

- Abrahamson, D. (2009). Embodied design: constructing means for constructing meaning. *An International Journal*, 70(1), 27-47. doi: 10.1007/s10649-008-9137-1
- Aitchison, C. (2015). Writing the Practice/Practise the Writing: Writing challenges and pedagogies for creative practice supervisors and researchers. *Educational Philosophy and Theory*, 47(12), 1291-1303. doi: 10.1080/00131857.2015.1035629
- Alfieri, D. (2011). Critical Practical Analogy: A Research Tool for Reflecting and Making. *Journal of Research Practice*, 7(1), 3.
- Allegue, L., Jones, S., Kershaw, B. et Piccini, A. (2009). *Practice-as-research: in performance and screen* Basingstoke.
- Alvesson, M. et Sköldbberg, K. (2000). *Reflexive methodology : new vistas for qualitative research*. London : London : SAGE Publications.
- Andersson, E. (2009). Fine science and social arts—on common grounds and necessary boundaries of two ways to produce meaning. *Art & research*, 2(2).
- Antilla, E. (2009). *Art, aesthetic qualities, and understanding the human condition* Récupéré de https://www.uniarts.fi/sites/default/files/CARPA_1_proceedings.pdf
- Appleby, J. O. (1994). *Telling the truth about history*. New York : New York W. W. Norton.
- Archibald, J.-A., Lee-Morgan, J. et De Santolo, J. (2019). *Decolonizing research: Indigenous storywork as methodology*. London : ZED.
- Arlander, A. (2013). Artistic research in a Nordic context. Dans *Practice as Research in the Arts* (p. 152-162). Helsinki : Springer.
- Arnold, J. (2010). The liminal and apophatic voice of the writer in/as autobiography: A subjective academic narrative. *Text*, 14(1), 1-20.
- Arnold, J. (2012). Practice Led Research: Creative Activity, Academic Debate, and Intellectual Rigour. *Higher Education Studies*, 2(2), 9. doi: 10.5539/hes.v2n2p9
- Atkinson, P. et Hammersley, M. (2010). Ethnography and participant observation. Dans N. K. Denzin et Y. S. Lincoln (dir.), *Handbook of Qualitative Research* (p. 248-262). Thousand Oaks, California : Sage Publication.
- Austin, D., Mahoney, J., Courter, A., Ryan, K., Starace, J. et DeFeo, N. (2016).

- Artists' Reflections on Preparing and Performing the Arts-Based Research Study Grace Street. *Music Therapy Perspectives*, 34(1), 48-51. doi: 10.1093/mtp/miw001
- Aziz, T. (2009). Shifting the frame: from critical reflective arts practice to practice-based research. *Journal of Media Practice*, 10(1), 69-80. doi: 10.1386/jmpr.10.1.69_1
- Babbage, F. (2016). Active audiences: spectatorship as research practice. *Studies in Theatre and Performance*, 36(1), 48-51. doi: 10.1080/14682761.2015.1111013
- Bacon, E. (2014). Journaling—a Path to Exegesis in Creative Research. *Text Journal*, 18(2).
- Bacon, E. (2015). *Practice-led research, the ethnographer and unearthing knowledge: crossing the thresholds, vol. 30*.
- Baker, D. J. (2011). Queering Practice-Led Research: Subjectivity, performative research and the creative arts. *Creative Industries Journal*, 4(1), 33-51. doi: 10.1386/cij.4.1.33_1
- Bannerman, C. (2004). Reflections on practice as research: the university, the artist, the research endeavour. *Digital Creativity*, 15(2), 65-70. doi: 10.1080/14626260408520166
- Bannerman, C. et McLaughlin, C. (2009). Collaborative Ethics in Practice-as-Research. Dans L. Allegue Fuschini, S. Jones, B. Kershaw et A. Piccini (dir.), *Practice-as-research in performance and screen*. New York : Palgrave Macmillan.
- Bannister, R. (1996). Beyond the Ethics Committee: Representing Others in Qualitative Research. *Research Studies in Music Education*, 6(1), 50-58. doi: 10.1177/1321103X9600600106
- Bannon, F. (2004). Towards creative practice in research in dance education. *Research in Dance Education*, 5(1), 25-43. doi: 10.1080/1464789042000190861
- Barnacle, R. (2012). Becoming a Practitioner-Researcher-Writer. Dans *Supervising Practices for Postgraduate Research in Art, Architecture and Design* (p. 81-89). Brill Sense.
- Barone, T. et Eisner, E. W. (2012). *Arts Based Research*. Thousand Oaks, California : SAGE Publications, Inc. doi: 10.4135/9781452230627
- Barrett, E. (2004). What does it meme? The exegesis as valorisation and validation

of creative arts research. *Text*, (3), 1-7.

