outcome: an artifact/performance/event/... accompanied by a discursive production (Paquin et Noury, 2018a). Those distinctions made, our conception of research-creation both complements and differs from that previously developed by some of our Canadian colleagues, including Owen Chapman and Kim Sawchuk (2012;2015).

ABR NUANCES Based-off the evaluation criteria for arts-based research most commonly found in the literature, Patricia Leavy (2018a) identifies the following main umbrella categories for evaluation: methodology; usefulness, significance, or substantive contribution; public scholarship; ethical practice... but also audience response; aesthetics or artfulness; and personal fingerprint or creativity (pp. 577-578). She insists that they “should be applied as *appropriate to specific projects*” (p. 576), which once again goes to show the diversity of the field and the importance of tailoring the process and its evaluation to singular practices rather than trying to determine “one fits all” standards.

LCP In many cases, however, the evaluation scheme will somewhat differ from our conception of research-creation, as creation will be evaluated not for itself, but for the role it will play in the research, for example its contribution in terms of heuristics, facilitation of access, emancipation or even activism.

Altogether, these considerations and nuances put the differentiations we’ve previously made in perspective. As Henk Borgdorff cleverly puts it with regards to his own work on artistic research:

“In the practice of artists, or even in their training, such a distinction is not always useful; the reality is more like a continuum that provides leeway for a variety of research strategies. [...] I would argue in this case that what sometimes does not hold true in practice may still be useful in theory.” (2012, p. 157)

[R-C Take 4]

What is What makes “research and creation” research-creation then?

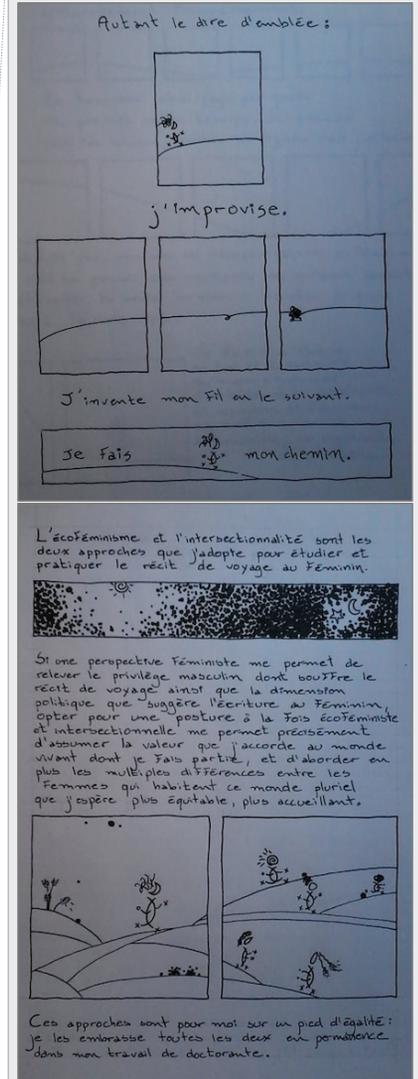
Research-creation comes to life when research is taking place *through* creation, insisting on the articulation of both components throughout the process. In the academic context, it results in the production of a creative *and* a discursive component, both to be considered for evaluation and dissemination. (That being written, we acknowledge that some projects “merging” both components into the final result may challenge this... and more generally that there will always be exceptions and boundary objects for any argument or distinction made about research-creation.)

CN I have “walked” my way through the last section, the writing moving with me and moving me. I couldn’t help but ask myself: are those distinctions (still) relevant and helpful? How so? I am relieved I finally got to the end of this section and especially to Henk Borgdorff’s latest citation that puts everything into perspective.

Evolving in an academic context means that evaluation and recognition are always around the corner: if you’re a PhD candidate currently writing her own research-creation thesis—Hi there!—, if you’re applying for a grant, a job, the list goes on... Anytime I do, think or write about research-creation I am always hoping that what I bring up will be enabling for researcher-creators or any researcher wanting to get creative, rather than the opposite. Recent

LCP:

Here is an example of a research-creation thesis that takes the form of a graphic novel. As such, the two components are even more intertwined in the same artifact.



Véronique Bachand (2020)

conversations as part of RE©'s podcast, especially with Erin Manning and Brian Massumi (Cossette *et al.*, 2019), have also echoed my desire to think about value and evaluation differently altogether. I was wondering where you stand regarding those distinctions now...

[I address this question to Louis-Claude opening a dialogue line for him to respond and keep writing the first draft.]

LCP I answer progressively filling the blank of the invitation line. I answer that for me, in my teaching and in my graduate supervision, boundaries are increasingly porous. For instance, I have implemented new exercises as part of my research-creation methodology teaching within the *Arts Studies and Practices* doctorate program at UQAM. As stated in the course outline, “the narrative of one’s previous creative practice” was replaced by “the narrative of life/practice” consisting of “describing who one is as a person, a citizen, a researcher.” This exercise is also the occasion: “To take stock of one’s previous path, one’s motivations. To identify one’s desires, obsessions, lack. To train reflexivity. To identify the ‘significant’ events of one’s journey. To make a narrative of them.” Another exercise consists of “mapping one’s intentions and field of research” as a heuristic exploration of the research-creation, but also research or research-intervention, project carried by that person (see [EXPLICITING ONE’S R-C—JOURNEY](#)).

On a more general level, I respond that research should, like research-creation, be a singular practice, albeit closely standardized by the different methodologies prescribed by the disciplines. Getting ahead of the article a little (see [R-C AS PRACTICE](#)), I take this opportunity to broadly state my adaptation of the model initially provided by Theodor Schatzki (2001) that a practice is a set of activities that are embodied and materially mediated, taking place in a shared cultural context. What if such a grid was applied to evaluate any research practice instead of relying solely on the production of knowledge in a way that is too often limited to its discursive aspect? Much more possibilities would then open up.

With the idea of practice comes reflection on one’s own practice as proposed by Donald Schön (1982/1994) with the concept of reflexivity (see [EXPLICITING ONE’S R-C JOURNEY](#)). According to Karen Lumsden (2019), it is high time that researchers developed reflexivity about their practice:

“By being reflexive we acknowledge that social researchers cannot be separated from their autobiographies and will bring their values to the research and how they interpret the data. Reflexivity highlights the messy nature of the social world and therefore social research, including the complex and myriad power contests and relations which must be negotiated and the implications that must be attended to in the course of our research—from design through to data collection, analysis, dissemination and application. It also extends to the contexts and cultures of knowledge production—including research users, participants, funders, universities, publics, and the disciplinary fields we operate within/between/across.” (2019, p. 1)

Getting back to your initial considerations, could we conceive of research-creation practices where there is not much interest for the artifact, performance or event itself or for its production? Could we conceive of philosophical approaches to research-creation that pushes back the boundaries of the academic even further, such as the one developed by my colleagues Brian Massumi and Erin Manning (2014, 2018)? Even if this perspective is attractive, I am of the opinion that this particular type of research-creation practice should be inscribed, circumscribed and contrasted with other types of more conventional research-creation, research or research-intervention practices, each mobilizing creation or creative processes in its own way.

CN From that perspective, I agree that such distinctions can be enabling in allowing researcher(-creators) to mobilize creation in a variety of ways and complexity levels, each time providing them the theoretical references and methodological tools for backing their project and producing novel and relevant research contributions. Avoiding the temptation for “one-size-fits-all” models and instead letting the specificity of each practice (and people behind them) lead the way is the approach we have taken in our work on research-creation. (Singular) practices is thus what we will discuss next.

Third, let's practice research-creation...

R-C AS A FIELD Let's continue our (non)defining journey. Having made distinctions regarding the research and creation components as well as their possible articulations, we will now look at the nature of research-creation (Paquin et Noury, 2018a). Research-creation is for many a field in its own right: “the fields of creative and design research” (Allpress, 2012, p. 5); “the emerging field of artistic research” (Arlander, 2010, p. 7; Borgdorff, 2012, p. 6); “the vibrant, active field of practice-as-research” (Babbage, 2016, p. 48); “the field of research-creation” (Chapman et Sawchuk, 2012, p. 8); “the field of practice-led research” (Farber et Makela, 2010, p. 9); “the field of artistic research” (Frisk et Östersjö, 2013, p. 51 ; Schwab, 2012, p. 4 ; Wesseling, 2011, p. 70); “the emergence of the field of practice-based research” (Hughes, 2006, p. 284).

R-C AS A DISCIPLINE Others opt for a bolder approach stating research-creation is a discipline: “research-creation is a discipline of her own” (Baril-Tremblay, 2013)¹⁸; “creative and practice-led disciplines” (Bacon, 2015, p. 7); “The emergence of the discipline of practice-led research” (Barrett, 2007, p. 1); “the emerging discipline of artistic research” (Bolt, 2016, p. 130); “practice-led research [...] within the low consensus disciplines of the arts faculty” (Brook, 2012, p. 1); “in the context of creative and practice-led disciplines” (Niedderer et Roworth-Stokes, 2007, p. 1). For some others, it is *inter/trans/post/...disciplinary* or even “*indisciplinary*” (Giacco et al., 2020). In the same vein, Henk Borgdorff (2012) reminds us that the notion of discipline is challenged not only in the case of artistic research, but also in other areas of academic research in favour of transdisciplinary or postdisciplinary approaches. For him, “Artistic research is better understood as something that represents this kind of border violation, rather than being a new discipline alongside other art-related disciplines.” (p. 177)

LCP I am always surprised at the number of attempts, including into universities research policies, to institutionalize research-creation as a particular form of research, alongside other forms. The problem is one of recognition. I here use “instituted” research-creation —a reference to Weberian (1922/1995) terms—to qualify the validation of research-creation by the “instituting” committees of “peers” who are normally dedicated to qualitative or quantitative research.

I am personally more comfortable approaching research-creation with a “postdisciplinary” perspective “in which knowledge domains intersect [and] boundaries blur” (Cherry, 2010), in part for the broadening of horizons it allows. Another interesting thing about this perspective is that it puts no normative intermediary between the individual and his or her research-creation practice, making it possible to contemplate its complexity:

“Hence, being led by the nature of that reality is of overriding importance and takes precedence over disciplinary, methodological, or ideological predisposition because each of these could distort perceptions of reality. This results in a postdisciplinary vent that seeks to be led by reality in all its complexity and to avoid simplification, narrowness, and distortion.” (Clark, 2008)

CN I am also very attracted to “postdisciplinary” perspectives and to “post...” in general. Although those approaches are meant to be very open and flexible, I would be hesitant to say there's absolutely no normativity involved, each framework and individual coming with its/his/her own set of beliefs, etc.

¹⁸ Our partial translation, the original citation is: “la recherche-cr ation est une discipline   part enti re” (Baril-Tremblay, 2013, p. 13).

LCP In my opinion, this is more of an ideal that can only be found in practice itself, the ideal of putting in brackets (*epochè*) everything we know, everything we have seen, everything we have read, what Husserl refers to as “prejudices,” and to let the practice guide the way as much as possible.

