

Cartographier la diversité des pratiques de RC : un pari ambitieux

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Commande initiale Initial request

D  finir la recherche-cr  ation.

R-C

Defining research-creation.



Un premier constat

A first observation

- Le terme « recherche-cr  ation » (R-C) n'a pas d'  quivalent strict en langue anglaise.
The term "recherche-cr  ation" (RC) doesn't have a strict equivalent in English.
- Il y a un foisonnement de termes pas tout    fait   quivalents en anglais.
There is a profusion of terms in English that is not quite equivalent.

practice-led research
practice-based research
practice-based research in the arts
artistic research
studio-based research
creative practice
creative research
art and design research
arts based Research
creative arts practice as research
creative arts research
practice as research

creative arts enquiry
creative practice research
arts-based educational research
practice as research
performative research
creative practitioner's research
art-informed research
practice through research
practice-oriented research in the arts
research through creative practice
research-through-practice
artistic research

- Il y a plusieurs acceptions pour le m  me terme fran  ais.
There are several meanings for the same French term



Qu'est-ce que d finir ?

What is defining?

CNRTL Centre National de Ressources Textuelles et Lexicales

Ortolang Outils et Ressources pour un Traitement Optimis  de la LANGue

Accueil Portail lexical Corpus Lexiques Dictionnaires M talexicographie Outils Contact

Morphologie **Lexicographie** Etymologie Synonymie Antonymie Prox mie Concordance Aide

Entrez une forme Chercher

options d'affichage cat gorie : toutes

D FINIR, verbe trans.

A. -

1. Rare. Fixer les limites. Synon. *circonscrire, d limiter* :

- 1. Qu'on la restreigne ou qu'on l' tende dans une certaine mesure, qu'on la **d finisse** d'une mani re ou d'une autre, selon le g nie ou les n cessit s des temps, il n'en est pas moins certain que la terre que l'homme cultive lui-m me lui est aussi personnelle que son v tement. SAND, *Histoire de ma vie*, t. 2, 1855, p. 343.
- 2. L' tat des postes  tal  devant leurs yeux, ils compar rent les distances par Gen ve et Lausanne. Un arc de cercle **d finissait** le lieu g om trique des pays possibles. MAL GUE, *Augustin*, t. 2, 1933, p. 427.

2. Caract riser un individu donn , anim  ou inanim . * prouver je ne sais quoi de p nible que je ne pouvois d finir* (GENLIS, *Chev. Cygne*, t. 2, 1795, p. 202). *Flaubert, je le d finirais d'un mot : un homme de g nie... de province* (GONCOURT, *Journal*, 1862, p. 1197). *Il faut craindre toujours de d finir quelqu'un* (VAL RY, *Vari t  IV*, 1938, p. 98):

- 3. Car, si je m ritois qu'on me **d fin t**, on pourroit me **d finir** un homme qui, quand il dit quelque chose de bien, fait toujours le contraire de ce qu'il dit. SAINTE-BEUVE, *Volupt *, t. 2, 1834, p. 192.

– *Emploi pronom. r fl. Rien de plus malais  que de se d finir et de se r sumer en personne* (SAND, *Hist. vie*, t. 1, 1855, p. 2). *Me d finir, c'est- -dire me limiter* (BARR S, *Barbares*, 1888, p. 241).

3. P. ext.

– ** tablir avec pr cision.** *D finir la m thode;  tre d fini par d cret.* Synon. *d terminer, fixer.* *Elle s'en alla sans qu'Isabelle ait pu d finir un objet   cette visite* (DRUON, *Gdes fam.*, t. 1, 1948, p. 191). *Il faudra bien qu'un de ces jours « L'Espoir » d finisse son programme* (BEAUVOIR, *Mandarins*, 1954, p. 22):

- 4. L'ordre de mission que je lui donnai [  Moulin] *r glait* cette composition, **d finissait** le r le du Conseil et *pr cisait* la nature des rapports qui le liaient au Comit  national. DE GAULLE, *M moires de guerre*, 1956, p. 91.

– *Emploi pronom.   sens passif. Ainsi la politique cap tienne se pr cisait et se d finissait* (BAINVILLE, *Hist. Fr.*, t. 1, 1924, p. 61).

D  finir le verbe d  finir

Defining the verb define

- D  finir, c'est r  pondre    la question « qu'est-ce que ? ».
 - D  finir, c'est s  parer, distinguer, d  limiter, fermer, cl  turer (Aristote).
 - D  finir, c'est regrouper des choses, des ph  nom  nes qui apparaissent h  t  rog  nes dans le monde sensible en des existants qui ont un lien de parent   ant  rieur    leurs diff  rences accidentelles (Platon).
 - D  finir, c'est mettre    jour l'essence, la nature ou l'en-soi de la chose ou du ph  nom  ne.
 - D  finir, c'est instituer un statut th  orique    une chose ou un ph  nom  ne.
 - D  finir, c'est gommer le contexte et la mat  rialit   de cette chose ou de ce ph  nom  ne,
- D  finir, c'est abstraire, c'est r  duire.
Defining is to abstract and reduce.

La composante recherche (R)

The research component (R)

Distinguer entre **la recherche inh  rente    la d  marche artistique** et la recherche-cr  ation en milieu acad  mique.

Distinguish between **the research inherent to the artistic process** and research-creation in the academia.

« La recherche, qu'elle porte sur les mat  riaux, les techniques et les savoir-faire, ou sur les th  mes et les id  es cristallis  s dans l'  uvre, impose aussi ses contraintes et proc  dures qui s'ajoutent et **orientent le d  roulement de la cr  ation**. »

Poissant, L. (2015), M  thodologies de la recherche-cr  ation. *Arch  e*

“ [...] the instrumental perspective [...] involves research into a specific use of materials in visual arts, dramaturgic research into a theatrical text, or even the current fad of applying information technology in artistic practice. In all such cases, theory or theoretical research, just like the body of technical knowledge, **is used in the service of artistic practice**. ”

Borgdorff, H. (2012), *The conflict of the faculties: perspectives on artistic research and academia*, p. 36



La recherche pour la cr ation artistique

Research for artistic creation



Conseil
des arts
et des lettres
du Qu bec

[ ](#) > Programmes d'aide financi re

RECHERCHE ET CR ATION

Date limite d'inscription : En tout temps

Aide   la recherche,   l' criture,   la cr ation d' uvres
et   la r alisation de projets favorisant l' volution de la
d marche artistique ou litt raire.



La recherche pour la cr ation artistique

Research for artistic creation



Conseil des arts
du Canada

Canada Council
for the Arts

FINANCEMENT

INITIATIVES

ENGAGEMENTS

PLEINS FEUX

RECHERCHE

  PROPOS

[Financement](#) / [Subventions](#) / [Explorer et cr er](#) / [Recherche et cr ation](#)

Recherche et cr ation

Explorer et cr er



La composante Recherche et cr ation du programme Explorer et cr er soutient les premi res  tapes du processus de cr ation. Les artistes, les groupes et les organismes artistiques du Canada peuvent pr senter une demande afin de d velopper et de cr er des  uvres. Les subventions apportent un soutien   la recherche,   la cr ation et au d veloppement de projet.



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« Le travail th  orique qui accompagne celui de cr  ation lors d'un projet de recherche-cr  ation [...] doit reposer sur un **cadre th  orique** document   scientifiquement et   tre argument      partir d'un savoir partag   par la communaut   savante. [...] doit prendre appui sur une **m  thode scientifique rigoureuse** afin que les r  sultats qui en   manent puissent   tre diffus  s dans des canaux de diffusion savants et ainsi **contribuer au d  veloppement des connaissances**. »

St  vance, S. (2012).    la recherche de la recherche-cr  ation : la cr  ation d'une interdiscipline universitaire. *Intersections : Canadian Journal of Music / Intersections : revue canadienne de musique*. 33(1), p. 6.



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“Art practice qualifies as research when its purpose is to **broaden our knowledge and understanding** through an **original investigation**. It begins with **questions** that are pertinent to the research context and the art world, and employs **methods** that are appropriate to the study. The process and outcomes of the research are appropriately **documented and disseminated** to the research community and to the wider public.”

Borgdorff, H. (2012), *The conflict of the faculties: perspectives on artistic research and academia*, p. 43



La recherche-cr ation

Research-creation

Gouvernement
du CanadaGovernment
of Canada[Canada.ca](#)[Services](#)[Minist res](#)[English](#)

Conseil de recherches en sciences humaines



Canada

 Recherche[Au sujet du CRSH](#)[Financement](#)[R sultats des concours](#)[En connexion avec la soci t ](#)[Salle de presse](#)[Accueil](#) > [Financement](#) > [D finitions](#)

Recherche-cr ation : Approche de recherche combinant des pratiques de cr ation et de recherche universitaires et favorisant la production de connaissances et l'innovation gr ce   l'expression artistique,   l'analyse scientifique et   l'exp rimentation. Le processus de cr ation, qui fait partie int grante de l'activit  de recherche, permet de r aliser des  uvres bien  toff es sous diverses formes d'art. La recherche-cr ation ne peut pas se limiter   l'interpr tation ou   l'analyse du travail d'un cr ateur, de travaux traditionnels de d veloppement technologique ou de travaux qui portent sur la conception d'un curriculum. Le processus de recherche-cr ation et les  uvres artistiques qui en d coulent sont jug s en fonction des crit res d' valuation du m rite  tablis par le CRSH.