Barrett, E. (2007). Experiential learning in practice as research: context, method, knowledge. *Journal of Visual Art Practice*, 6(2), 115-124. doi: 10.1386/jvap.6.2.115_1

Barrett, E. (2014). Situating creative arts research as 'Successor Science'. Dans L. o. Ravelli, B. Paltridge et S. Starfield (dir.), *Doctoral writing in the creative and performing arts* (p. 51-66). Faringdon, Oxfordshire : Libri Publishing.

Barrett, E. et Bolt, B. (2007). *Practice as research : approaches to creative arts enquiry*. London : I. B. Tauris.

Batty, C. et Berry, M. (2015). Constellations and connections: the playful space of the creative practice research degree. *Journal of Media Practice*, 16(3), 181-194. doi: 10.1080/14682753.2015.1116753

Baxter, K., Ortega López, H., Serig, D. et Sullivan, G. (2008). The Necessity of Studio Art as a Site and Source for Dissertation Research. *International Journal of Art & Design Education*, 27(1), 4-18. doi: 10.1111/j.1476-8070.2008.00553.x

Beer, L. E. (2016). From Embedded to Embodied: Including Music in Arts-Based Music Therapy Research. *Music Therapy Perspectives*, 34(1), 33-40. doi: 10.1093/mtp/miv006

Bernard, H. R. (1988). *Research methods in cultural anthropology*. Newbury Park, Calif : Sage.

Bernard, H. R. (2000). *Social research methods qualitative and quantitative approaches*. Thousand Oaks, Calif : Sage.

Biggs, M. (2002). The role of the artefact in art and design research. *International journal of design sciences and technology*, 10(2), 19-24.

Biggs, M. (2004). Learning from Experience: approaches to the experiential component of practice-based research. *Forskning-Reflektion-Utveckling*. 6-21. Stockholm: Swedish Research Council, Vetenskapsr det.

Biggs, M. et Buchler, D. (2008). Eight criteria for practice-based research in the creative and cultural industries. *Art, Design & Communication in Higher Education*, 7(1), 5-18. doi: 10.1386/adch.7.1.5_1

Biggs, M. et Büchler, D. (2012). Research into practice and a/r/tography : a study of kinship. *Visual arts research*, 38, 28-38.

Biggs, M., Karlsson, H. et MyLibrary. (2010). *The Routledge companion to*

research in the arts [ressource électronique]. London : Routledge.

Biggs, M. A. R. et Büüchler, D. (2007). Rigor and Practice-based Research. *Design Issues*, 23(3), 62-69. doi: 10.1162/desi.2007.23.3.62

Bilbrough, P. (2014). Opening Gates and Windows: The Ethics and Aesthetics of Making a Documentary-Poem. *Departures in Critical Qualitative Research*, 3(3), 298-313.

Biron, L. et Cooper, E. (2016). Authorship, Aesthetics and the Artworld: Reforming Copyright's Joint Authorship Doctrine. *An International Journal for Jurisprudence and Legal Philosophy*, 35(1), 55-85. doi: 10.1007/s10982-015-9244-y

Bishop, C. (2005). The social turn: Collaboration and its discontents. *Artforum*, 44(6), 178.

Bleicher, J. (1980). *Contemporary hermeneutics hermeneutics as method, philology and critique*. London : Routledge & Kegan Paul.

Blom, D., Bennett, D. et Wright, D. (2011). How artists working in academia view artistic practice as research: Implications for tertiary music education. *International Journal of Music Education*, 29(4), 359-373. doi: 10.1177/0255761411421088

Bolt, B. (2006). Materializing pedagogies? *Working Papers in Art and Design*, 4.

Bolt, B. (2006). *A non standard deviation: handlability, praxical knowledge and practice led research*. Dans F. o. C. Industries (dir.). Brisbane, Qld : Queensland University of Technology.