R-C AS A PRACTICE Debating the question of whether research-creation is a field, a discipline, or sometimes a method, informs us about the perceived degree of its integration within the academy, but not much more. What about the nature of research-creation then? To us, it is not insignificant that the term “practice” forms a large number of the English lexicon related to research-creation such as *practice-based research*, *practice-led research*, *practice as research* and many more. **Indeed, what if research-creation was first and foremost a practice?** Putting this idea forward is one of the elements that have come to distinguish our approach (Paquin et Noury, 2018a ; 2020).

PRACTICE DEFINITION As part of the introduction for the collective work “The Practice Turn in Contemporary Theory,” Theodore Schatzki (2001) remarks that while there is no unified practice approach, some recurring characteristics can be outlined. He goes on to describe “*practices as embodied, materially mediated arrays of human activity centrally organized around shared practical understanding*” (p. 11), this last point referring to the many individuals carrying similar skill sets and activities as well as gaining common knowledge about them. They are said to be “**embodied**” not only because the forms of human activity are related to the characteristics of the human body, but also because the bodies and activities are mutually “constituted” in practices. An obvious example is dancing, which is intimately linked to the dancer’s physical abilities to perform movements and which, in turn, modifies their physical capacity. So while dancing develops motor skills and increases the motion range, it can also lead to wear and tear injuries and other physical trauma. Many practice theorists also draw inspiration from “**materialist**” perspectives, especially the *Actor-Network theory* from Bruno Latour, which recognizes a distributed agency between people and material objects. Because these assemblages of human activities “interweave with ordered constellations of nonhuman entities” and are “beholden to the milieus of nonhumans amid which [they proceed], understanding specific practices always involves apprehending material configurations” (pp. 11-12). This, in turn, has the effect of giving primacy to practices over individuals.

LCP While exploring the idea of “turning point,” I came across a text by Andrew Abbott, a sociologist specializing in the role of professions in relation to expertise. Albeit applied in a completely different context, that of the “interpretative framework” of the world, the idea of the turning point he proposed helped me understand this phenomenon:

“Turning points are best envisioned as short, consequential shifts that redirect a process. The concept is inevitably a narrative one, for a turning point cannot be conceived without a new reality or direction being established, a judgment that requires at least two temporally separated observations. Not all sudden changes are turning points, but only those which are succeeded by a period evincing a new regime.” (Abbott, 2010)

Abbott tells us that “turning points” imply a before and after, a new reality or direction, making visible aspects hitherto invisible—here incarnation and material mediation—and in return rendering invisible aspects that were held to be preponderant. With regards to recent theoretical contributions, there has thus been a turning point in language, a turning point in experience, a turning point in performativity, an affective turning point...

LCP:

This proposal of a graphical syntax for the actor-network theory is an important contribution for analysis using that model:

Concept		Definition	Graphic symbol
Source	Core concept	Any entity that is included in an ANT analysis.	■ Source Actor
Target	Core concept	Any entity that is included in an ANT analysis.	● Target Actor
Translator	Core concept	Any entity that is included in an ANT analysis that translates between a Source and a Target.	— Translating Actor
Relationships	Core concept	Indicates the relationship between a Source, Translator and Target.	- - - -
Black box	Complex ANT concept	A black box is a well-established network of allied actors that is so strong that the assemblage is counted as only one actor	Actor
Action at a distance	Complex ANT concept	Action at a distance identifies an actor that can act upon another that is far away from itself (physically or conceptually)	Actor
Main research foci	Pragmatic extension	Actors that directly have a bearing on the primary purpose of the research	Actor
Exemplary instances	Pragmatic extension	Actors that do not explicitly form part of the empirical dataset, but which she believes might nevertheless form part of the actor-network	Actor

Silvis, E. et Alexander, P. (2014, p.14).

PRACTICE TURN Hitting the SSH as well as research-creation in the early 2000s, the “practice turn” caused a major shift away from the logocentric and modernist paradigms (Smith et Dean, 2009b, p. 123). For Henk Borgdorff (2012), this shift has not only highlighted the “constitutive role of practices, actions and interactions,” but has also brought about “a shift from text-centred research to performance-centred research whereby practices and products themselves become the material-symbolic forms of expression, as opposed to the numerical and verbal forms used by quantitative and qualitative research.” (p. 15) This loops us back to the **PERFORMATIVE TURN** discussed previously.

SOCIOLOGICAL CONCEPTION OF PRACTICE Subsequent research and writing on “practices” highlight that when defining this noun/verb, the accent is on the process more than the result, once again putting forward its performative dimension (Paquin, 2019b, p. 2). Moreover, going beyond the sociological conception of practices as conditioning social life (Navari, 2010, p. 613) allows for another shift to take place as:

“[...] talk of practices bespeaks such desires as those to free activity from the determining grasp of objectified social structures and systems, to question individual actions and their status as the building-blocks of social phenomena, and to transcend rigid action-structure oppositions” (2001, p. 10).

This perspective also makes it possible to overcome the dualism between thought and action (Schmidt, 2014, p. 3), as well as invert the common perception that practice is first and foremost an application of theory (Navari, 2010, p. 613).

ARTISTIC CONCEPTION OF PRACTICE When reviewed from an artistic perspective (Paquin, 2019b, pp. 5-7), practice is described as an “exploratory, systematic and rigorous process” (de Freitas, 2014, p. 491). It’s “an emerging practice, a living practice” (Irwin *et al.*, 2018, p. 37) that makes one with the artist, an emergent process “that unfolds in time and cannot necessarily be foreseen” (Throp, 2016, p. 7). The artistic practice is expressive, meaningful, engaged, critical and transformative (Sullivan, 2006, p. 19), as well as experiential, aesthetic, performative and emotional (Borgdorff, 2012, p. 38). It is mediated by technique, materially embedded and thought outside of Cartesian dichotomies (Borgdorff, 2012, p. 156; Sullivan, 2005, p. 146). This artistic perspective overlaps with and complements the general definition of practice provided by Schatzki (2001). This approach may also shed light on the perception of many researcher-creators with respect to their practice: a complex activity inseparable from the various dimensions that make up its contextual deployment, rather than a series of discontinuous gestures.

LCP After an at length investigation of the concept of practice and becoming aware of its origin and its disciplinary roots in sociology—more precisely a neo-materialist sociology that takes into account the dance of agentivity—, I propose to adapt Schatzki’s (2001) model to a precise type of practice. Those are (research-creation) practices that are meaningful, expressive and creative. Practices that have in particular, and in common, to be inscribed in multiple shared contexts at once. Moreover, being most often project-based, these practices also involve a commitment that includes civic, ethical, ideological and symbolic dimensions, dimensions that are most of the time ignored if not obliterated when thinking about practices, but which are nonetheless active. I have produced a table that associates each of these aspects with possible relevant methodological tracks for researching and explicating them.

LCP:

Here is a grid of different methods that could be used for analyzing various aspects of significant (research-creation) practices I crafted while working on this article:

aspects	methods
sets of activities	functionalist approach ; protocols ; flows.
embodied	Introspection/explicitation ; turning inward (epochè).
material mediation	actor network (Latour) ; systemic (Lemoigne) ; media archeology (Parikka).
shared contexts : - social ; - political ; - cultural ; - understandings : practical ; technical ; symbolic ; etc.	ethnography ; reception ; semio-pragmatic (Barette) ; hermeneutics ; cultural/critical studies : - feminism ; - queer ; - postcolonialism ; - disability.
engagement : - civic ; - ethics ; - ideological ; - symbolic.	reflexivity ; autoethnography.

The first column is adding up to the practice dimensions previously outlined with reference to Schatzki (2001). The second column outlines some common methodological strategies and has no pretense to exhaustivity.

For example, examining the dimension of the practice that touches the body requires introspection, a turning of our attention inward. In turn, examining the feelings, the sensorium, the dimension of commitment related to it requires reflexivity. In the table, I have identified no specific academic method for uncovering the relationship of the body to one's practice, as it is rather a matter of connecting to experience, affects or motricity through different techniques. A passage could perhaps be found in the ancient Greek "Epochè" (ἐποχή / epokhè) which means interruption, suspension. In other words, it is the "putting in brackets" of the flow of interferences coming from the external world or, conversely, the lifting of prohibitions or inhibitions to allow reflexivity, reflection on oneself. This concept is mobilized in a first person phenomenological methodology developed by Nathalie Depraz (2006), with influences from Husserl:

"[...] we can say that the epochè, put out of play of any validity conferred to the world and attaching myself to the world, radically underlies the precarious structure of reflexive conversion, providing it with a first form of temporal maintenance of itself." (Depraz, 2006, p. 116)¹⁹

One more precision is worth stating. Digging around the concept of practice, I was trying to find indications that would allow me to better understand that of research-creation across its singular manifestations. Following Theodore Schatzki in the English-speaking world and Pierre Bourdieu with his concept of *habitus* in the French-speaking one, a sociology of practice developed, which was then crossed with critical theory for some authors. As such, many aspects of practices have already been the object of study in several disciplines of the SSH such as psychology, anthropology, political science, semiology, etc. Reviewing that body of work, I have chosen to consider practice and its dimensions as a meta-theoretical concept, going beyond disciplinary attachments in order to focus on the different aspects practice itself may encompass. Suggesting an analytical table based on those meta-theoretical dimensions of practice allows for a much richer (thicker) description, without the reductionism inherent to the use of a grid that comes from a predetermined theoretical framework.

CN It is indeed a very flexible and open proposition! The addition of the shared contexts and multiple levels of engagement is very interesting and will certainly prove useful for better understanding and approaching research(-creation) as a practice. I could easily see myself reflect on my own street interviewing research-creation practice—that will be briefly outlined later—by addressing each of these aspects. This reflection could simply start by asking: *What are the activities that give life to my street interviewing practice? How does my body feel when I do interviews? What are its role and influence on the process and with relation to the people I encounter? What about the tools that I use?* And so on...

It could also be interesting to see how such a heuristic grid could be adapted to singular research-creation practices depending on what their research and epistemological focus is. For instance, considering X research-creation practice that I have, what Y methodological tools can I use to research/reflect on/through Z aspect of my practice?

¹⁹ Our partial translation, the original citation is: "[...] On peut dire que l'épochè, mise hors-jeu de toute validité conférée au monde et m'attachant au monde, sous-tend de manière radicale la structure précaire de la conversion réflexive, lui fournissant une première forme de maintien temporel d'elle-même." (Depraz 2006, p. 116)

[R-C Take 5]

What **How** is research-creation then?²⁰

Research-creation takes place in the sphere of action. Yet, it amounts to more than just putting an idea, ideology or any discursive construction into doing. It is above all a practice—just like research in fact!—, *a practice of research through creation* (Paquin, 2019b, p. 2). While in the making or reflected upon, it brings together complex material, embodied and emotional articulations. It is both supported by and generative of shared understandings, social, political and cultural contexts. It is emergent, experimental, performative, engaged on a variety of levels—civic, ethical, ideological, symbolic, etc.—and potentially transformative.