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La recherche-cr  ation

Research-creation

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Chez recherches changent le monde

[Bourses et subventions](#)[La recherche](#)[Partenariat](#)[Le FRQSC](#)

Par recherche-cr  ation, le Fonds d  signe toutes les d  marches et approches de recherche favorisant la cr  ation qui visent    produire de nouveaux savoirs esth  tiques, th  oriques, m  thodologiques,   pist  mologiques ou techniques. Toutes ces d  marches doivent comporter de fa  on variable (selon les pratiques et les temporalit  s propres    chaque projet) :

1) des activit  s artistiques ou cr  atrices (conception, exp  rimentation, production, etc.)

ET

2) la probl  matisation de ces m  mes activit  s (saisie critique et th  orique du processus, conceptualisation, etc.).

Consid  rant qu'il n'est pas de recherche-cr  ation sans all  es et venues entre l'  uvre et le processus de cr  ation qui la rend possible et la fait exister, le Fonds pose comme principe que les activit  s artistiques ou cr  atrices et leur probl  matisation sont r  alis  es par une m  me personne (volet individuel) ou groupe de personnes (volet   quipe).

Selon le Fonds, une d  marche de recherche-cr  ation repose d  s lors sur :

- l'exercice d'une pratique artistique ou cr  atrice soutenue;
- la probl  matisation de cette pratique cr  atrice ou artistique;
- la transmission, la pr  sentation et la diffusion des exp  rimentations men  es ou des r  sultats obtenus dans le cadre de projets de recherche-cr  ation, quelle qu'en soit la nature, aupr  s de la rel  ve   tudiante, des pairs et du grand public.



La composante cr  ation (C)

The creation component (C)

Distinguer entre **la recherche-cr  ation artistique, m  diatique ou litt  raire** et le recours    la cr  ation dans un contexte de recherche ou de recherche-intervention/action.

Distinguish between **artistic, media or literary research-creation** and the use of creation in a research or a research-intervention/action context.

« [...] la probl  matique de la recherche en pratique artistique est directement li  e    la nature de cette m  me pratique qui va et vient continuellement entre, d'une part, le p  le d'une pens  e exp  rientielle, subjective et sensible et, d'autre part, le p  le d'une pens  e conceptuelle, objective et rationnelle. »

Gosselin, P. (2006). *La recherche cr  ation pour une compr  hension de la recherche en pratique artistique*, p. 29.



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“[...] **artistic practices and creative processes are themselves the most suitable instruments of artistic research**. It also implies that the most effective way of articulating, documenting, communicating, and disseminating the research results is not the dominant discursive one, but the way that uses the medium itself as its mode of expression. One need not deny the inescapability of language to still **give primacy to the art itself in the research process and as the research outcome**. Discursive expressions may accompany the research, but they can never take the place of the artistic ‘reasoning’. At best, they can ‘imitate’, suggest, or allude to what is being ventured in the artistic research, or can be employed in a post-hoc reconstruction of the research process.”

Borgdorff, H. (2012), *The conflict of the faculties: perspectives on artistic research and academia*, p. 69



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« Plusieurs chercheurs (Eisner, 1998 ; Ellis et Bochner, 2000 ; Richardson, 2000a, 2000b) ont encourag  l'exploration de **mani res alternatives de conduire et de mettre en forme une recherche ethnographique** et reconnaissent le riche  ventail de pr sentation des r sultats, lequel comprend le r cit autoethnographique, la fiction ethnographique, le po me, le texte dramatique, les fragments mixtes, le r cit encadr  ou "pris en sandwich" par un argumentaire de forme traditionnelle, le r cit stratifi  alternant le fictionnel et le th orique, le texte polyvocal, le collage de courriels, le montage de conversations, l' change  pistolaire, la partition sc nique, le sc nario, la satire, le calligramme, et m me les multiples narrations possibles d'une exp rience partag e. [...] Sur le plan  pist mologique, **les pratiques analytiques cr atives** se rattachent au paradigme postpositiviste [...] »

Fortin, S. (2000). *Danse et sant  : Du corps intime au corps social*, p. 226



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“Investigators are invited into considering the entire range of communicative expression in the arts and entertainment world—graphic arts, video, drama, dance, magic, multimedia, and so on **as forms of research and presentation**. Again in moving towards performance the investigator avoids the mystifying claims of truth and simultaneously expands the range of communities in which the work can stimulate dialogue.”

Gergen, M. et Gergen, K., (2003) *Qualitative Inquiry: Tensions and Transformations*, p. 582.

“Accepting the concern of traditional qualitative researchers about the ‘performance turn’, it is possible to argue that **a third methodological distinction is emerging**: [performative research]”

Haseman, B. (2006). A Manifesto for Performative Research. *Media International Australia incorporating Culture and Policy* (118), 103.



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► Le tournant performatif en sciences humaines et sociales.
The performative turn in social sciences.

- Autoethnographie / Autoethnography
-  critures cr atives / Creative writing
- Pratiques analytiques cr atives (PAC) / Creative Analytic Practices (CAP)
- Diffusion cr ative / Creative dissemination



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Peter de Vries¹

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DOI: 10.1177/1532708614548132
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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
illusory some nights
and only caffeine
and a brisk early morning walk
can save new days.



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LE TEMPS D'UNE SOUPE

Jeudi 16 novembre de 17h    21h

Vendredi 17_Samedi 18 et Dimanche 19 de 15h    21h

ATSA, Quand l'Art passe    l'Action pr  sente une   dition Paradis Fiscaux de sa m  canique relationnelle, invitant les passants    participer    des duos spontan  s de conversations pour r  fl  chir    la mani  re dont ces derniers affectent notre vie en commun.

*L'exp  rience, scell  e par la cr  ation de **portraits po  tiques**, prend son sens collectif par leur diffusion dans l'espace public. Chaque d  ploiement est unique car le menu de conversation offert est compos   par les habitants du territoire. Pour Pas d'Radis Fiscaux, un menu sp  cial **In  quit   fiscales et l  gislation de complaisance** vous sera offert !*

Le Temps d'une Soupe a r  alis      ce jour 2033 **portraits po  tiques**    Montr  al, en France, en Autriche et en Angleterre.



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“Art based research (ABR) is a rapidly growing methodological genre. ABR **adapts the tenets of the creative arts in social research** in order to make that research publicly accessible, evocative, and engaged.”

Chilton, G. et Leavy, P. (2015). Arts-Based Research Practice: Merging Social Research and the Creative Arts.
Dans Leavy, P. (dir.), *The Oxford handbook of qualitative research*, p. 403.



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- Education (Barone et Eisner 1997; Macleod et Holdridge 2006; Burge 2016)
- Creative arts therapies (Biggs 2012; Beer 2015)
- Music therapy (Aigen 2005)
- Nursing and other health sciences (Boydell 2012)
- War-affected children (Akesson 2014)
- Etc.



D finir par la nature

Defining based on the nature

► La R-C est un champ, un domaine.

RC is a field, a domain.

- **fields** of creative and design research (Allpress 2012, p. 5)
- emerging **field** of artistic research (Arlander 2010, p. 7)
- vibrant, active **field** of practice-as-research (Babbage 2016, p. 48)
- emergent **field** of artistic research (Borgdorff 2012, p. 6)
- in 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 (Schwab 2012, p. 4; Frisk 2013, p. 51; Wesseling 2010, p.70)
- emerging **field** of practice-led research (Hamilton 2010, p. 39)
- The emergence of the **field** of practice-based research (Hughes 2006, p. 284)
- the **field** of practice-based research in the visual and performing arts (Paltridge 2011, p. 245)



D finir par la nature

Defining based on the nature

► La R-C est une discipline. RC is a discipline.

- la recherche-cr ation est une **discipline**   part enti re (Baril-Tremblay 2013, p. 13)
- the value of **discipline**-specific creative practices as distinct and effective modes of knowledge production. (Allpress 2012, p. 2)
- 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)
- [...] a range of **disciplines** in which practice-led research is deployed (Makel  et Farmer 2010, p. 3)
- the articulation of a **discipline**-specific practice as research approach (Nelson 2013, p. 183)
- in the context of creative and practice-led **disciplines** (Niedderer 2007, p. 1)
- research practices that are inherently **discipline**-centered in the arts and humanities whereby practice-led research in the arts is considered an area of inquiry that is important in its own right (Sullivan 2006, p. 47)



D finir par la nature

Defining based on the nature

► La R-C est une discipline. RC is a discipline.