Bolt, B. (2016). Artistic research: a performative paradigm. *PARSE Journal*, 3.

Borgdorff, H. (2012). *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*. Leiden : Leiden University Press.

Borgdorff, H. et Schwab, M. (2014). *The exposition of artistic research: publishing art in academia*. Leiden : Leiden University Press Leiden.

Boydell, K. M., Gladstone, B. M., Volpe, T., Allemang, B. et Stasiulis, E. (2012). *The production and dissemination of knowledge: A scoping review of arts-based health research, vol. 13*.

Boydell, K. M., Solimine, C. et Jackson, S. (2016). Visually embodying psychosis: The ethics of performing difficult experiences. Dans *Ethics and visual research methods* (p. 201-210). Springer.

- Boydell, K. M., Volpe, T., Cox, S., Katz, A., Dow, R., Brunger, F., . . . Zlotnik-Shaul, R. (2012). Ethical challenges in arts-based health research. *International Journal of the Creative Arts in Interprofessional Practice*, 11, 1-17.
- Brandstetter, G., Völckers, H., Mau, B. et Lepecki, A. (2000). *ReMembering the body*. Ostfildern-Ruit : Ostfildern-Ruit : Hatje Cantz.
- Bresler, L. (2007). *International handbook of research in arts education*. Dordrecht, The Netherlands : Dordrecht, The Netherlands : Springer.
- Brewster, A. (2009). Beachcombing: a fossicker's guide to whiteness and Indigenous sovereignty. Dans H. Smith et R. T. Dean (dir.), *Practice-led research, research-led practice in the creative arts* (p. 126-149). Edinburgh : Edinburgh University Press.
- Brook, S. (2010). Managing creativity: Practice-led research and training the person. *Text*, 14(8), 1-12.
- Brown, A. R. et Sorensen, A. (2009). Integrating creative practice and research in the digital media arts. *Practice-led research, research-led practice in the creative arts*, 154-165.
- Bunge, M. (1983). *Epistemology & methodology 1 : exploring the world*. Dordrecht : D. Reidel.
- Burge, A., Godinho, M. G., Knottenbelt, M. et Loads, D. (2016). '... But we are academics!' a reflection on using arts-based research activities with university colleagues. *Teaching in Higher Education*, 21(6), 730-737. doi: 10.1080/13562517.2016.1184139
- Busch, K. (2009). Artistic research and the poetics of knowledge. *Art & Research: A Journal of Ideas, Contexts and Methods*, 2(2), 1-7.
- Butler, S. (2018). A Different Kind of Ethnography: Imaginative Practices and Creative Methodologies ed. by Denielle Elliott, Dara Culhane (review). *Anthropologica*, 60(1), 352-353. doi: 10.3138/anth.60.1.ebr05
- Butt, D. (2009). *Whose knowledge? Reflexivity and "knowledge transfer" in postcolonial practice-based research* University of Johannesburg.
- Byrne, E., Elliott, E. et Williams, G. H. (2016). Poor places, powerful people? Co-producing cultural counter-representations of place. *Visual Methodologies*, 3(2), 77-85.
- Caduff, C., Wälchli, T. et Siegenthaler, F. (2010). *Art and artistic research*. Zurich : Scheidegger & Spiess.