LCP This transformative potential is too rarely invoked, especially in this strange loop of doing where doing something does something to us in return, as well as in the practice of creation where the transformative potential of the world is at the same time exerted on oneself. Reflexivity is transformative through awareness and above all through the narrative construction it allows, as “the narrative mode organizes the complex and often ambiguous world of human intention and action into a meaningful structure” (Adler, 2008). Paul Ricœur calls “configuration” the operation of plotting, that is an act of synthesis of the heterogeneous (crises, ruptures, setbacks, bifurcations, etc.) which makes it possible to arrange, order and give meaning to events which are otherwise experienced in discordance and fragmentation. Central to the constitution of a narrative, “The configuring arrangement transforms the succession of events into a meaningful totality.” (1983, p. 130) Thus the story has the potential to both organize and transform the experience.

Cartography Part 2

R-C PRACTICES MAP PRESENTATION Our exploration of the “practice turn,” especially Schatzki’s (2001) contribution, was a turning point in our own cartography project. In the spring of 2018, we conducted an online survey among the *Hexagram* network members in order to find out more about their research-creation practices, asking them to describe a specific ongoing or completed project, as well as what made up their “research” and “creation” components (Paquin et Noury, 2018b).²¹ Excerpts from 117 respondents—professors, postgraduate students and network collaborators—were extracted from their answers and organized in accordance with the cartographic principles previously outlined (see *Figure 2*).

R-C PRACTICES MAP INTERPRETATION Attempting to organize the diversity of singular research-creation practices within *Hexagram* rather than restraining it was an interesting exercise. Ranging from performance and dance to music, activism, archive work, textiles or game design—just to list a few!—, preliminary work playing with and mapping the data actualized that no two practices are alike. With regards to the shared understandings and contexts mentioned earlier, we

²⁰ The formulation “How is research-creation?” was inspired by the title of *Inflexions* Vol. 1 No. 1, 2008. *Inflexions* is an open-access journal for research-creation supported by the *SenseLab*, a Montreal-based laboratory exploring thought in motion. See: <http://www.senselab.ca/inflexions>

²¹ The research project “Analyse des thématiques, collaborations et pratiques de la recherche-cr ation au sein du r seau *Hexagram*” was led in collaboration with professors Thierry Bardini (Universit  de Montr al) and Chris Salter (Concordia University), with support from the Hexagram Network. The maps were also designed by professor Jean-Fran ois Renaud (UQAM) and are available online under *Creative Commons* license, see: <http://lcpaquin.com/cartoRC/index.html>.

LCP:

I went back to the verbatim of the online survey responses to present excerpts for some of the research-creation practices detailed. Each is identified with the person filling the survey, including for collaborative projects.

Research component	Creation component	
"how sound affects our perception of the boundaries of a room" "the way the musical gesture can be translated into a device"	"creation of a physical device, a digital musical instrument" "create a repertoire for the instrument"	Meliss Gomes Rodrigues
"emancipatory feminist dynamics in performance art, curatorial research"	"curatorial creation, film of interviews, creative writing"	Celia Viana
"queer theory and intersectional feminist research practices"	"games as a way of interrogating critically dominant, hegemonic cultural narratives"	Jess Marcotte
"to create a working prototype of a body/suit:score and to understand how skin-transmitted real-time information can be processed by active performers"	"create musical works that would not have been possible without the B.S.S technology"	Sandeep Bhargwat
"the use of softpower and state-craft, research on the public artworks at Expro 67 site created for the fair"	"exploration of three-channel video and installation"	Cheryl Sim DHC/ART
"Indigenous peoples are utilizing videogames as a communicative medium to strengthen our communities. Game development practices that stem directly from Indigenous-led initiatives are foundational to the movement of Indigenous self-representation in visual media, in that they incorporate creative practices that uphold cultural traditions within a contemporary context"	"the creation consists of an Indigenous 2D videogame"	Maze Longpot
"this research-creation is rooted in semiotics and communication theory as delineated by Barthes, to examine the meaning-generating and commemorative narrative processes embedded within textiles"	"explore how textile design thinking can convey emotional and spatial knowledge through critical materiality. [...] I will develop a facial tracking algorithm [...] and inquire into the use of sustainable materials with poetic aesthetics"	Pati Tshilingunin

*DHC/ART was renamed PHI Foundation in 2019.

nevertheless identified clusters of related practices either around specific artistic “disciplines,” frameworks or research labs (for example the *Technoculture, Arts and Games* [TAG] interdisciplinary centre for research/creation at Concordia University). Another interesting dimension was that most of the projects were described in relation to global social or theoretical contexts rather than from a more formal point of view (i.e., the creation itself). In the descriptions provided, some respondents highlighted a personal quest as the starting point for their project, while others relied on theoretical approaches. This creates a potential difference in the wording used to describe practices, personal quests tending to use less formalized vocabulary, at least in early research stages.

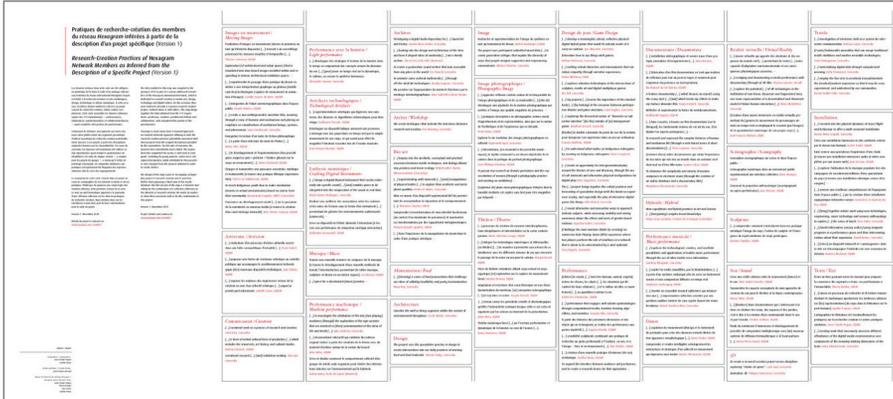


Figure 2: Map of Hexagram members research-creation practices produced in November 2018 as part of the “Research-Creation Cartography” project.

[SURVEY LIMITATIONS] However, one of the shortcomings of this survey was that it was launched before we could fully develop our view of research-creation as a practice, which means our questions didn’t dig in that direction as deep and directly as they could have (Paquin et Noury, 2018b). In retrospect, a more effective data collection strategy might have been to define what we mean by a “research-creation as a practice” and directly ask respondents to describe theirs in a few sentences.

LCP I made a complete mistake here: I assumed that the respondents had gone the same way as me/us in a conceptualization where the research component is intertwined with the creation component and where it is possible, by the way of a reflective process, to “separate” the two and identify their different aspects. The hypothesis was nevertheless plausible and proven over a few interviews I had previously conducted with researcher-creators. For example, I realized that research-creation in dance was often accompanied by research related to the body, especially somatics, sometimes also including a technological component in the case of augmented dance. Another illustration could be research-creation in urban scenography which often involves research on the technological aspects of the required devices.

With this frame of mind, I thought I could ask a survey question about the “research” component and another about the “creation” component of the specific research-creation practice of the respondent. By analyzing the answers, I thought I would be able to identify the recurrence of patterns, some tendencies or regularities of interrelations between some

LCP:

Close-up view of subsections of the map:

Textile

- [...] investigation of electronic cloth as a system for interactive communication. **Barbara Layne, Concordia**
- [Create] fashionable wearables that can merge traditional textile traditions and modern wearable technologies. **Patil Tchilinguirian, Concordia**
- [...] materializing digital data through computerized weaving. **Kelly Thompson, Concordia**
- [...] employ the fine arts to creatively transubstantiate the [medical] patient experience so that it may be seen, experienced, and understood by our communities. **Darian Goldin Stahl, Concordia**

Installation

- [...] research into the physical dynamics of insect flight and behaviour to offer a multi-sensorial installation. **Donna Marie Legault, Concordia**
- Créer une installation lumineuse *in situ* combinée activée par le dessin non-humain. **Gisèle Trudel, UQAM**
- Faire revivre aux spectateurs l'expérience d'une chute [à travers une installation immersive audio et vidéo complétée par une œuvre web]. **Jean Gervais, UQAM**
- [...] explorer l'utilisation de la musique populaire lors des campagnes de recrutement militaire d'une quarantaine de pays [à travers une installation robotique sonore d'envergure]. —
- [...] amener une meilleure compréhension de l'aquaponie dans l'espace public [...] par la création d'une installation aquaponique interactive sonore. **Geneviève Le Guerrier-Aubry, UQAM**
- [...] [bring] together artistic work using new technologies, engineering, music technology and sensory anthropology to explore [...] the sense of touch. **Chris Salter, Concordia**
- [...] [model alternative sensory orders] using computer programs in a performance space and then interviewing visitors about their experience. **David Howes, Concordia**
- [...] [Créer] un dispositif immersif et « autoorganisé » dont le rôle est d'accompagner l'individu vers une sensation de détente. **Maxime Michaud, UQAM**

types of practices and specific classes of research issues, as well as the influences that these types of research could exert on creation. Except for a few cases I listed on the precedent page, the majority of the survey's participants answers show the incomprehension of my question. I realize now that its abstraction level was too high for them to answer. After some reflection, I came to think that mediation through an exploratory interview would be a better strategy for obtaining the data needed for this type of analysis, which is a research path I may follow in the future.

CN It was certainly interesting to put this vision to the test with the survey. However, I'm not surprised that it was hard for many respondents to apply such reasoning to their project... including myself! Learning and experimenting with research-creation during a master's or thesis, most of the emphasis is put on the articulation, or similar term, between both dimensions of the project on conceptual and practical levels (see [ARTICULATING R&C](#)). When describing this process, one often hears that research and creation feel like two sides of the same coin (Noury, Caron et St. Hilaire, 2018), like deeply entangled practices, or even don't feel like separate entities at all. It can therefore seem artificial to try and separate both components... especially at a time when binaries and dualities are generally challenged in SSH. Not to say that this is the aim, but it certainly influences the way many of us approach our research-creation practice.

That's the beauty of research(-creation): views and perspectives evolve and sometimes we're already elsewhere by the time we can grasp those changes.



...And potentially distinguish some practice clusters.

[PROPOSITIONS FOR MEDIATIC R-C](#) Another shift that has occurred for us since is the possibility of thinking about research-creation at an intermediary level lying between an umbrella term for diversity and an endless multiplicity of singular practices. In a recent article, we have outlined suggestions for developing a “mediatic research-creation” approach that would better take into account the specificities of this practice in media production environments (Paquin et Noury, 2020). Evolving within a *School of Media (École des médias)* attached to a *Faculty of Communication (Faculté de communication)*, we have come to question the general predominance of artistic frameworks—as compared to mediatic ones—when it comes to fostering research-creation (2020, pp. 125-126). This limitation, which is also apparent in the references cited as part of this article, makes research-creation especially difficult to navigate for master's or doctorate candidates approaching this endeavour as media practitioners and wishing to experiment and revisit mediatic frameworks and ways of doing, rather than purely artistic ones, while problematizing communication-related issues.