“The notion of ‘discipline’ has become contested not only in the case of artistic research but also in other areas of contemporary research. When you ask a question about ‘disciplines’, you are really enquiring about traditional disciplinary academic research, whereas a lot of advanced academic research nowadays challenges the notion of ‘discipline’ — it is **postdisciplinary** or **transdisciplinary** research. **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.**”

Borgdorff, H. (2012), *The conflict of the faculties: perspectives on artistic research and academia*, p. 177



D finir par la nature

Defining based on the nature

- **La R-C est une pratique.**
RC is a practice.



Le tournant de la pratique

The practice turn

- Une approche postmoderne, non repr sentationnelle et centr e sur la performativit .

A postmodern and non-representational approach, focused on performativity.

“The widespread ‘turn to practice’ in many disciplines in the late twentieth century was clear indication of a **major shift away from logocentric and modernist paradigms.**”

Smith, H. et Dean, R.T. (2009). *Practice-led research, research-led practice in the creative arts*. p. 123.

“The ‘practice turn’ in the humanities and social sciences not only sheds light on the constitutive role of practices, actions, and interactions. Sometimes it even represents 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.”

Borgdorff, H. (2012), *The conflict of the faculties: perspectives on artistic research and academia*, p. 155.



Qu'est-ce qu'une pratique ?

What is a practice?

- Une pratique est une activit   incarn  e et inscrite dans une configuration mati  rielle singuli  re.

A practice is an embodied activity inscribed in a singular material configuration.

“[...] practice theorists conceive of practices as embodied, materially mediated arrays of human activity centrally organized around shared practical understanding. The point of the qualifier ‘embodied’ is that, [...] the forms of human activity are entwined with the character of the human body. Practice theorists who highlight embodiment typically believe, further, that bodies and activities are ‘constituted’ within practices.”

Schatzki, T.R. (2001). Practice theory. Dans Schatzki, T. R., K. Knorr-Cetina et E. v. Savigny (dir.), *The practice turn in contemporary theory*, p.11.

“Practice theory also joins a variety of ‘materialist’ approaches in highlighting how bundled activities interweave with ordered constellations of nonhuman entities. Indeed, because human activity is beholden to the milieus of nonhumans amid which it proceeds, understanding specific practices always involves apprehending material configurations.”

Schatzki (2001), p.12.



Probl  matique

Probl  matique

Si d  finir, c  est gommer la m  rialit  , la vitalit  , la concr  tude, la situation d  une chose ou d  un ph  nom  ne **ET** qu  une pratique est une activit   incarn  e et inscrite dans une configuration m  rielle singuli  re.

Comment faire une sommation de la diversit   d  une pluralit   de pratiques singuli  res ?

If to define is to erase the materiality, the vitality, the concreteness, the situation of a thing or a phenomenon **AND** a practice is an embodied activity and inscribed in a singular material configuration.

How can we sum up the diversity and plurality of singular practices?

► Notre r  ponse / Our answer

- En les inscrivant dans un espace / By inscribing them into a space
- En les cartographiant / Through a cartography



Consid  rations   pist  mologiques

Epistemological concerns

« [le sch  me cartographique rel  ve d'] une pens  e “spatialis  e” et “spatialisante” [...] une pens  e des diff  rences irr  ductibles plut  t que de l’unification sous des principes et des lois ; une pens  e qui n’apprehende les ph  nom  nes que par leurs mani  res multiples de se disperser dans des rapports ext  rieurs, et non en les rassemblant dans l’int  riorit   d’une essence ; une pens  e qui affirme la r  partition des distances et la coexistence des h  t  rog  nes plut  t que leur subsomption sous des rapports d’identit  . »

Sibertin-Blanc, G. (2010). Cartographie et territoires : La spatialit   g  ographique comme analyseur des formes de subjectivit   selon Gilles Deleuze. *L’Espace g  ographique*, 39(3), p. 225.

« Contre une conception essentialiste de l’identit   logique et ontologique, Deleuze [et Guattari dans *Mille Plateaux* en 1980] construit un concept de cartographie qui articule une logique empiriste des “relations ext  rieures” et une pratique non repr  sentationnelle du savoir. »

Sibertin-Blanc, G. (2010), p. 226.



Consid rations  pist mologiques

Epistemological concerns

« Cartographier n'est pas seulement une technique savante de repr sentation graphique d'un espace pr existant au moyen d'un code de projection et de transcription symbolique. C'est d'abord une **activit  vitale, impliqu e par tout processus pratique**, naturel ou culturel, individuel ou collectif ; c'est ensuite une **man re de concevoir un r gime de savoir impliqu  par ces processus**. »

Sibertin-Blanc, G. (2010), p. 229.

« En somme, "tout enti re tourn e vers une exp rimentation en prise sur le r el" (Deleuze, Guattari, 1980, p. 20), elle [la carte] livre une figure pragmatiste du savoir. Elle n'est pas un instrument de r flexion, mais de mobilisation ; elle n'est pas un moyen de reproduire une r alit  suppos e pr existante, mais **un op rateur d'exploration et de d couverte cr atrice de r alit s nouvelles**. »

Sibertin-Blanc, G. (2010), p. 229.

« [...] simultan ment, **vivre et penser en cartographe** impose de renoncer aux cat gories de l'essence, pour promouvoir une analyse sensible   la fois   l'immanence et   la contingence du r el. »

Sibertin-Blanc, G. (2010), p. 230.



Consid rations m thodologiques

Methodological concerns

► Cartographier la « litt rature » sur la R-C.

A cartography of RC "literature".

1. Constitution d'un corpus de textes. / Creation of a corpus of texts.
2. R f rencement des items du corpus. / Referencing the items of the corpus.
3. Forage   partir des expressions. / Drilling from the expressions.
4. Premi re s lection des r sultats. / First selection of results.
5. Acc s au document d'origine. / Access to the original document.
6. Identification d'un passage pertinent. / Identification of a relevant quote.
7. Pr paration de la citation. / Preparation of the quote.
8. Insertion dans la carte. / Addition to the map.



Constitution d'un corpus

Creation of a corpus

The screenshot displays a file manager window titled 'R&C textes angl'. The sidebar on the left shows a hierarchy of folders, with 'CRR/R&C' selected. The main pane shows a list of PDF files, including 'Abrahamson(2008).pdf', 'Aitchison (2015).pdf', 'Akersson (2014).pdf', 'Alfieri (2011).pdf', 'Allpress (2012).pdf', 'Arnold (2012).pdf', 'Aziz (2009).pdf', 'Bacon (2014).pdf', 'Bacon (2015).pdf', 'Baggage (2016).pdf', 'Baker (2011).pdf', 'Baldacchin...e ease.pdf', 'Bannerman (2004).pdf', 'Bannister(1996).pdf', 'Bannon(2010).pdf', 'Barfield_Q...(2004).pdf', 'Barrett (2007).pdf', 'Barrett (2004).pdf', and 'Barrett (2007).pdf'. The file 'Abrahamson(2008).pdf' is selected, and its details are shown on the right. The details include the title 'Embodied design: constructing means for constructing meaning', the author 'Der Abrahamson', the publication date 'Published online 22 August 2008', and a preview of the document content. The file size is 443 Ko, and the creation and modification dates are 5 oct. 2017 09:55. The interface also shows a search bar and various navigation and action buttons.

- Format des fichiers / File format: **PDF**
- Nomenclature des fichiers / Naming the files: **Auteur (date)**



Référencement des items du corpus

Referencing the items of the corpus

My Library

All References3131

Unfiled38

Trash23

NEW GROUP SET

EPA90026

R&C textes angl207

MY GROUPS

art esthétique572

Autoethnographie11

changer le monde64

cinéma / photo215

collectifs de création9

création artistique15

créativité88

cultural studies9

danse15

écriture/hypermédia2

embodiment1

entrevue4

épistémo philo302

études médiatiques /...111

fiction58

genre2

histoire7

immersion/interactivit...108

journalisme15

R_C.enl

THOMSON REUTERS™

Search Library

Author	Year	Title
Abrahamson	2008	Embodied design: constructing means for constructing meaning
Aitchison	2015	Writing the practice/practise the writing: writing challenges and pedago...
Alfier	2011	Critical Practical Analogy: A Research Tool for Reflecting and Making
Arlander	2010	How does Artistic Research Change us?
Arlander	2011	Artistic research in action : proceedings of CARPA 2 - colloquium on ar...
Arnold	2012	Practice Led Research: Creative Activity, Academic Debate, and Intell...
Austin	2016	Artists' Reflections on Preparing and Performing the Arts-Based Research...
Aziz	2009	Shifting the frame: from critical reflective arts practice to practice-bas...
Babbage	2016	Active audiences: spectatorship as research practice
Bacon	2014	Journaling – a path to exegesis in creative research
Bacon	2015	Practice-led research, the ethnographer and unearthing knowledge: cr...
Baker	2011	Queering Practice-Led Research: Subjectivity, performative research...
Bannerman	2004	Reflections on practice as research: the university, the artist, the rese...
Bannister	1996	Beyond the Ethics Committee: representing others in qualitative research
Bannon	2004	Towards creative practice in research in dance education
Barrett	2004	What Does it Meme? The Exegesis as Valorisation and Validation of Cr...
Barrett	2007	Experiential learning in practice as research : context, method, knowledge
Barrett	2014	Situating creative arts research as 'successor science'
Barrett	20...	Practice as research approaches to creative arts enquiry
Batty	2016	Constellations and connections: the playful space of the creative practi...
Baxter	2008	The Necessity of Studio Art as a Site and Source for Dissertation Research
Beer	2016	From Embedded to Embodied: Including Music in Arts-Based Music Th...
Beyes	2011	The ontological politics of artistic interventions: Implications for perfor...
Biggs	2006	Hybrid texts and academic authority: the wager in creative practice research
Biggs	2004	The role of the artefact in art and design research editorial
Biggs	2012	Research Into Practice and A/r/tography: A Study of Kinship
Biggs	2008	Eight criteria for practice-based research in the creative and cultural in...
Biggs	2004	Learning from Experience: approaches to the experiential component...
Bilbrough	2014	Opening Gates and Windows The Ethics and Aesthetics of Making a Do...
Biron	2015	Authorship, Aesthetics and the Artworld: Reforming Copyrights Joint A...