- Cahnmann-Taylor, M., Wooten, J., Souto-Manning, M. et Dice, J. L. (2009). The Art and Science of Educational Inquiry: Analysis of Performance-Based Focus Groups with Novice Bilingual Teachers. *Teachers College Record*, 111(11), 2535-2559.
- Cake, S. A., Solomon, L., McLay, G., O'Sullivan, K. et Schumacher, C. R. (2015). Narrative as a tool for critical reflective practice in the creative industries. *Reflective Practice*, 16(4), 472-486. doi: 10.1080/14623943.2015.1064384
- Candy, L. (2006). Practice based research: A guide. *Creativity & Cognition Studios report*, 1, 1-19.
- Candy, L. et Edmonds, E. (2011). The role of the artefact and frameworks for practice-based research. Dans M. Biggs et H. Karlsson (dir.), *Routledge companion to research in the arts*, (p. 120-137). Stockholm : Stiftelsen Riksbankens Jubileumsfond.
- Carter, P. (2004). *Material thinking: The theory and practice of creative research*. Carlton : Melbourne University Press.
- Cecchetto, D. (2008). *Collision : interarts practice and research*. Newcastle : Newcastle : Cambridge Scholars Publishing.
- Chapman, O. et Sawchuk, K. (2012). Research-Creation: Intervention, analysis and "family resemblances". *Canadian Journal of Communication*, 37(1), 5-26. doi: 10.22230/cjc.2012v37n1a2489
- Chapman, O., Sawchuk, K., Contogouris, E. et Gérin, A. (2015). Creation-as-Research: Critical Making in Complex Environments. *RACAR : Revue d'art canadienne*, 40(1), 49-52. doi: 10.7202/1032753ar
- Chilton, G. et Leavy, P. (2014). Arts-based research practice: Merging social research and the creative arts. *The Oxford handbook of qualitative research*, 403-422.
- Cobussen, M. (2007). The Trojan horse: Epistemological explorations concerning practice-based research. *Tijdschrift voor muziektheorie*, 12(1), 18.
- Colbert, E. (2009). *Accommodating the experiential within practice-led research*
- Colbert, E. (2012). Practice-led Research: wrestling with the model. *Essays*, (6).
- Cole, A. L. et Knowles, G. J. (2008). Arts-informed research. Dans J. Knowles et A. Cole (dir.), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (p. 55-77). Thousand Oaks, California : SAGE Publications.

- Cole, C. (2012). Good supervision: the creative work in process: effective and engaged postgraduate supervision in creative writing. Dans B. Allpress, R. Barnacle, L. Duxbury et E. Grierson (dir.), *Supervising Practices for Postgraduate Research in Art, Architecture and Design* (p. 41-50). Berlin : Springer Science & Business Media.
- Conrad, D. (2006). Entangled (in the) Sticks: Ethical Conundrums of Popular Theater as Pedagogy and Research. *Qualitative Inquiry*, 12(3), 437-458. doi: 10.1177/1077800405284364
- Conrad-Da'oud, E. (2007). *Life on land : the story of Continuum, the world-renowned self-discovery, and movement method*. Berkeley, Calif. : North Atlantic Books.
- Cools, G. (2014). *Rewriting Distance: dance dramaturgy as a somatic and creative practice: the body talking and writing*. Ghent University.
- Craig, P. E. (1978). *The heart of the teacher: a heuristic study of the inner world of teaching* (Educat.D.). Boston University School of Education, Ann Arbor. Récupéré de ProQuest Dissertations & Theses Global. Récupéré de <https://search.proquest.com/docview/287946806?accountid=14719>
[http://openurl.uquebec.ca:9003/uqam?url_ver=Z39.88-2004&rft_val_fmt=info:ofi/fmt:kev:mtx:dissertation&genre=dissertations+%26+theses&sid=ProQ:ProQuest+Dissertations+%26+Theses+Global&atitle=&title=THE+HEART+OF+THE+TEACHER%3A+A+HEURISTIC+STUDY+OF+THE+INNER+WORLD+OF+TEACHING.&issn=&date=1978-01-01&volume=&issue=&spage=&au=CRAIG%2C+PETER+ERIK&isbn=9781083491169&jtitle=&btittle=&rft_id=info:eric/&rft_id=info:doi/\(7808057\)](http://openurl.uquebec.ca:9003/uqam?url_ver=Z39.88-2004&rft_val_fmt=info:ofi/fmt:kev:mtx:dissertation&genre=dissertations+%26+theses&sid=ProQ:ProQuest+Dissertations+%26+Theses+Global&atitle=&title=THE+HEART+OF+THE+TEACHER%3A+A+HEURISTIC+STUDY+OF+THE+INNER+WORLD+OF+TEACHING.&issn=&date=1978-01-01&volume=&issue=&spage=&au=CRAIG%2C+PETER+ERIK&isbn=9781083491169&jtitle=&btittle=&rft_id=info:eric/&rft_id=info:doi/(7808057))
- Crouch, C. (2007). Praxis and the reflexive creative practitioner. *Journal of Visual Art Practice*, 6(2), 105-114. doi: 10.1386/jvap.6.2.105_1
- Davida, D. (2012). *Fields in motion : ethnography in the worlds of dance*. Waterloo, Ontario : Wilfrid Laurier University Press.
- Davidson, J. (2012). The Journal Project: Research at the Boundaries Between Social Sciences and the Arts. *Qualitative Inquiry*, 18(1), 86-99. doi: 10.1177/1077800411427850
- De Cosson, A. et Irwin, R. L. (2004). *A/r/tography : rendering self through arts-based living inquiry*. Vancouver : Pacific Educational Press.
- De Cosson, A. et Irwin, R. L. (2004). *A/r/tography : rendering self through arts-based living inquiry*. Vancouver : Vancouver : Pacific Educational Press.
- De Freitas, N. (2002). Towards a definition of studio documentation: working tool