CN One aspect that is particularly unusual in our university is that UQAM's cinematographic production program is attached to the *Faculty of Communication*. In the other institutions we have reviewed, it is most usually housed within the *Faculty of (Fine) Arts*, with most creative media practices then falling under “Media Arts.” This unique configuration helped foster the practice of research-creation across a wide variety of media production environments within our Faculty, as well as its integration of communication approaches and theories (see [Paquin and Noury, 2020]).

LCP Once frontier objects such as experimental cinema and relational aesthetics (Bourriaud, 1998) have been set aside, mediatic research-creation at UQAM raises particular issues in part because of two spheres of influence that have had a different weight in its development. When the first bachelor program was founded in 1974, it was first oriented towards training “communicators” or “communication agents” and included media practice in the laboratory as well as field production. As we were still in an era marked with counterculture, alternative media production and intervention were encouraged. However, this ideal soon gave way to an increasing professionalization of film, television and interactive media production mostly aimed at mass media. While critical reflection was always involved to some extent in this process, the recent research-creation trend, which stems from graduate studies, calls for an in-depth questioning or even a re-examination of one or another aspect of media practice (see [Paquin and Noury, 2020]).

MEDIATIC R-C SPECIFICITIES As an overview, the main specificity of mediatic research-creation in this context comes to the key role of media not only as means of artistic expression, but as objects of questioning, criticism and experimentation, sometimes even to the point of disrupting or reinventing technologies, formats and practices. This type of *research through mediatic creation* thus challenges the very dynamics of mediatization, as well as its underlying communication structures or processes, both in the making and/or reception of the work. Furthermore, doing research-creation within a *Faculty of Communication* also leaves its mark on every step of the process, from training, to supervision, evaluation and dissemination (2020, pp. 123-125). Our article on the topic concludes with concrete methodological strategies for supporting mediatic research-creation in the making, some of which will also be outlined later (see [METHODS IN R-C]). As part of our future research initiatives, we would like to involve “mediatic” research-creation practitioners in increasing our understanding of this “subset” of practices from within.

OPENINGS FOR R-C While this reflection is still in progress, we think there is valuable potential for continuing to document various subsets/clusters of research-creation practices—be it in relation to arts and science/science and technology studies (STS) (Borgdorff, Peters et Pinch, 2020; Bianchini, 2010, etc.), music (Stévance, Lacasse et Dubé, 2013), design (Lécho Hirt, 2010), etc.—, which many of our colleagues are already doing with respect to their own fields. This fluid “segmenting” would help counterbalancing two tendencies often observed in the literature: the first being to speak or write of research-creation only through singular occurrences; and the other to conceptualize it as a whole, trying to come up with methodological, ethical and else recommendations that fit all possible scenarios, only to identify so many exceptions that it becomes impossible/impractical. It would also allow us to highlight and work around issues prevalent in specific clusters of research-creation (i.e., interdisciplinary collaboration in arts and sciences, ethics with relation to living subjects, intellectual property related to coding, etc.), while reinforcing it as a whole, one incongruous piece of the puzzle at a time.²²

²² Opting for a bottom-up approach to working around the specificities of research-creation practices is also the main conclusion we came up with following a two-year exploratory research project on *Responsible Conduct in Research-Creation* (RCRC), conducted in collaboration with the FRQSC. While trying to reflect on issues related to authorship, conflict of interests, data management, etc. with regards to research-creation, it became clear that it was preferable to think of those issues and appropriate solutions from within specific research-creation (clusters of) practices rather than relying on a top-down approach based in institutional policies often disconnected with the field. The final report and toolkit (Noury, Cloutier and Roy, 2018) produced as part of this project aim to facilitate this. They are available at: <http://hdl.handle.net/1866/20924>

CN:



An example of that could be the experimentations I am currently doing as part of my PhD in communication research-creation (UQAM), to be submitted next summer. To put it simply, my work experience as a freelance reporter and journalist made me question the making and use of vox pop and people-on-the-street interviews formats in the media. While they are omnipresent anytime you turn on the TV, radio or browse on the internet, little attention is given to this media practice.

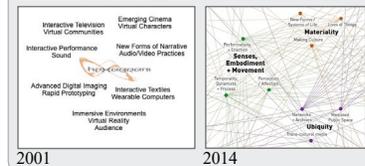
Mediatic research-creation allows me to explore what I call “street interviewing” from within. As well as documenting this media practice and trying to better understand it, part of my work consists in a “play of postures” on interviewing. After researching different epistemological postures (ex. modern, postmodern, relational, etc.) outlining the use of interviews in SSH, I create street interview radio performances exploring the possibilities and issues related to each. This allows me to think about street interviewing in action, while challenging and reinventing its possible forms, meanings and purposes, hopefully generating new openings for this practice in the media as well as artistic fields.

Many of the frameworks and strategies outlined in this article are also mobilized in my own PhD, including the conception of research-creation as practice; performative research and writing notably though that of a practice narrative; and the heuristic cycles method (Noury, 2018).

Some previous experimentations can be heard here:
<https://www.spreaker.com/user/rencontres>

LCP:

Here are some of the research-creation clusters and axes that helped structure the Hexagram network over time. New configurations are to emerge with the recent funding extension of the network.



2001

2014

[R-C Take 6]

What is **How** are research-creation **practices** then?

They are multiplicity in doing: **singular/clusters** of practices of research through creation.

Fourth, let's articulate research and creation...

ARTICULATING R&C In the **DISTINCTIONS OVERVIEW** section of this article, we have extensively discussed different modalities for articulating research and creation in a diversity of contexts, allowing us to narrow our understanding of research-creation. We also outlined that the practical modalities of this articulation generally remain quite blurry beyond theoretical concerns. However, this is a central aspect since it conditions, at least in part, the ways in which the various types of knowledge that may emerge from specific research-creation practices are identified and made explicit, as well as how they are recognized in university settings (Paquin et Noury, 2020, pp. 105-106). Preferred to others in our own writing, the term **articulation** underlines the fact that research is inextricably linked to creation through this process:

“[...] articulation is in a way a mechanism that makes it possible to constitute a ‘unity’ by bringing together, under certain conditions, usually separate entities, often two in number, which constitutes a way of thinking or rather of overcoming dualities. However, the link is a construct, a fabrication.” (Paquin, 2019c, p. 4)²³

I – MODALITIES FOR ARTICULATION The discussion on the multiple modalities of this linkage remains opened. Jean Lancré (2006) was one of the first writers we encountered to address this, as he suggests a poetic metaphor between research-creation and bracing (*entretoisement*): “in their strange harnessing, each of these two productions stands as a stronghold of the other and it is in this way, I say, that they brace each other. So it is always by the yardstick of the other that we must, each time, judge any of them” (p. 11).²⁴ Many colleagues also focused on making sense of the hyphen between the two components in relation to their own practice. For example, for Serge Cardinal (2012), it is a question of “taking the hyphen seriously: research should not be the first moment in a process that must lead to creation [...]; and if research and creation are two moments, I must be able to loop them, encourage feedback” (p. 3).²⁵ For Jean Dubois (2018), “this hyphen underscores a marked interest in transformation [...], it is not so much about describing the world

²³ Our translation, the original citation is: “[...] l’articulation est en quelque sorte un mécanisme permettant de constituer une ‘unité’ en mettant de rapport sous certaines conditions des entités habituellement séparées, souvent au nombre de deux, ce qui constitue une façon de penser ou plutôt de dépasser les dualités. Toutefois le lien est un construit, il relève d’une fabrication.” (Paquin, 2019c, p.4)

²⁴ This translation was especially difficult to come up with, the original—and much more poetic—citation is: “dans leur étrange attelage, chacune de ces deux productions s’érige en *toise* de l’autre et c’est ainsi, dis-je, qu’elles s’*entretoisent*. Aussi est-ce toujours à l’aune de l’autre que l’on se doit, chaque fois, de juger l’une d’entre elles” (Lancré, 2006, p.11).

²⁵ Our partial translation, the original citation is: “prendre au sérieux le trait d’union : la recherche ne doit pas être le premier moment d’un processus qui doit mener à une création [...]; et si recherche et création sont deux moments, je dois pouvoir les mettre en boucle, encourager le feedback” (Cardinal, 2012, p.3).

LCP:

As an illustration of this singularity, here are a few excerpts of research-creation projects from our Hexagram survey, some translated by me. Each is identified with the person filling the survey, including for collaborative projects.

“The Truly Terrific Traveling Troubleshooter is a radically soft suitcase game about emotional labour and otherness. This physical/digital hybrid roleplaying game for two people fits entirely inside a carry-on suitcase.” — Jess Marcotte, Concordia

“The Enchantment of Textiles uses an interdisciplinary approach in the investigation of electronic cloth as a system for interactive communication. Sensing fabrics, transmission devices and other soft circuit elements are embedded in garments, wall hangings, and textile objects. A textile antenna system of icons and patterns connects objects, people and spaces, resulting in a rich communications environment of sound and flexible LED arrays.” — Barbara Layne, Concordia

“Electronica Povera consists in listening to the electromagnetic field of our neglected electronic objects. It is through the phenomenon of induction that it is possible to reveal the sound matter of electric currents, which are otherwise inaudible. These currents conceal complex dynamics of erratic movements and incessant impulses, giving a certain organic character to the sounds generated by these electronic objects.” — Stephanie Castonguay, UdeM

“Biomateria is a vital materialist mixed media and digital installation of works. The artworks in Biomateria form an inquiry into the aesthetic, conceptual and practical crossovers between textile techniques, wet biology laboratory practices and micro-ecology. Much of this work specifically comments on the relationship between nonhuman agents (cells) and human technological and creative industry, via the crafting of textile-based forms seeded with live mammalian cell lines.” — WhiteFeather Hunter, Milieux Institute (Concordia)

“An opera performance, Chants du Capricorne is a ritual, a staging of the sacred and the immemorial, where singing is stripped of all props to embrace all cultures.” — Jean Décarie, UQAM

as it is, but rather formulating it as it could or should be” (par. 2).²⁶ For Erin Manning (2018), it is “The hyphen of a moving thought, the hyphen that links research and creation, is as much the interval that brings the coincidence of force and form as it is the reminder that what moves always inhabits an in-between” (par. 27).²⁷

II – MODALITIES FOR ARTICULATION In a previous contribution, Louis-Claude Paquin and Marjolaine Béland (2015) borrowed the concept of chiasm from Maurice Merleau-Ponty’s phenomenology describing research-creation as “a coiling of research on creation and vice versa making it possible to subsume the epistemological tension between the phenomenal continuity of these two activities and their discontinuity as events” (p. 2).²⁸ Other borrowings could prove fruitful in thinking about this articulation between research and creation beyond human intervention, notably with regards to *new materialism* and concepts such as Bruno Latour’s “articulation” (2004), Andrew Pickering’s “mangle” (1993) or Karen Barad’s “entanglements” (2007) (Paquin, 2019c). As an illustration, Annette Arlander (2018) states that in “Following Karen Barad we can understand entanglements of matter and meaning, of theorizing and experimenting, and of the researcher and what is researched as a starting point for the processes involved in artistic research.” (p. 41) These interpretations, which are as personal as they are varied, clearly show that the articulation between research and creation is a nodal element in understanding what may constitute research-creation. Each time, this articulation is the object of singular interpretations in continuity with the ontological posture adopted and results in various supporting epistemological approaches (Paquin et Noury, 2020, p. 106).