Author

Abrahamson, Dor

Year

2008

Title

Embodied design: constructing means for constructing meaning

Journal

Educational Studies in Mathematics

Volume

70

Issue

1

Pages

27-47

Start Page

Epub Date

UQAM

Abrahamson, D. (2008). Embodied design: constructing means for constructing meaning. Educational Studies in Mathematics, 70(1), 27-47. <http://dx.doi.org/10.1007/s10649-008-9137-1>



Forage   partir d'une expression

Mining from the expressions

  Acrobat Fichier Edition Affichage Fen tre Aide

Recherche avanc e

☐ R organiser les fen tres

Rechercher dans :

R&C textes angl

Quel terme ou quelle expression recherchez-vous ?

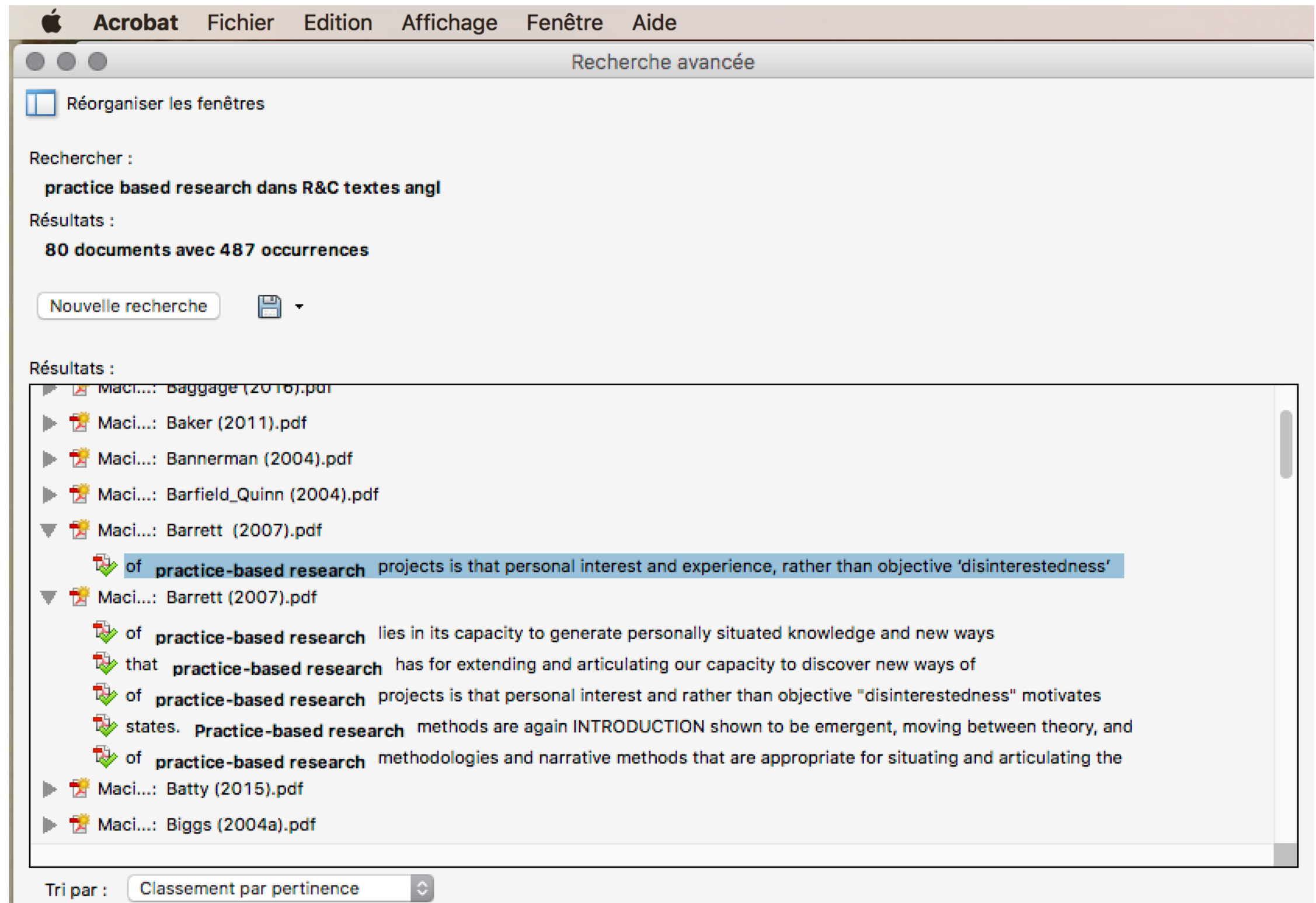
practice based research

Donner les r sultats contenant :

Mot ou expression exacts

Premi  re s  lection des r  sultats

First selection of results



Acrobat Fichier Edition Affichage Fen  tre Aide

Recherche avanc  e

R  organiser les fen  tres

Rechercher :

practice based research dans R&C textes angl

R  sultats :

80 documents avec 487 occurrences

Nouvelle recherche 

R  sultats :

- Maci...: Baggage (2016).pdf
- Maci...: Baker (2011).pdf
- Maci...: Bannerman (2004).pdf
- Maci...: Barfield_Quinn (2004).pdf
- Maci...: Barrett (2007).pdf
 - of **practice-based research** projects is that personal interest and experience, rather than objective 'disinterestedness'
- Maci...: Barrett (2007).pdf
 - of **practice-based research** lies in its capacity to generate personally situated knowledge and new ways
 - that **practice-based research** has for extending and articulating our capacity to discover new ways of
 - of **practice-based research** projects is that personal interest and rather than objective "disinterestedness" motivates
 - states. **Practice-based research** methods are again INTRODUCTION shown to be emergent, moving between theory, and
 - of **practice-based research** methodologies and narrative methods that are appropriate for situating and articulating the
- Maci...: Batty (2015).pdf
- Maci...: Biggs (2004a).pdf

Tri par : Classement par pertinence

Acc s au document d'origine

Access to the original document

The screenshot shows the Adobe Acrobat interface. The top menu bar includes 'Acrobat', 'Fichier', 'Edition', 'Affichage', 'Fen tre', and 'Aide'. The main window is titled 'Recherche avanc e' (Advanced Search). On the left, the search results pane shows a search for 'practice based research dans R&C textes angl' with 80 documents and 487 occurrences. The results list several PDF files, with 'Maci...: Barrett (2007).pdf' selected. The right pane shows a preview of the selected document, 'Barrett (2007).pdf', with a toolbar at the top and a text area below. The text in the preview discusses 'practice-based research' and its relationship to personal interest and experience.

Rechercher :
practice based research dans R&C textes angl

R sultats :
80 documents avec 487 occurrences

Nouvelle recherche

R sultats :

- Maci...: Baggage (2016).pdf
- Maci...: Baker (2011).pdf
- Maci...: Bannerman (2004).pdf
- Maci...: Barfield_Quinn (2004).pdf
- Maci...: Barrett (2007).pdf
 - of **practice-based research** projects is that personal interest and experience, rather than objective 'disinterestedness'
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 - of **practice-based research** lies in its capacity to generate personally situated knowledge and new ways
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 - states. **Practice-based research** methods are again INTRODUCTION shown to be emergent, moving between theory, and
 - of **practice-based research** methodologies and narrative methods that are appropriate for situating and articulating the
- Maci...: Batty (2015).pdf
- Maci...: Biggs (2004a).pdf

Tri par : Classement par pertinence

Barrett (2007).pdf

where strategies are not pre-determined, but emerge and operate according to specific demands of action and movement in time (Bourdieu 1990). Michael Grenfell and David James note that Bourdieu is in accord with Polanyi in suggesting that culture and the material relations that make up our objective reality can only be grasped through the activity of human agents. The acquisition of knowledge may thus be understood as a cognitive operation, or 'sense activity' involving relations between individual *subjectivities* and objective phenomena. The latter include mental phenomena – knowledge and ideas (Grenfell and James 1998: 13).