and transparent record. *Working papers in art and design*, 2, 1-10.

Denzin, N. K. et Lincoln, Y. S. (2011). *The SAGE handbook of qualitative research* (4th éd.). Thousand Oaks, California : SAGE.

Denzin, N. K., Lincoln, Y. S. et Smith, L. T. (2008). *Handbook of critical and indigenous methodologies* Thousand Oaks, California : Sage, [2008], ©2008.

Doan, A., Ramakrishnan, R. et Halevy, A. (2011). Crowdsourcing systems on the World-Wide Web. *Communications of the ACM*, 54(4), 86-96. doi: 10.1145/1924421.1924442

Doman, J., Laurie, A. et Duvenhage, C. (2009). *Mirrorl Mirrorl On the wall: a structured reflection framework to implement visual*

Dombois, F., Bauer, U. M., Mareis, C. et Schwab, M. (2012). *Intellectual birdhouse : artistic practice as research* London : Koenig Books, [2012], ©2012.

Donovan, K. (2012). The ethical stance and its representation in the expressive techniques of documentary filming: a case study of Tagged. *New Review of Film and Television Studies*, 10(3), 344-361. doi: 10.1080/17400309.2012.693791

Dovey, J. (2009). Making a difference: Media practice research, creative economies and cultural ecologies. Dans J. Allegue Fuschini, S. Jones, B. Kershaw et A. Piccini (dir.), *Practice-as-research in performance and screen*. New York : Palgrave Macmillan.

Dubinsky, L. et Garrett-Petts, W. F. (2002). 'Working Well, Together': Arts-Based Research and the Cultural Future of Small Cities. *Journal of Knowledge, Culture and Communication*, 16(4), 332-349. doi: 10.1007/s001460200027

Duff, T. (2012). Cryobook Archives. *Canadian Journal of Communication*, 37(1), 147-154. doi: 10.22230/cjc.2012v37n1a2532

Duff, T., Muhling, J., Godinho, M. G. et Hodgetts, S. (2011). How to Make Living Viral Tattoos. *Leonardo*, 44(2), 164-165.

Eaves, S. (2014). From Art for Arts Sake to Art as Means of Knowing: A Rationale for Advancing Arts-Based Methods in Research, Practice and Pedagogy. *Electronic Journal of Business Research Methods*, 12(2), 147-159.

Eckersley, S. (2008). "Supporting excellence in the arts: from measurement to judgement". *Cultural Trends*, 17(3), 183-187. doi: 10.1080/09548960802362108