LCP For several years now, I have been in touch with neo-materialism and the powerful concept of agency. This concept makes it possible to uncover the “powers of action” that are endowed not only to the material and media objects with which the negotiation of activities occurs, but also to the institutions in which the practices are taking place. What is even more important to me in this context is adopting a non-dualistic ontology—which allows to escape the limitations of the “excluded third party” of traditional logic—, with the body and mind, to pick a single and more dominant dichotomy example, now seen as intertwined, entangled. I wanted to perform these abstract terms.

I – R-C KNOWLEDGE AS EXPERIENTIAL One final dimension that seems useful to outline before moving on relates to the particularities of the knowledge produced by such articulation (Paquin, 2019a, p. 24 ; Paquin et Noury, 2020, p. 110). It may seem paradoxical at first sight to speak of knowledge production, since this is the main purpose of positivist research which presupposes that it is possible for the researchers to distance themselves sufficiently from the studied phenomenon to make it an object of knowledge or, in other words, to outline the principles and rules that govern it (Paquin, 2019a, p. 24). Initially, some artists argued that all creation involves research and that

²⁶ Our partial translation, the original citation is: “ce trait souligne d’abord un intérêt marqué pour la transformation [...], il ne s’agit pas tant d’y décrire le monde tel qu’il est, mais bien de le formuler tel qu’il pourrait ou devrait l’être” (Dubois, 2018, par. 2).

²⁷ Our translation, the original citation is: “Le trait d’union d’une pensée qui se meut, le trait qui rejoint la recherche et la création, est autant l’intervalle qui amène la coïncidence de la force et la forme que le rappel que ce qui se meut habite toujours un entre-deux” (Manning, 2018, par. 27).

²⁸ Our translation, the original citation is: “[...] penser un enroulement de la recherche sur la création et réciproquement de la création sur la recherche permettrait de subsumer la tension épistémologique entre la continuité phénoménale de ces deux activités et leur discontinuité événementielle.” (Paquin and Béland, 2015, p. 2)

LCP:

I wanted to try embodying—without a direct correspondence with the images—the abstract concepts of articulation, entanglements and mangle that neo-materialism proposes us.



Self-photos. July 2, 2020.

the artefacts, actions or events produced and disseminated in galleries, museums, or performance spaces carried knowledge transmitted to the viewer or spectator through and within the practice itself (Douglas *et al.*, 2000), its form and the symbolic language used (Haseman, 2006). As this posture led to a stalemate in the acceptance of this type of research in the academic world, some theorists have sought to show that the knowledge produced by research-creation is not of the same nature as the knowledge produced by research, but rather experiential (Niedderer et Reilly, 2011).

II – R-C KNOWLEDGE AS TACTIC For some, this form of knowledge was considered ineffable since it could not be separated from the person of the artist and recorded in a written text, as is the case of conceptual knowledge produced by research (Biggs, 2004). Many then referred to the tacit dimension of knowledge theorized by Michael Polanyi (1962), who notes that “we can know more than we can tell” (p. 612). As such, the subsidiary pre-logical knowledge developed through practice and experience, which is mobilized to accomplish a specific task, could only be grasped intuitively (Barrett, 2007). Other theorists, including Henk Borgdorff (2012), link this to an alternative mode of knowledge production: “mode 2” (Gibbons *et al.*, 1994). In contrast to “mode 1,” mode 2 research takes place directly in application contexts, is interdisciplinary or transdisciplinary and methodologically pluralistic.

III – R-C KNOWLEDGE AS SITUATED & EMBODIED Still others, based on Donna Haraway’s (1988) feminist perspective, have a broad consensus that the knowledge produced by research-creation is “situated” (e.g., Farber, L. (2010); Niedderer, K. (2009); Sade (2014); Sutherland (2007)). Finally, others take a phenomenological perspective and describe this particular form of knowledge as “embodied” (Borgdorff (2012); Downton (2008); Nelson (2013) among others), manifesting itself not in thought (Cobussen, 2007), but in action.

DISRUPTING POTENTIAL OF R-C Considering its disrupting and transformative potential with regards to knowledge production and beyond, Owen Chapman and Kim Sawchuck (2012) take after Michel Foucault to affirm that the practice of research-creation “acts as an epistemological intervention into the ‘regime of truth’ of the university” (2012, p. 6). For their part, Erin Manning and Brian Massumi (2014, 2018) call for its potential to act as an immanent critique of neoliberal society. For Natalie Loveless (2019), a “polydisciplinamory” and *eros*-driven attitude to research-creation can generate pedagogical, social, ecological and affectively sustainable acts of resistance.

IV – R-C KNOWLEDGE RECAP In short, the knowledge discussed here is not conceptual in nature, that is formulated as a rule or principle that would be abstracted from its context of application. Rather, it is directly related to the experience of the researcher-creator. This is why it is said to be embodied (related to the body, gesture, feeling, etc.) and situated, as well as bearing the mark of the creator’s standpoint and context (space-time and materiality of the practice, etc.). The knowledge that has gradually developed over months or years is mobilized to accomplish specific tasks and comes to light from reflecting on research-creation processes and their results (Paquin, 2019a, p. 24). As such, research-creation helps deconstruct pretense oppositions and dualisms between thought/action, explicit/tacit, human/non/more-than-human, etc. However, practicing, writing about or documenting research-creation couldn’t be summed up by the expression of “research” alone. Many other elements are paramount in accounting for the experiential knowledge produced through research-creation, including detailing contextual elements and situatedness; leaving traces of the actions and gestures posed, as well as the agencies encountered; and putting down words on the intuition and the feelings perceived in the practice.

LCP Reading this section, another form of research-creation “knowledge” comes to me that I would qualify as “documentary,” that is the sum of “knowledge” gleaned and accumulated by the researcher-creator not only to feed the creative process, but also the theme addressed. Some examples that are close to me include the recycling of glass for Alice Jary, the exile for Maria Legault, the quantum for Mariam Limam, the malfunction for Dominic Papillon and the middle age queer condition for Dayna McLeod.

While this “documentary” knowledge may have previously been considered as factual or objective depending on its source, it is then the object of appropriation by the researcher-creator. Following an incubation phase, some of it—depending on the point of view, perspective and ideology adopted—is chosen and integrated into the creative project, therefore becoming an object of symbolization, shaping, materialization, or media coverage. This new articulation of “documentary” knowledge is then carried on and disseminated by the artistic or media works produced. Furthermore, their “accessibility” and distribution circuit can often have a much greater impact than a research report on the same subject published in a scholarly journal that is too often paid for and hard to access.

[R-C Take 7]

How is are the knowledges produced through research-creation distinctive?

Research-creation practices generate rich and complex forms of knowledge(s) often qualified as experiential, tacit, situated and embodied. If research and creation have to be thought of as two components or moments of research-creation, the strength of this practice comes from articulating them into a united construct. Alongside creation, making the various dimensions of this process explicit is key for knowledge(s) production.

As such, research-creation can be disruptive and transformative. It participates in broadening and challenging previous conceptions of knowledge(s) derived from research—beyond the conceptual—and can also be a great documentation and dissemination tool.

...With attention to methods and methodology.

[R-C Take 8]

How do you actually do research-creation?

As for previous questions, there are no easy answers and this one lies in an endless multiplicity of assemblages linking influences, techniques, skills, attitudes, methods, methodologies (and so on) specific to each project, with overall coherence as a key element.

LCP:

Here are a few partial examples of method assemblages extracted from the *Hexagram* survey, some of which I translated to English. Each is identified with the person filling the survey, including for collaborative projects.

“Iterative design—a cyclical process of prototyping, testing, evaluation, and improvement of the technology developed. The constant back-and-forth between theoretical development and practical implementation structures the iterative process, while artistic creation and public presentations provide the means to experiment, evaluate, disseminate, and nourish this research. [...]” — Alexandre Saunier, Concordia

“Traditional scientific approaches were used in the development of new hardware [...]. For the creative aspects, we employed many approaches including brainstorming, lateral thinking, group technical and creative experiments and creative problem solving.” — Barbara Layne, Concordia

“Postmodern ethnography, grounded theorizing, phenomenology, interdisciplinarity, intermediality, complexity theory.” — Marie-Christine Lesage, UQAM

“Soundwalking, field recording, interaction design, and critical cartography. [...]” — Eric Powell, Concordia

“[...] The laboratory approach is intended to be as non-directive as possible [...] so that the performers can find their own solutions and develop [...] strategies for acting together without a leader.” — Marine Theunissen, UQAM

“Eco-phenomenology: the study of human perception of the natural world, seeking to uncover how and why we conceive of nature in certain ways [...]” — Sami Zenderoudi, Concordia

“Self-hypnosis, energetic charge, intervention of non-human form of consciousness, Qi Gong, etc.” — Pierre-Luc Vaillancourt, UQAM

“I begin my work by reading personal narratives of those who live with chronic illness, and then imagine how those narratives could be represented visually.” — Darian Goldin Stahl, Concordia

“[...] I used cultural probe kits—designed packages used by participants to share information about their everyday lives, thoughts, and interactions.” — Melissa Palermo, Concordia

“The method of sensory ethnography, or participant sensation, which involves sensing along with one’s research subjects and attempting to sense the world as they do, using their techniques of perception.” — David Howes, Concordia

“Feminist deconstructivist methodology, individual interviews, phenomenological approach in documentary editing and self-centred approaches (creative analytical practices and autoethnography).” — Anne Gabrielle Lebrun Harpin, UQAM

WHAT ABOUT YOUR R-C PROJECT? Before we discuss methods and methodologies, now is a good time to turn our attention to your research-creation project and intentions and make them explicit. Here are a few questions to start the reflection:

How would you describe your research-creation practice?

More specifically, what are the networks of activities that characterize it?

What is its relationship to your body and affects?

What is its relationship to materiality?

What are the themes and shared contexts already tied to your research-creation practice or that you want to explore through it? What ontological and epistemic posture(s) will you adopt for doing so?

Write, draw, map, do a collage...

How would you describe your own preoccupations and engagement on the civic, ethical, ideological and symbolic levels? Are those already manifest in your practice?

What are your intentions or aims with regards to this research-creation project?

Can you already identify some of the questions or forms you want to explore through research-creation?

Do you already have frameworks, methods and an overall coherent methodology in mind for doing so?

How do you plan to articulate the research and creation components through this process?

How do you plan to report on your research-creation practice it and make it explicit?