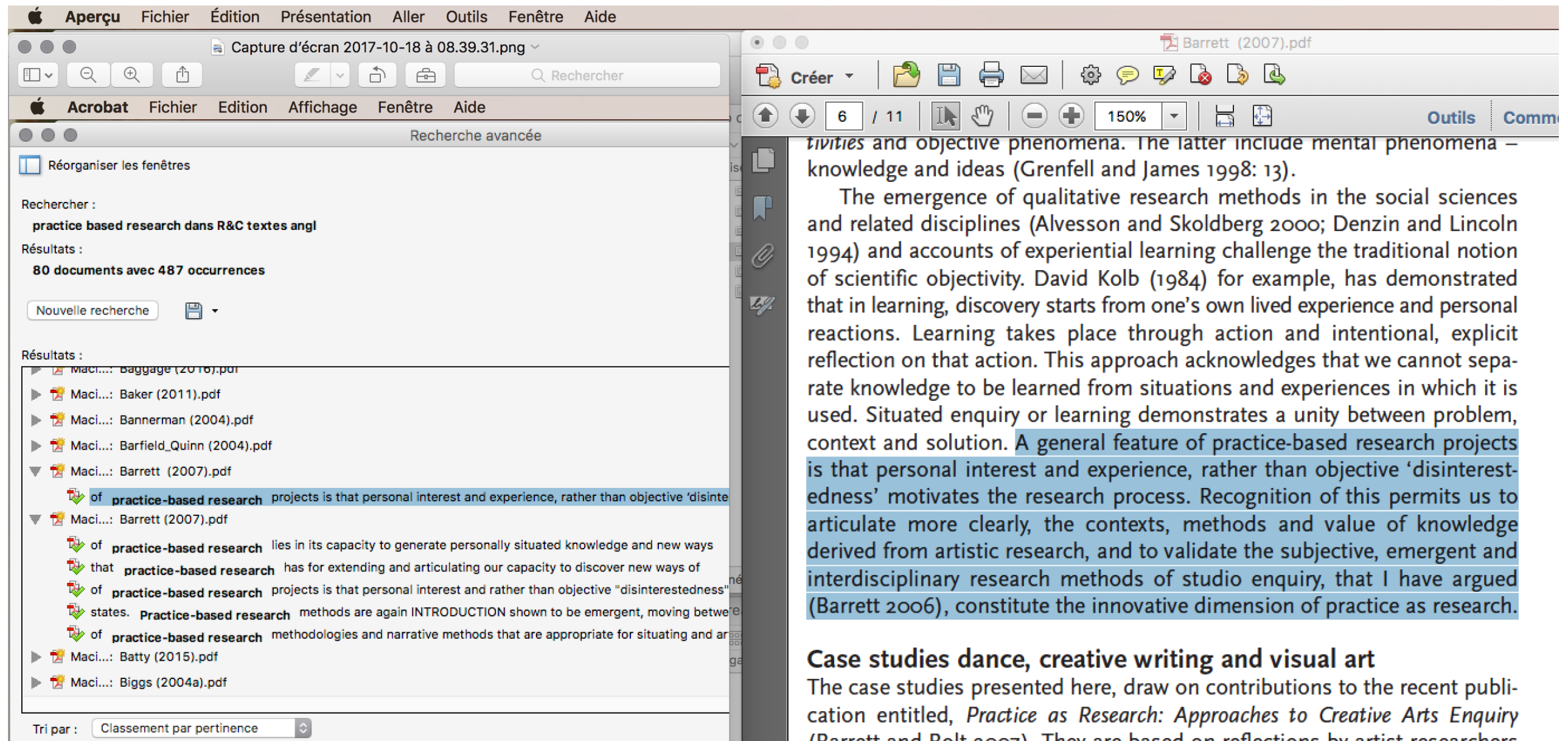
The emergence of qualitative research methods in the social sciences and related disciplines (Alvesson and Skoldberg 2000; Denzin and Lincoln 1994) and accounts of experiential learning challenge the traditional notion of scientific objectivity. David Kolb (1984) for example, has demonstrated that in learning, discovery starts from one's own lived experience and personal reactions. Learning takes place through action and intentional, explicit reflection on that action. This approach acknowledges that we cannot separate knowledge to be learned from situations and experiences in which it is used. Situated enquiry or learning demonstrates a unity between problem, context and solution. A general feature of **practice-based research** projects is that personal interest and experience, rather than objective 'disinterestedness' motivates the research process. Recognition of this permits us to articulate more clearly, the contexts, methods and value of knowledge derived from artistic research, and to validate the subjective, emergent and interdisciplinary research methods of studio enquiry, that I have argued (Barrett 2006), constitute the innovative dimension of practice as research.

Case studies dance, creative writing and visual art

The case studies presented here, draw on contributions to the recent publication entitled. *Practice as Research: Approaches to Creative Arts Enquiry*

Identification d'un passage pertinent

Identification of a relevant quote



Recherche avanc e

Rechercher :
practice based research dans R&C textes angl

R sultats :
80 documents avec 487 occurrences

Nouvelle recherche

R sultats :

- Maci...: Baggage (2016).pdf
- Maci...: Baker (2011).pdf
- Maci...: Bannerman (2004).pdf
- Maci...: Barfield_Quinn (2004).pdf
- Maci...: Barrett (2007).pdf
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 - of practice-based research lies in its capacity to generate personally situated knowledge and new ways
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 - states. Practice-based research methods are again INTRODUCTION shown to be emergent, moving between
 - of practice-based research methodologies and narrative methods that are appropriate for situating and ar
- Maci...: Batty (2015).pdf
- Maci...: Biggs (2004a).pdf

Tri par : Classement par pertinence

Barrett (2007).pdf

6 / 11 | 150%

Activities and objective phenomena. The latter include mental phenomena – knowledge and ideas (Grenfell and James 1998: 13).

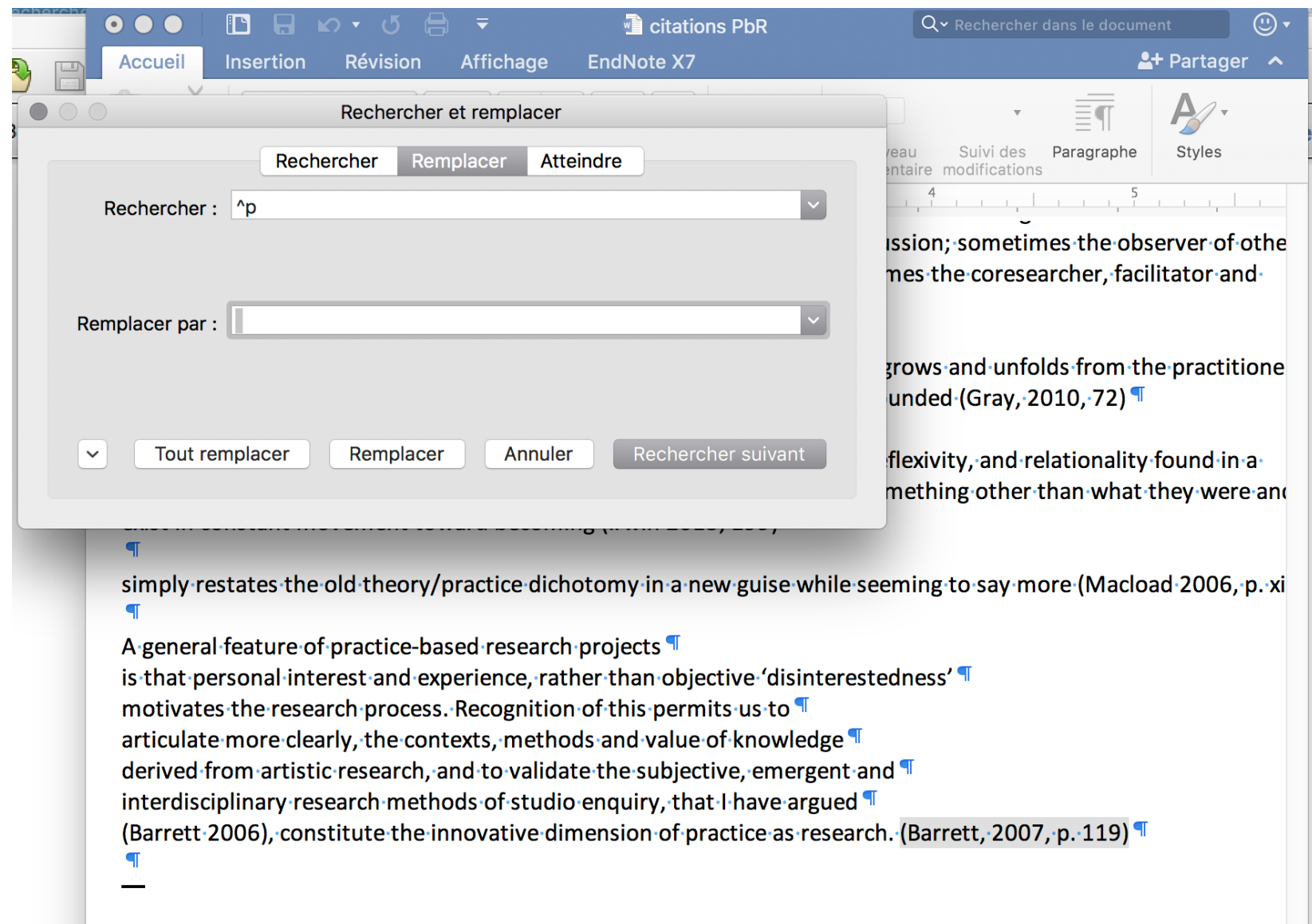
The emergence of qualitative research methods in the social sciences and related disciplines (Alvesson and Skoldberg 2000; Denzin and Lincoln 1994) and accounts of experiential learning challenge the traditional notion of scientific objectivity. David Kolb (1984) for example, has demonstrated that in learning, discovery starts from one's own lived experience and personal reactions. Learning takes place through action and intentional, explicit reflection on that action. This approach acknowledges that we cannot separate knowledge to be learned from situations and experiences in which it is used. Situated enquiry or learning demonstrates a unity between problem, context and solution. A general feature of practice-based research projects is that personal interest and experience, rather than objective 'disinterestedness' motivates the research process. Recognition of this permits us to articulate more clearly, the contexts, methods and value of knowledge derived from artistic research, and to validate the subjective, emergent and interdisciplinary research methods of studio enquiry, that I have argued (Barrett 2006), constitute the innovative dimension of practice as research.