[You've filled the form and feel happy with it? Please feel free to share it with us, we'd love to learn more about research-creation through your singular practice. Our emails are available at: <http://lcpaquin.com/cartoRC/index.html>]

Once the practice and its underlying intentions have been made more explicit, it is then easier to ask yourself/ourselves “how to do” research-creation, as “framed” by methods and methodologies.

II – METHODS MAP INTERPRETATION Disciplinary or materially driven influences were apparent with regards to the research-creation practices described, with existing methodologies often being adapted to the artistic practice in question. A certain fluidity with practices in their own right becoming methods at the service of other practices (e.g., interviewing) was also observed. Sense-making methods could also become creative methods and vice versa, thus suggesting practice-specific uses transform methods by the same token. Preliminary work on the data also suggests that while no unify methodological approach exists—which was not a surprise nor an expectation—, some clusters of practices could promote certain types of methods. For example, and going back to Schatzki’s (2001) practice dimensions with our additions, emphasis on the “embodied” aspect of practice seems to favour methods linked to the researcher’s being and reflexivity (e.g., autoethnography, phenomenology, reflective practices). Insistence on the “materially mediated” aspect of practice puts methods linked to the making, the situation and the object at the forefront (e.g., prototyping, studio work, practical experimentation). Emphasis on “shared contexts” can in turn enable methods related to sense-making, the so-called comprehensive methods, as well as methods focused on justification, collaboration or the enhancement of the theoretical foundations of the project. It can also be reflected in shared methods specific to certain clusters of practices such as the use of interactive or iterative design as well as agile method in technology-driven contexts (e.g., game or immersive design). Finally, insisting on the “constitutive social” aspect of practice or on “engagement” can foster methods related to transformation and collaboration through research-creation (e.g., co-creation).



A JOURNEY THROUGH R-C This cartography exercise proved very interesting in outlining the diversity of strategies for activating singular research-creation practices. However, and while we have to once again outline the limitations of our survey, few of the methodological “**journeys**” collected described specific strategies to address “research” and “creation” jointly, as to reinforce their articulation.

METHODS & METHODOLOGY In order to address this topic, let’s first outline our understanding of method. In this context, we etymologically and metaphorically considered the “**method**” to be “the path [to follow] to go towards [a goal]”, thus tracing a sometimes unexpected journey for researcher-creators as they are “finding [their] way” there through a series of concrete tools, steps and techniques (Rey, 1998 cited in Paquin, 2019b, p. 9). On the other hand, “**methodology**” is a meta-method operating on three interlinked levels: the general steps and considerations for doing research (e.g., identify an object and research-creation questions); the ontological and epistemological postures and frameworks adopted; and the assemblage of methods used to make it happen (Paquin, 2019b, p. 12).

CRITICS OF METHODS We also took into account various critics of methods—including those developed by Paul Feyerabend in *Against Method* (1975/1993) and John Law in *After Method* (2004)—which generally warn us that “methods tend to produce the reality they describe” (Law, John, 2004, p. 5), and we would add reproduce them, unless a radical perspective shift takes place (Paquin, 2019b, pp. 18-29). Among possible illustrations of such shifts are recent challenges to methods and methodologies referred to under the label “post(-)qualitative research.” Far from constituting a paradigm, it is rather a profusion of contributions inspired by poststructuralism and new materialisms. Elizabeth St. Pierre (2018), who is credited with inventing the term, has recently

LCP:

In the term “method” there are “meta” and “odos” which means “journey” in ancient Greek.



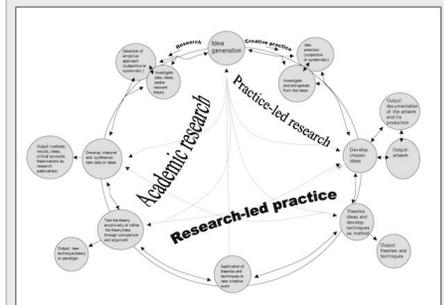
Winding road through the Pindus Mountains, northern Greece. Image by Mark Daffey / Getty Images.

LCP:

Among possible methodological approaches, the iterative cyclic web of practice-led research and research-led practice by Hazel Smith and Roger Dean (2009) identifies a model for creative and research processes.

“In using the term practice-led research, we as editors are referring *both* to the work of art as a form of research and to the creation of the work as generating research insights which might then be documented, theorized and generalized [...]” (2009, p.7)

“Research-led practice is a terminology which we use to complement practice-led research, and which suggests more clearly than practice-led research that scholarly research can lead to creative work. For us it originates in the contemporary modus operandi of science, engineering, technology and medical research, in which research work is directed not only towards the elucidation of falsifiable ideas but also towards the production of practical outcomes [...]” (2009, p.7)



adopted a stronger position by stating that “Post qualitative inquiry never is.” The explanation being that “It presumes an ontology of immanence and is always becoming.” (2018, p. 9) As a consequence, post qualitative research, when adopting this radical perspective, cannot be subjected to any methodology (Paquin, 2019b, p. 23).

METHODS IN R-C Coming back to the question of method in research-creation, Louis-Claude Paquin (2019b) identified, through his writings, a convergence between: Jean Lancri’s (2006) artistic conception of method as a journey in the making that doesn’t always follow the intended project; that of Edgar Morin (1974/2005, 1977) with regards to the complexity paradigm where method can only emerge and be formulated once the research has been carried out; and Mirka Koro-Ljungberg’s (2015) post qualitative approach where methodology is a temporary structure that is constantly being regenerated. She writes:

“[...] I discuss fluid methodological spaces where multiple things and methods occur simultaneously and where frameworks and methodological foci are diverse and continuously changing. [...] ‘Methods’ and ‘tools’ are not methods and tools in their stable meaning or rigid structures, but ‘methods and tools’ begin and end in an unforeseen and unpredictable ‘order,’ forming incomplete methodologies without absolute identities or nonidentities. Methods and tools are conceptualized as temporary structures that are being regenerated again and again. Following this line of thought, methodological flows, tools, approaches, and techniques do not collapse, fail or disappoint. Instead, they melt, transform, circumvent, infiltrate, appear, and disappear while opening up new directions for qualitative research.” (2015, pp. 79-80)

In any case, the method is not [entirely] fixed in advance: in movement, it unfolds in the becoming of the research-creation process (Paquin, 2019b, p. 31). In the same vein, for Danielle Boutet: “Research-creation therefore calls for a methodological approach capable of guiding a process that cannot know everything about itself before it begins, but which is always more precisely defined as it progresses and may even change direction.” (Boutet, 2018, p. 298)³⁰

EXPLICITING ONE’S R-C JOURNEY As a result, research-creation is reversing the project’s relationship to knowledge not only for its experiential, tacit, situated and embodied qualities mentioned earlier (see **I-IV R-C KNOWLEDGE**), but also since creation implies not knowing precisely what one is looking for. It is this lack that allows the unexpected, the surprising, to arise. As such, research-creation is more a *journey* into the unknown than one into knowledge production through “good” or predictable methods, which is generally the hallmark of research. Its “truth value” or “validation” is thus based on the “explicitation” of what has been discovered during the doing of the art/creative/work (Paquin, 2019b, p. 36). While the cited authors disagree on the details, they all state that the artifact, performance, event or else resulting from a research-creation process must be accompanied by the publication of a written text (Elo, 2009; Mäkelä et Nimkulrat, 2011; Schwab, 2007, etc.), especially for the purpose of graduation (Paquin et Noury, 2020, p. 110). As

³⁰ Our translation, the original citation is: “La recherche-création appelle donc une approche méthodologique capable d’orienter une démarche qui ne peut pas tout savoir sur elle-même avant de commencer, mais qui se définit toujours plus précisément à mesure qu’elle progresse et peut même changer de direction.” (Boutin, 2018, p. 298)

presented earlier with regards to evaluation, and while UQAM's research-creation thesis normally includes a section dedicated to "a description of the creative process," few practical indications are generally given for doing so (see [EVALUATING R-C AT UQAM]).

[R-C Take 9]

How then can one **make explicit** the various forms of knowledge(s) mobilized and produced in the somewhat unpredictable journey that is research-creation?

Writing a *practice narrative* that consists precisely in recounting the remarkable events that took place during this journey, while accounting for the complexity and many dimensions of the practice at work, can be a useful (and enjoyable!) strategy. Writing about/through research-creation can also be a research practice as such.

[I – R-C PRACTICE NARRATIVE] Taking into account all the previous considerations on the nature of the knowledges produced through practice and the reflexivity necessary to access it, Louis-Claude Paquin (2019a) suggests that researcher-creators write a practice narrative (*récit de pratique*) to be included in their thesis or publications:

"When asked to describe their practice or research-creation process, people tend to describe the various resulting artefacts or events, or the domain of the world to which it applies. Thus, one could say that their practice is transparent to themselves, completely turned, absorbed, as they are, in the 'doing' of the artwork: their intentions, the actions to be taken, the resolution of problems that arise, etc. To have access to it, the practice must be reconstructed a posteriori, and I claim that it is through the writing of a narrative that it is possible to achieve this reconstruction. I also claim that the practice narrative is where research-creation knowledge is produced." (Paquin, 2019a, par. 2)³¹

[II – R-C PRACTICE NARRATIVE] The paper/He goes on providing detailed indications for producing a practice narrative, including how to document the research-creation process; how to subsequently review it to identify the "significant events" (*événements marquants*) encountered and link them to theory and outside influences; and finally how to turn significant findings made through practice into a narrative that can be included in the thesis (Paquin, 2019a). It seems to us that writing not only about but *through* practice makes research-creation thesis richer, more vibrant and interesting to read, just like the complex contextual and situated articulations these writings reveal while also questioning them. However, writing a practice narrative may present some challenges—including falling into narcissism or solipsism (Barone et Eisner, 2011 ; Bolt, B., 2006 ; Frisk et Östersjö, 2013 ; Ings, 2013 ; Wilson, 2013)—and thus requires some "reflexivity training" in order to get

³¹ Our translation, the original citation is: "Quand on lui demande de décrire sa pratique ou son processus de recherche-création, la personne a tendance à décrire les différents artefacts ou événements qui en constituent le résultat ou encore le domaine du monde sur lequel celle-ci s'applique. Ainsi, on pourrait dire que leur pratique est transparente à elle-même, toute tournée, absorbée qu'elle est dans le « faire-œuvre » : ses intentions, les gestes à poser, la résolution des problèmes qui surgissent, etc. Pour y avoir accès, la pratique doit être reconstruite a posteriori et je prétends que c'est par l'écriture d'un récit qu'il est possible de parvenir à cette reconstruction. Je prétends également que le récit de sa pratique est le lieu de la recherche-création où les connaissances sont produites." (Paquin, 2019a, par. 2)

LCP:

As an illustration, I have chosen a few excerpts from research-creation practice narratives I have come across in my teaching and supervision. I translated them from French as faithfully as possible trying to preserve their embodied nature.

"First the theater.

Interpretation.

Self with the words of another. The text and me. The text, me and the spectator. Stanislavski's method. Chekhov's theatre. The self in the emotion of the other, the author and the character. The pleasure of putting oneself in danger, of being vulnerable. The joy of theater rehearsals, of experimentation. Trial and error. Discovery. Emotion.

An acting class with Larry Tremblay. Directed exercise: The energy that comes from within, ball of white energy, ball of dark energy, transforms the actress. Being directed, understanding the indications. Interpreting.

Then...mourning. Stop.

A journey. Paris. One month.

Visit of museums. Musée d'Orsay.

In a showcase, a very small sculpture.

La Douleur or the tomb project of Jean-Baptiste Carpeaux.

A woman is clinging to a tomb. I, who is staring at this small sculpture behind the glass. There is the sculpture, the pain, the glass and me on the other side with, also, the pain. And this thought: never has a play had such an effect on me." (Florence Victor, 2018)

"The gestures were becoming less and less fair, more and more controlled, and I had to find a compromise to direct my research towards deeper questions, so that they would persist in a more lasting way as well.

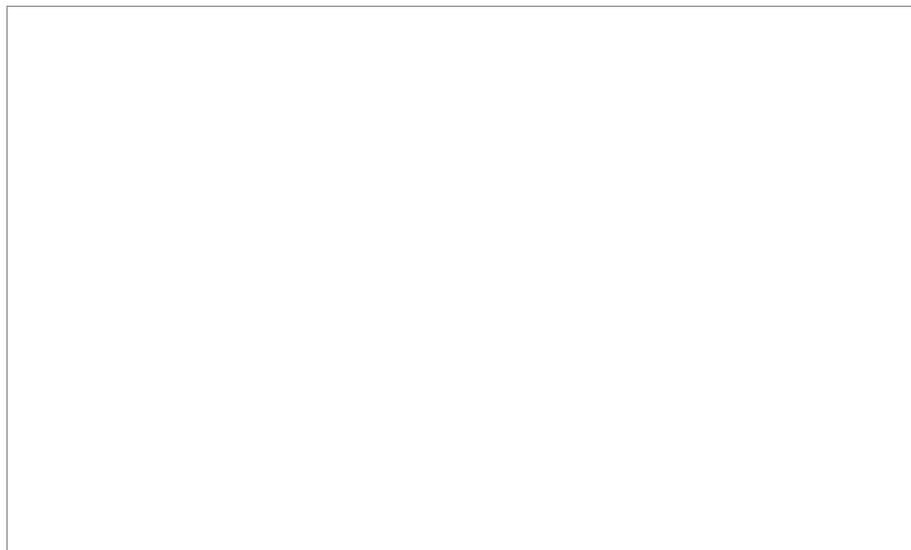
Groups of great sleepers, portraits or individuals captured in a singular posture, I painted great apes for about four years, which is a long period compared to the previous series. This series was at its beginnings inspired by photographs of different natures, scientific, amateur or artistic, these paintings were later born from taking my own photographs and thus deal with an encounter with these individuals so far so close." (Fanny Mesnard, 2014)

"I'd like to do a thought experiment. Proceeding by analogy, my intention is to meditate on the nature of a certain desire to do that urges me in the realization of my sculptures; that is to say, on what I have confusingly called malfeasance.

I take in my hands a sheet of paper. I hold it with my fingertips, palms facing the sky. I handle it carefully so that the tips of my fingers and thumbs catch the edges. Then, slowly, I close my hands on the paper; I exert a centripetal force on it, a stress by the play of my fingers, a pressure by bringing my palms and my wrists together. Folds appear 'reticularly,' angles and planes spread and accumulate. From the single plane that was the leaf it becomes volume, a shape results. What happened to it? I crumpled the sheet of paper, one might say. By the action of my body and hands under my watchful eye, I transformed it in some feaisance way." (Dominic Papillon, 2018)

enough distance about one's action to reflect on them and relate them to a larger context. This brings parallels with Donald Schön's (1982/1994) reflective practitioner model, as well as with methods such as auto-ethnography (Arnold, 2012; Borgdorff, H., 2013; Farber, L., 2010; Stock, 2013) (Paquin et Noury, 2020, pp. 111-113). While previous sections of the text mentioned some of the many writing strategies mobilized in SSH (see [CREATIVE WRITING IN SSH](#)) that can also be applied to writing a practice narrative, let us allude to a few more interesting avenues.

[WRITING AS RESEARCH](#) We are among those who consider writing to be one of the privileged places of reflexivity and knowledge discovery, especially when it comes to research-creation practice narratives. As mentioned previously (see [WRITING AS A METHOD OF INQUIRY](#)), Laurel Richardson (1994) is credited with attributing a more important role to writing than simply transcribing research results in order to disseminate them. For her, writing is a way of doing research: [writing is/as research](#). In the case of research-creation, the use of writing by the researcher-creator leads to cognitive changes—a shift from the inside out—through the explicit recall of embodied and emotional experiences, as well decisions made intuitively in response to unforeseen situations in the creative process. Writing down and reworking these experiences, decisions and other highlights allows one to take a critical distance, to confront them with the theoretical and practical knowledge framing the project and to produce new understandings and know-how, both in relation to the creative process and its outcome. In addition, comparing the current writing with previous ones allows the researcher-creator to identify patterns, recurrences, crisis, or even ruptures in the creative process and media artifacts produced that may not have been apparent before (Paquin et Noury, 2020, p. 129). While writing as research can be mobilized as part of a research-creation process, many other strategies exist for writing about and through practice.



[Blank space resulting from layout considerations, left for you to fill with your own writing experiments...]

LCP:

Translated example of my own research through creative writing (Paquin, 2020b) :

That morning, June the 10th 2019, on the eve of a long-awaited sabbatical year, enjoying a short stay in Molyvos, we sat on a terrace on the first floor of a small house with a foreground view of the port and, in the distance, the blue Aegean Sea. Moment of grace.
Before the sun was too strong and too hot, I let myself go where my Pilot Vanishing Point fountain pen, Retractable Collection, matte black, medium point; my ink cartridges and my Apica notebook made in Japan would, my handwriting was fluid:
Desire to write
Anxiety to write
Give oneself time to write
Giving me time to write
Grasp my thoughts, formulate them
Form the letters, form the words
Tying the thought to my hand
Reconciling the thought in my hand
Writing while looking away at the horizon line of the sea
The horizon as a becoming, a going further, without really knowing where
Delight to write, sometimes
Heartache to write, often
Decide to write
Let it come and write
Feeding the writing
Desire to write, write my desire
Anguish to write, write my anguish
Writing to become, writing my future
Getting distracted, looking for distraction
Having the project to write, writing to have a project
Projecting to write, projecting myself into writing
Write to record, recording by writing
To train the letters, to train myself, to transform myself
Let what comes, let what becomes, becoming
I'm writing overlooking the harbor, the fishermen's boats are protected by the seawall...
Most of the time, I write overlooking the world, protected by rationality...
Another paradox
To be able to write my paradoxes, to get out of the protection of the harbor wall, to face the waves, the surf, the crises, the bad weather, the storms
Write to make a trace, a path, a furrow...
Writing while criss-crossing, while wandering to avoid the headwind and the high waves that pour over us, that upset us, that overtook us...
Writing so I don't capsize, get bogged, liquefy, or fall apart.
Writing like a Greek fisherman who goes far away on his frail boat, scraping the bottom of the sea
Writing like a Greek fisherman who at night goes on a sea of oil with a light to attract big fish with cunning and guile
Use subterfuge to capture hints to make concepts...
Let me be surprised by the writing, surprise the writing
Stop writing, go for a walk, and come back to write.
Writing, writing, writing
Write again.

WRITING ABOUT/THROUGH R-C How could we account for singular (performative) research-creation practices through an experimental writing process that would also be performative? That is the questioning we recently explored and reported on as part of a publication (Paquin *et al.*, 2019) and subsequent conference (Paquin et Noury, 2020). Most specifically we relied on performative and post qualitative research influences to explore polyvocal writing. As previously outlined (see **PERFORMATIVE MOVEMENT IN SSH**), the performative turn in SSH offers a critique and an alternative to the “scientist” model of research by allowing researchers to mobilize their voices, experiences and reflexivity in producing creative accounts of the research process/practice (e.g., autoethnography, creative writing, collages, use of media or performing arts). Post qualitative research—be it based on neo-materialist approaches such as the *Actor-Network Theory* of Bruno Latour (2005) and subsequently proposed as a methodology by John Law (2008) or inspired by the distributed agency of Jane Bennett (2010)—consider all the components of the research process as “objects” each with an agency on the others (see **CRITICS OF METHODS**). This equalitarian ontological perspective offers additional avenues by blurring, if not erasing, boundaries between SSH/artistic/mediatic creation, researchers/participants, subject/object, data/theories, etc. allowing a deeper incursion into research-creation’s multiple facets.

POLYVOCAL WRITING As a form of post qualitative writing, polyvocality is concerned with challenging the assumption that “voices”—especially the researchers’ in this context—would be transparent and neutral (Jackson et Mazzei, 2009; Lincoln *et al.*, 2011). The alternative strategy adopted is to expose the negotiation—and sometimes divergence—of voices and meanings in presence through a way of writing that “can create spaces for many and varied voices to rub up against each other in interaction and juxtaposition as they whiz around by and through each other. These texts then become living and moving, [...] changeable, experimental creatures [...]” (Kohn, 2000, p. 505). Paula Saukko interestingly notes that “polyvocality does not only have to mean resorting to different individual or group perspectives, but can also be applied to make sense of the multiple voices that speak through any individual’s lived experience.” (2003, p. 65) While polyvocality can be a useful strategy for representing multiple perspectives, it can also aim to open multiple readings by “denying a final authorial resolution” and allowing for “a spectrum of actualizations” (Pauls 2014 cited in Byrne, 2017, p. 48). This being said, Gillian Byrne stresses that “although polyvocal readings of the text are a possibility they are not guaranteed; however, the indeterminacy of such texts encourages such readings” (2017, p. 49).

POLYVOCAL WRITING IN RELATION TO R-C Polyvocal writing can be linked more specifically with research-creation on at least two levels. First, we strongly believe that polyvocality is a way to partly solve the representation crisis, that is the incapacity of the assertive language to account for the complexity of human experience, namely the research-creation practice. In this instance, polyvocality could manifest by the superposition of different “voices” present inside a same person at the same time—for example the incarnated voice of the dancer struggling with a particular movement, that of the choreographer with its own desires and that of the scholar overlooking the process during a studio practice —, or at different moments with each layer commenting on the precedent ones. Second, with the help of appropriate signage that makes it possible to identify which voice is involved at a glance, polyvocal writing also makes it possible to account for singular practices by presenting many points of view without prioritizing them. In this case, polyvocality could also imply participants or collaborators on a project, external reflections on the research-creation process, as well as dialogues. Furthermore, polyvocality can be complemented by other

CN:

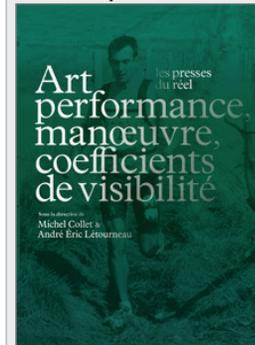
Entitled “Coécriture à trois/quatre voix sur des pratiques de recherche-création performatives” our polyvocal article brought together four collaborators and as many voices in discussing performative research-creation practices. This is a schema of the unusual structure of the text:



An interview was first led by me with two professors/researcher-creators who have a performance art practice: Tagny Duff (Concordia) and André Éric Létourneau (UQAM). A dialogical, reflexive and performative account of those interviews (Tangaard, 2009; Denzin, 2001;2003; Ellis et Berger, 2003), including my perceptions of our encounters, was then sent to Louis-Claude who “performed” possible theoretical and conceptual anchors for their respective practices. Tagny and André Éric were later invited to add up to the text by commenting on the result.