Case studies dance, creative writing and visual art

The case studies presented here, draw on contributions to the recent publication entitled, *Practice as Research: Approaches to Creative Arts Enquiry* (Barrett and Bolt 2007). They are based on reflections by artist researchers

Pr paration de la citation

Preparation of the quote

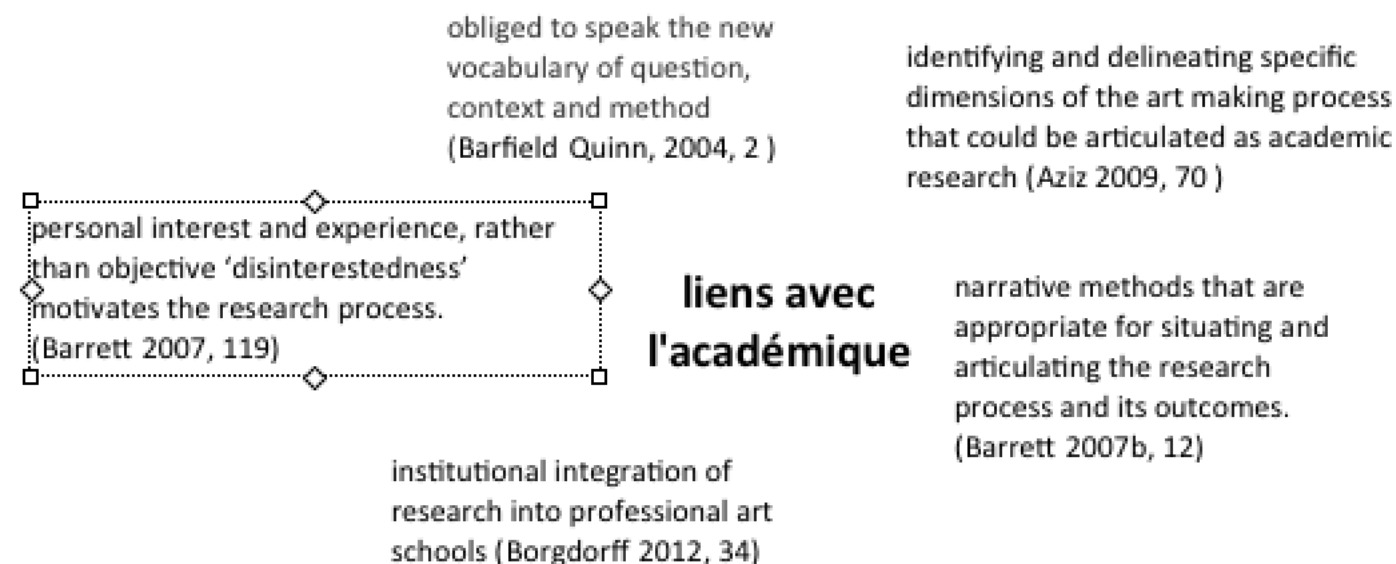


-  dition + analyse. / Edition + Analysis.
- Retrait des sauts de page. / Removing page breaks.
- Insertion de la r f rence. / Insert references.

Insertion dans la carte

Adding to the map

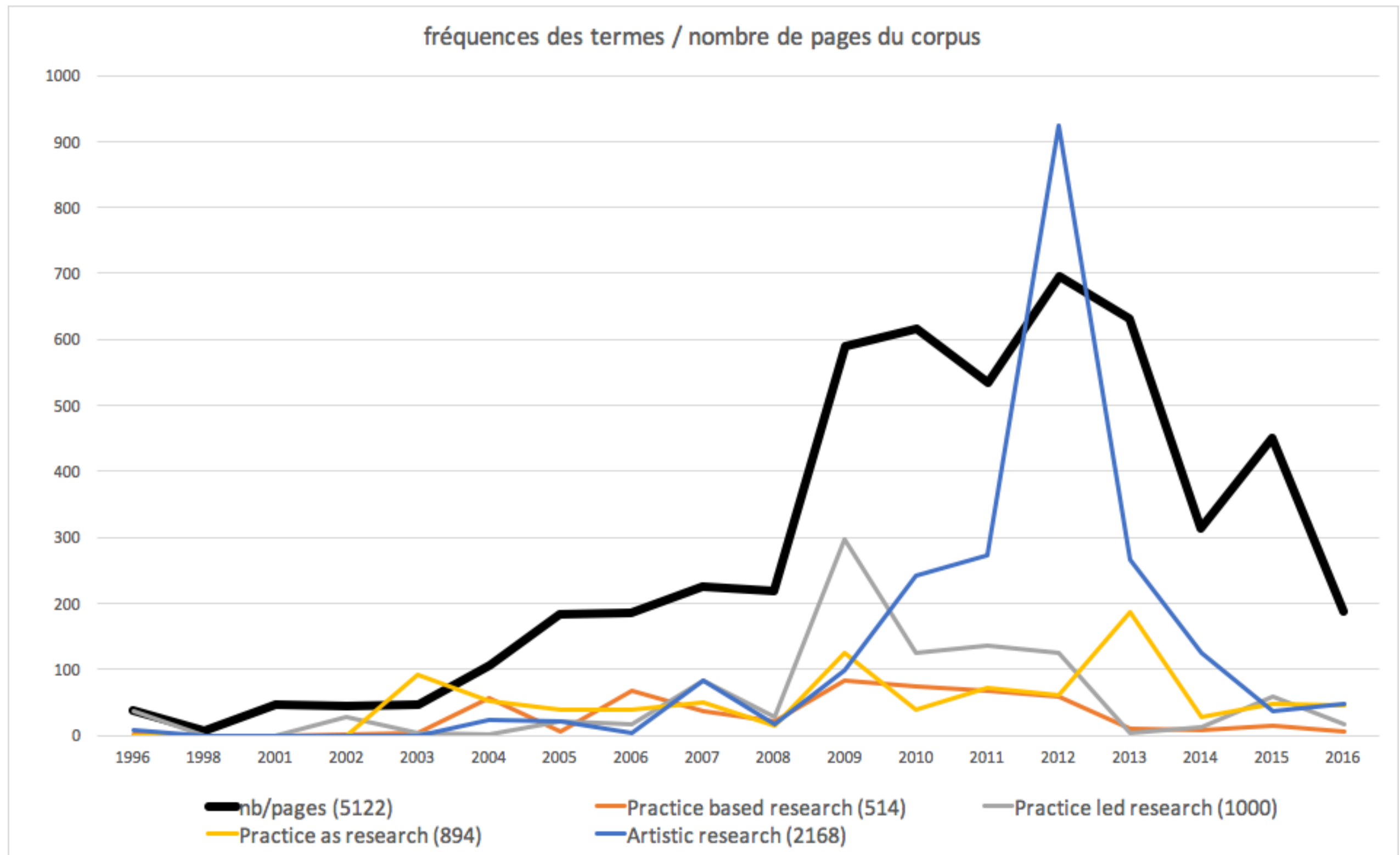
The claim to creative production as a mode of knowledge acquisition can be made in two ways. First, it can be claimed that whilst this is the case, under normal circumstances the new knowledge acquired remains tacit. The job of research, we might argue, is to make this knowledge explicit. [...]. Second, [...] wish to claim that the works of creative production stand as both justification and communication of the knowledge acquired. Under this view, the goal of creative production and research are indistinguishable: creative production is research. (Nimkulrat, O'reiley 2009, p.78)



Practice based Research PbR

Cartographier les occurrences

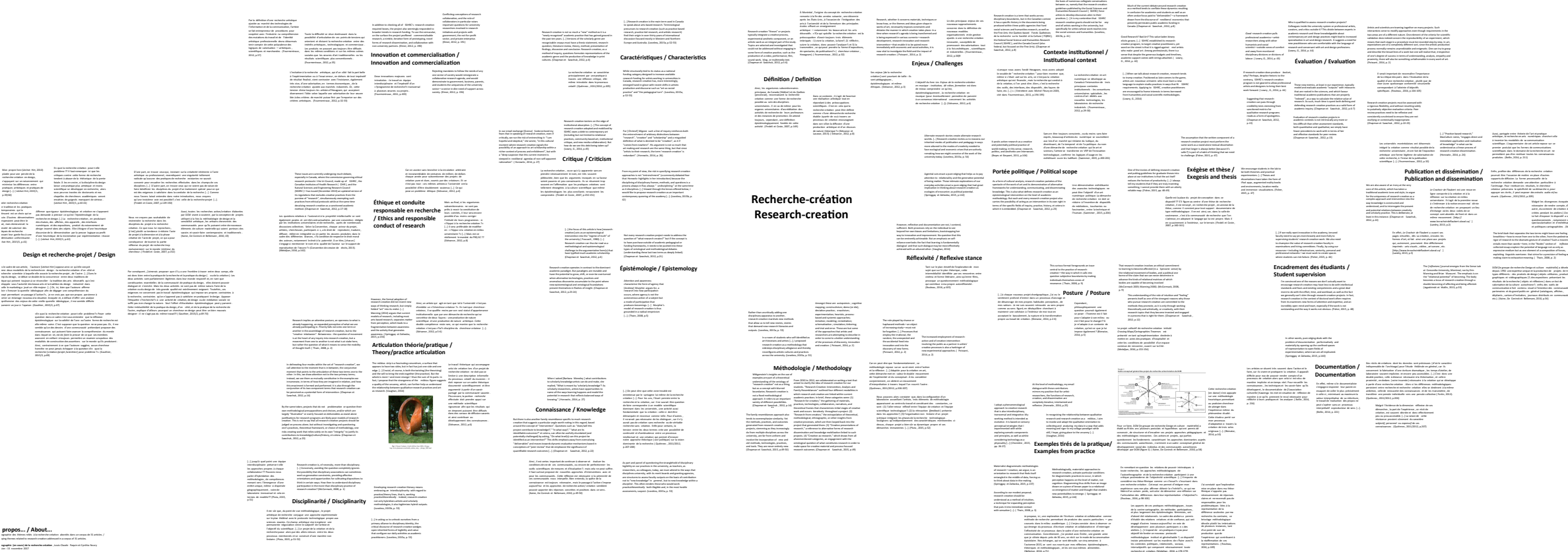
Occurrences cartography



Exp rience de cartographie

Experiencing cartography

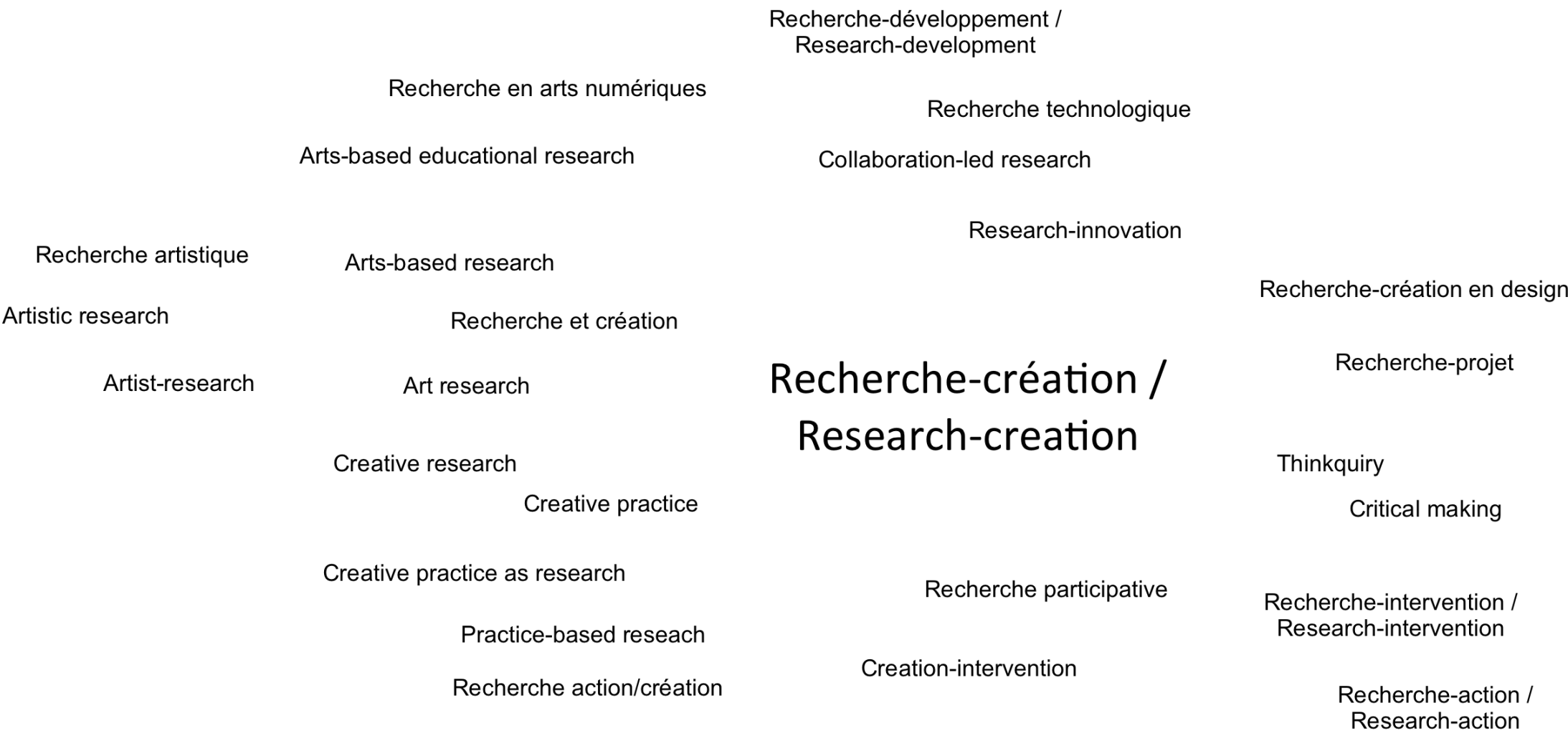
► Cr ation d'une carte avec 31 articles portant sur la recherche-cr ation.
Creating a map based on 31 articles on research-creation.



Cartographie de la recherche cr ation de Louis-Claude Paquin et Cynthia Noury est mis   disposition selon les termes de la licence Creative Commons 4.0 : Attribution - Pas d'utilisation commerciale – Pas de modification.

Termes reli s   la RC

RC related terms



  propos... / About...

Cartographie des termes reli s   la recherche-cr ation   partir d'un corpus de 31 articles. /
Mapping terms related to research-creation based on a corpus of 31 articles.

Cartographie (en cours) de la recherche-cr ation, Louis-Claude Paquin et Cynthia Noury
Version: 13 novembre 2017



Cartographie de la recherche cr ation de Louis-Claude Paquin et Cynthia Noury est mis   disposition selon les termes de la licence Creative Commons 4.0 : Attribution - Pas d utilisation commerciale – Pas de modification.


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de modification.