The whole process was designed to experiment with the inherent performativity of research(-)creation. While we didn’t explicitly mention polyvocality, performative or post-qualitative research in the article—our theoretical journey having evolved since the start of the writing process back in 2016—, these influences were already present.

The article is published in:



strategies such as poly-mediality, that is the arrangement of different media including written word, but also images, sounds, sketches, diagrams, artefacts photos, research journal entries, etc.³²

POTENTIAL CONTRIBUTION OF POST QUALITATIVE RESEARCH TO R-C Rather than trying to conceal complexity and messiness, such post qualitative considerations bring particular attention to the multiple and divergent significations, voices and layers that make-up research and its representations. This results in an open practice of research, including with regards to its own becoming: “Like all other elements [of research], [theory] is not considered immobile, but approached pragmatically to see what it can do, how it might help open vistas onto becoming, not landing but moving again.” (Kumm et Berbary, 2018, p. 79) Such perspectives can be especially helpful for writing about/through singular research-creation practices and foster “knowledge production” as they allow for the expression of situated, embodied and subjective “theoretical voices,” while also making room for complexity and openness with regards to that process/journey. Post-qualitative research allows us to consider research-creation not as having happened, and being then reported on, but rather as it becomes:

“Post qualitative inquiry never is. It has no substance, no essence, no existence, no presence, no stability, no structure. Its time is the time of Aeon—the not-yet, the yet-to-come. It presumes an ontology of immanence and is always becoming.” (St. Pierre, 2011, p. 9)

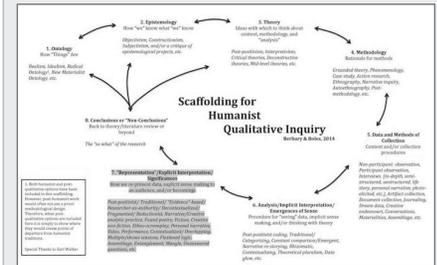
LAYERING COHERENT METHODS FOR R-C As this section on methods is coming to an end, we would like to bring up two final elements to your attention. As currently structured within our university—and many others—each research-creation project must include a section on methodology, which is the assemblage of methods and frameworks that will be used to answer the research-creation question(s). As generally understood in a research context, these methods include those that will be used to collect the necessary data and those that will be used to analyze it. For the methodology to be considered coherent, the assemblage of methods must be compatible in relation to one another, but also with the ontological and epistemological postures adopted by the researcher for the production of knowledge. Because of its unique nature, research-creation projects’ methodology has (at least) two components. The first component refers to the set of skills and methods called for the production of the “creation” component. In some cases, it may not be possible to specify them in detail at the time of submitting the project, since their discovery and formulation are part of the research component or subjected to experimentation. The second component is “research”. Methods that promote reflexivity are of particular importance here, since they allow a look at the practice at the heart of the study. Depending on the aim of the project—and as illustrated in previous maps (see **CARTOGRAPHY PART 3**)—other methods can also be borrowed from other fields including the SSH, such as ethnography (e.g., logbooks, observation, interviews, focus groups), systemic (e.g., to understand the interrelationships between the

LCP:

Berbary and Boles (2014) proposed their Scaffolding for Humanist Qualitative Inquiry for researchers grounded within all three humanist qualitative moments previously identified by Patti Lather (2013), that is:

“Qual 1.0—‘the conventional interpretive inquiry that emerged from the liberal humanism of sociology and cultural anthropology’; Qual 2.0—‘the centered, disciplined, regulated, and normalized’ inquiry of ‘qualitative handbooks, textbooks, and journals’ that ‘remains within the humanist enclosure’; and Qual 3.0—‘inquiry that ‘begins to use postmodern theories to open up concepts associated with qualitative inquiry’ yet still remains within a more structured, humanist, and defensive position.” (Lather 2013, p.635 cited in Berbary and Boles, 2014, p.3)

They considered “eight philosophical and practical decision points to construct an aligned, yet fluid, design” including their potential and without having to “begin in any order as long as each point is considered” (2014, p.3).



Interestingly, they specify: “Jessika and I have only just recently considered shifting into the radical ontologies and flattened logics of Qual 4.0—an inquiry of ‘becoming in the Deleuzian sense ... that cannot be tidily described in textbooks or handbooks’ and has ‘no methodological instrumentality to be unproblematically learned’ (Lather, 2013, p. 635); therefore, we feel our scaffolding does not well represent such a shift. Rather, we are forced to acknowledge that our proposed scaffolding begins to become more and more problematic as we shift from Qual 2.0 into Qual 3.0, and finds itself even less useful as we fully shift into the posthumanist inquiries of Qual 4.0.” (Lather 2013, p.635 cited in Berbary and Boles, 2014, p.3)

³² Beyond what we could include in this article, many other interesting avenues exist for experimenting with writing as part of research-creation and/or a practice narrative. As we are about to release this text, Louis-Claude (Paquin, 2020 TBP) is currently experimenting with writing as research. His writing project consists in exploring “post” modern (small narrative, expressive subject, etc.), structuralist (performative, cartographic, rhizomatic, becoming, etc.), disciplinary (radical, writing as research, etc.) and qualitative (polyvocal, non-representational, diffractive, etc.) influences in a quest for writing differently, while observing how his own style evolves.

The practice narratives produced will finally become an integral part of the thesis, if not the thesis itself. While the heuristic cycles strategy provides a basic frame for articulating research(-)creation and may not fit all projects, it remains opened for “*détournements*” and appropriation in the spirit of the methodology critics presented earlier on (see [CRITICS OF METHODS](#)).

Finally, let’s provide some kind of conclusion.

“Concluding” is hard when thoughts are moving beyond paper, keyboards or screens. Concluding is a weird concept altogether, especially when faced with ontologies of becoming, some of which have inspired the approach underlying this writing process. Let’s try anyway, while keeping it opened...

CN One of the things I appreciate about our writing, especially Louis-Claude’s, is our constant reach for opening up meanings and possibilities on/for research-creation rather than constraining them. While we make and suggest some operating distinctions, we continuously dig into our references databases providing and negotiating multiple points of view on each topic outlined in our texts. Hence, for a while now, I’ve been telling him jokingly that this might make us quite hard to cite. Among this multiplicity, and while we’re not advocating for definitions, our respective, sometimes conflicting, but mostly common perceptions of research-creation are nevertheless taking form, interacting, moving, evolving, becoming...

[Reconstituted dialogue from a few months ago,
while chatting during a conference coffee break.]

CN You know, I was thinking it would be nice to provide some sort of recap of our perspective on research-creation at some point... For us, as well as for our readers, so our current vision comes across a bit more throughout our articles...

LCP [After a moment of thinking, smiling.] Considering the type of research and (post) writing that I currently do, I don’t know if I really want to be citable.

CN [Smiling in return.] For the most part, I have to agree with you on that. Yet, I wish we could find a creative way around this... Although I don’t want to put anything in defined boxes, when I write, I often think about me and my colleagues a few years ago, learning to do research-creation during our master’s degree and sometimes struggling to get our head around it... I’d still like them to have good quotes! Ha ha ha!

LCP [Jokingly.] What if we provided a “cut-out” ready to go citation?

CN You mean, as a way of making fun of the fact that no such thing exists to us anyway and that other people’s texts and ideas—including ours—are always an object of interpretation and construction... never neutral and always opened for dialogue? That would be funny! We could even add dotted lines around for easy cutting!

[We laughed at the idea for the rest of the break and the conference resumed.]



[R-C Take 11 —For now]

Takeaway “cut-out” quote on research-creation as practice

Research-creation does not have a singular meaning. It is rather multiplicity in doing. As practiced in an academic context, it is susceptible of encompassing a wide range of (singular/clusters of) practices and approaches, each conceptually supported by their own ontological and epistemological frameworks, as well as creative (artistic/mediatic/...) influences.

Research-creation takes place in the sphere of action. It is a *practice of research through creation*. While in the making or reflected upon, it brings together complex activities, material, embodied and emotional articulations. It is both supported by and generative of shared understandings and cultural, social, political, (...) contexts. It is emergent, experimental, performative and engaged, as well as potentially disruptive and transformative.

Research-creation comes to life when research is taking place *through* creation, producing knowledge(s) through that of an original artifact, performance or work, be it material or immaterial. In the academic context, it generally results in the production of a creative *and* a discursive component, both to be considered for evaluation and dissemination.

Research-creation can be activated by a vast array of methods and assemblages specific to each project, leading to somewhat unpredictable journeys. If research and creation have to be thought of as two components or moments of research-creation, the strength of this practice comes from articulating them into a coherent and united construct.

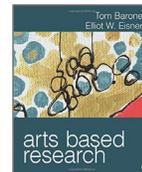
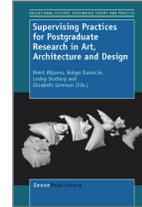
As well as producing aesthetic, theoretical, methodological, epistemological or technical knowledge(s), research-creation also has the specificity of generating experiential, tacit, situated, embodied, documentary, (...) forms of knowledge(s), that are as rich and complex as the practices they emerge from. Making the many dimensions of singular research-creation practices explicit is key for knowledge(s) production and dissemination.

Research-creation _____

(Instructions: Please, complete, contrast or even contradict our proposition by filling the remaining lines with your understanding of research-creation, as informed by your singular practice and/or background. Then stop reading this article and happily get back to your experimentations.)

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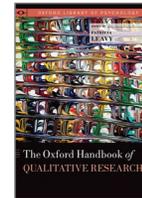
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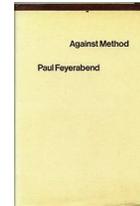
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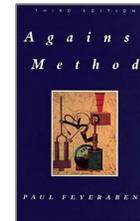
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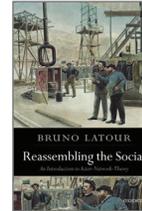
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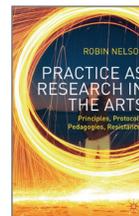
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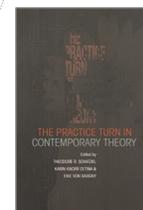
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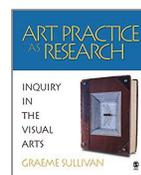
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