osition selon les

Practice-as-research

That paradox ensures that performance practice as research – defined as the uses of practical creativity as reflexive enquiry into significant research concerns (usually conducted by “artists/scholars” in universities) – will present both highly specific and very broadly applicable results. Its concerns may be defined by the languages of particular disciplines, but the paradox also ensures this type of research will always resist becoming a single discipline as its projects proliferate insights, understandings, knowledges that, over all, will be part of many disciplines. Similar tendencies prompted Dwight Conquergood to propose performance studies as an multidisciplinary. A similar move for performance practice as research would claim it a transdiscipline. Implying that, most typically, it will generate procedures and protocols relevant to research in many disciplinary fields. Thus performance practice as research, more precisely defines itself as method and methodology in search of results across disciplines: a collection of transdisciplinary research “tools.” Boundless specificity produces precise methodological opportunities generally and a plethora of insights, understandings, knowings relevant to a wide range of disciplines specifically. (Kershaw 2009, p.5)	Interpretive research acts build on the rich conceptual traditions associated with image making whose purpose is to open up dialogue between the artist and viewer, and among an interpretive community whose interests may cut across disciplines. The linguistic turn of postmodernism has done much to disrupt the easy equation that presumes an artwork and its “reading” by viewers is a simple matter of encoding and decoding visual forms. Interpretive acts open up the space among the artist, artwork, and the setting as different interests and perspectives are embraced. New understandings result as they are filtered through the interpretive eye community of art writers and theorists. (Sullivan 2006, p. 32)	Interpretive research acts build on the rich conceptual traditions associated with image making whose purpose is to open up dialogue between the artist and viewer, and among an interpretive community whose interests may cut across disciplines. The linguistic turn of postmodernism has done much to disrupt the easy equation that presumes an artwork and its “reading” by viewers is a simple matter of encoding and decoding visual forms. Interpretive acts open up the space among the artist, artwork, and the setting as different interests and perspectives are embraced. New understandings result as they are filtered through the interpretive eye community of art writers and theorists. (Sullivan 2006, p. 32)	Interpretive research acts build on the rich conceptual traditions associated with image making whose purpose is to open up dialogue between the artist and viewer, and among an interpretive community whose interests may cut across disciplines. The linguistic turn of postmodernism has done much to disrupt the easy equation that presumes an artwork and its “reading” by viewers is a simple matter of encoding and decoding visual forms. Interpretive acts open up the space among the artist, artwork, and the setting as different interests and perspectives are embraced. New understandings result as they are filtered through the interpretive eye community of art writers and theorists. (Sullivan 2006, p. 32)	Interpretive research acts build on the rich conceptual traditions associated with image making whose purpose is to open up dialogue between the artist and viewer, and among an interpretive community whose interests may cut across disciplines. The linguistic turn of postmodernism has done much to disrupt the easy equation that presumes an artwork and its “reading” by viewers is a simple matter of encoding and decoding visual forms. Interpretive acts open up the space among the artist, artwork, and the setting as different interests and perspectives are embraced. New understandings result as they are filtered through the interpretive eye community of art writers and theorists. (Sullivan 2006, p. 32)
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One of the foremost issues with creative practice as research can be the notion of subjectivity. The “truth”, validity, and worth of the project may be brought into question when a work has no basis in preestablished theory. (Ryan 2005, p. 7)	One of the foremost issues with creative practice as research can be the notion of subjectivity. The “truth”, validity, and worth of the project may be brought into question when a work has no basis in preestablished theory. (Ryan 2005, p. 7)	One of the foremost issues with creative practice as research can be the notion of subjectivity. The “truth”, validity, and worth of the project may be brought into question when a work has no basis in preestablished theory. (Ryan 2005, p. 7)	One of the foremost issues with creative practice as research can be the notion of subjectivity. The “truth”, validity, and worth of the project may be brought into question when a work has no basis in preestablished theory. (Ryan 2005, p. 7)	One of the foremost issues with creative practice as research can be the notion of subjectivity. The “truth”, validity, and worth of the project may be brought into question when a work has no basis in preestablished theory. (Ryan 2005, p. 7)
The aesthetics of performance practice as research are highly sensitive as they automatically spark off major issues regarding, for example, standards and virtuosity, rigorous protocols and creative unpredictability, inadequate resources and the nature of appropriate infrastructures. The underlying dynamic producing these issues aligns with the ‘questions or hunches’ conundrum outlined above. Because ‘hunches’ – or, more conventionally, ‘intuitions’ – problematise the well-worn modernist oppositions between mind and body, spirituality and materiality, creativity and rationality, arts and sciences, and so on, and can issue in aesthetic forms that confound those distinctions – whether through the raw economics of ‘production finish’ or even in hopes to prove a thing of beauty is a truth forever. Hence contemporary performance practice as research generally may patently fail to conform to the schemes of modernism through its principal defining feature: a radical diversity of approaches producing an incongruous field. (Kershaw 2009, p. 115)	The aesthetics of performance practice as research are highly sensitive as they automatically spark off major issues regarding, for example, standards and virtuosity, rigorous protocols and creative unpredictability, inadequate resources and the nature of appropriate infrastructures. The underlying dynamic producing these issues aligns with the ‘questions or hunches’ conundrum outlined above. 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Commentaires sondage CRR/RC

RCR/RC survey comments

most artists are not researchers

There is also a general opinion that any artist can become a researcher-creator by simply writing a thesis on their artistic experiences, work and creation. I have grave doubts about how this upholds in a university situation.

Posture / Posture

[...] Les conditions pour être éligible au statut de chercheur-créateur sont actuellement basées sur le fait qu'un professeur enseignant l'art est engagé par une université. La question devrait être non pas «Qui est chercheur-créateur?», mais «Qu'est-ce qu'un projet de recherche-création?»

Balancing scholarly and artistic qualifications and competence is an important consideration

diffractional practices (Haraway; Barad)

Caractéristiques / Characteristics

different modes can be undertaken in a university context (some of which might involve the act of performance in dance and theatre, and thus artistic interpretation, not the primary act of creating of new works)

Conducting practice-led research in an academic context is different to working as an artist outside that context.

germane to the idea of a research question and contribution to knowledge the artistic creation should be on that shows this process as one internal to the construction of the art work.

Rapport théorie/pratique / Theory/practice link

within creation there is always research, as there is within research, creation

I reject polarities between academic and artistic, and also between creation and researchs.

Paradigme / Paradigm

wide body of research into scientific research practices that have exposed performative, discursive, intuitive, subjective and in many cases outright aesthetic components to successful scientific research projects [...] it is research undoing its own -ontological, epistemological, methodological- paradigms

The primacy of the text continues to heavily influence the value attributed to research outcomes (publication) - while outcomes such as documentary film, performance, on-line archives etc which may be included significant original research and contribute to knowledge

in more 'academic' fields, there is a tendency to devalue or ignore any arts-based creations as or from research

À mon sens le principal problème avec les dossiers de recherche-création c'est qu'ils ne sont pas présentés avec le soin requis (ex.: comparativement aux dossiers recherche), particulièrement en ce qui concerne la clarté et l'articulation des idées.

critical, dramaturgical and or systematic exploration of a research question, so much so that they are well suited to the notion of research in terms of form, expertise of maker, quality of ideas and quality of realization of an art work

Évaluation / Evaluation

The artistic merit of a research creation project must be subject to the same criteria as an artistic project. To often research creation projects are lacking in their artistic merit.

include categories for reporting creative outcomes and dissemination

Question 106. Vous pouvez ici nous faire part d'autres réflexions ou commentaires concernant la conduite responsable en recherche-création. [Ouvert, facultative]

Question 106. Would you like to share any further reflections or comments about responsible conduct in research-creation? [Open, optional]

Research-creation is a necessary, rich, and complex form of practice that is often surprisingly welcome given how poorly understood it is within (my) academic contexts.

there is a deeper issue that is rooted in the academy still tending to favour 'research' over 'creation' - which might encourage r-c's to over-state the research component of their work.

Funding of research-creation work needs to more consistently address the practical costs of creative production

Critiques / Criticism

the use of the arts in research is poorly understood by funding agencies and academic institutions. This presents a [...] an obstacle to knowledge development made possible through creative means and also to the development of new methodologies for researching the human condition and making that knowledge more widely accessible to diverse audiences.

Les crises de consciences induites sont aiguës, il vaut mieux en être le moins conscient possible.

Je ne comprends pas comment quelqu'un pourrait faire de la recherche-création «non» responsable...

Conduite responsable en recherche / Responsible conduct of research

Pour moi, la conduite responsable est avant tout une question d'éthique personnelle, mais il existe des cas où je ne suis pas certaine des bonnes pratiques, en particulier ce qui concerne l'internet qui est à la fois un accès «libre», mais avec du contenu qui peut avoir une certaine «propriété». Les bonnes pratiques collectives sont aussi importantes, qu'elles soient culturelles, officielles, etc. Je crois aussi qu'il est devenu plus facile de voler et de tricher avec les nouveaux outils informatiques.

Le directeur de recherche a la responsabilité par sa pratique, son attachement à l'institution, ses enseignements et sa supervision de communiquer les valeurs propres à la recherche-création.

Conflits d'intérêt et d'engagement / Conflicts of interest and commitment

[...] Un professeur (peu importe son statut et sa discipline) pourrait utiliser les installations de l'université pour son enseignement, ou pour des projets (d'art ou de recherche ou de recherche-création) qu'il réalise à titre de professeur d'université et pour l'université. Si les projets sont réalisés à titre d'artiste indépendant, ou de consultant externe, cette personne ne devrait pas, à mon sens, utiliser les installations de l'université.

Autorat / Autorship

Comment utiliser les apports des participants dans la création si je perçois des remarques ou des conseils de leur part pour mieux expérimenter? Est-ce du plagiat?

À mon sens, l'intensité créatrice prévaut sur l'éthique créatrice.

Éthique / Ethics

Je ne pense pas que des règles édictées a priori puissent marcher. Chaque projet implique de repenser des enjeux éthiques spécifiques. La rédaction de règles générales peut même contribuer à nuire aux projets.

À propos... / About...

Citations puisées des résultats qualitatifs du sondage international sur la conduite responsable en recherche-création réalisé à l'aide d'un formulaire web en mars et avril 2017 pour un total de 759 répondants. / Quotations from the qualitative results of the international survey on responsible conduct in research-creation conducted using a web form in March and April 2017 for a total of 759 respondents.

Cartographie (en cours) de la recherche-création, Louis-Claude Paquin et Cynthia Noury
Version: 13 novembre 2017



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La suite...

What's next...

- Compl ter le corpus francophone. / Complete the French corpus.
- Installer les cartes d j  produites dans des  v nements de R-C. / Showcase the maps already produced in R-C events.
- Diffuser sur le WEB. / Make available online.
- Cartographier diff rentes pratiques de R-C. / Cartography of R-C practices.