- Ednie-Brown, P. (2012). Supervising Emergence: Adapting Ethics Approval Frameworks toward Research by Creative Project. Dans *Supervising practices for postgraduate research in art, architecture and design* (p. 103-116). Brill Sense.
- Edwards, J. (2015). Getting Messy: Playing, and Engaging the Creative, within Research Inquiry. *The Journal of Music Therapy*, 52(4), 437-440. doi: 10.1093/jmt/thv015
- Eglinton, K. A. (2013). Between the Personal and the Professional: Ethical Challenges When Using Visual Ethnography to Understand Young People's Use of Popular Visual Material Culture. *Young*, 21(3), 253-271. doi: 10.1177/1103308813488793
- Eis, A. (2013). Silent Conversations in the Labyrinth of Artistic Research and Practice. *International Journal of Education & the Arts*, 14.
- Eisner, E. (2006). Does Arts-Based Research Have a Future?: Inaugural Lecture for the First European Conference on Arts-Based Research Belfast, Northern Ireland, June 2005. *Studies in Art Education*, 48(1), 9-18. doi: 10.1080/00393541.2006.11650496
- Ellis, C. et Bochner, A. (2000). Autoethnography, personal narrative, reflexivity: Researcher as subject. Dans N. K. Denzin et Y. S. Lincoln (dir.), *Handbook of Qualitative Research*. Thousand Oaks, CA : Sage.
- Elmer, G. (2012). Collaboration-led Research. *Canadian Journal of Communication*, 37(1), 189-192. doi: 10.22230/cjc.2012v37n1a2520
- Elo, M. (2009). Passages of articulation: Art and research touching. Dans N. Nimkulrat et T. O'Riley (dir.), *Reflections and connections: On the relationship between production and academic research* (p. 19-26). Aalto University. .:
- Ely, M., Anzul, M., Friedman, T., Garner, D. et Steinmetz, A. M. (2002). *Doing qualitative research : circles within circles*. London; Philadelphia : Routledge/Falmer.
- Evans, M. (2010). Researcher Practice: Embedding Creative Practice within Doctoral Research in Industrial Design. *Journal of Research Practice*, 6(2).
- Farber, L. (2010). *On making: integrating approaches to practice-led research in art and design*. Faculty of Art Design and Architecture, University of Johannesburg : Research Centre, Visual Identities in Art and Design.
- Fendler, R. et Hernández-Hernández, F. (2013). *what does research Mean for fine*

Arts students?

- Finley, S. (2005). Arts-based inquiry: Performing revolutionary pedagogy. Dans N. K. Denzin et Y. S. Lincoln (dir.), *The Sage handbook of qualitative research* (p. 681-694). Thousand Oaks : Sage Publications.
- Finley, S., Vonk, C. et Finley, M. L. (2014). At Home At School: Critical Arts-Based Research as Public Pedagogy. *Cultural Studies ↔ Critical Methodologies*, 14(6), 619-625. doi: 10.1177/1532708614548134
- Fish, S. (1989). Being Interdisciplinary Is so Very Hard to Do. *Profession*, 15-22.
- Fisher, C., Contogouris, E. et Gérin, A. (2015). Mentoring Research-Creation: Secrets, Strategies, and Beautiful Failures. *RACAR : Revue d'art canadienne*, 40(1), 46-49. doi: 10.7202/1032752ar
- Forinash, M. (2016). On Supervising Arts-Based Research. *Music Therapy Perspectives*, 34(1), 41-45. doi: 10.1093/mtp/miv048
- Forrest, M. (2007). A reflection on arts-based research. *Paideusis*, 16(2), 3-13.
- Fraleigh, S. H. et Hanstein, P. (1999). *Researching dance : evolving modes of inquiry*. Pittsburgh : Pittsburgh : University of Pittsburgh Press.
- Franz, J. (2010). Arts-based research for teachers, researchers and supervisors. Dans *Researching Practice* (p. 217-226). Brill Sense.
- Fraser, K. D. et Al Sayah, F. (2011). Arts-based methods in health research: A systematic review of the literature. *Arts & Health*, 3(2), 110-145. doi: 10.1080/17533015.2011.561357
- Glăveanu, V. (2010). Creativity in Context: The Ecology of Creativity Evaluations and Practices in an Artistic Craft. *Psychological Studies*, 55(4), 339-350. doi: 10.1007/s12646-010-0056-8
- Gray, C. (1996). Inquiry through practice: developing appropriate research strategies. . *No Guru No Method*. UIAH.
- Gray, C. (2007). From the ground up: encountering theory in the process of practice-led doctoral research. *Internal paper, Faculty of Design and Technology, Scotland*.
- Gray, C. et Boling, E. (2016). Inscribing ethics and values in designs for learning: a problematic. *A bi-monthly publication of the Association for Educational Communications & Technology*, 64(5), 969-1001. doi: 10.1007/s11423-016-9478-x

- Green, L. (2007). *Evaluating quality practice-led research: still a moving target?* Curtin University of Technology. Récupéré de https://www.researchgate.net/profile/Lelia_Green/publication/49280726_Evaluating_quality_practice-led_research_Still_a_moving_target/links/541ac15a0cf203f155ae5059.pdf
- Grierson, E. (2012). A Complex Terrain: Putting theory and practice to work as a generative praxis. Dans *Supervising practices for postgraduate research in art, architecture and design* (p. 65-79). Brill Sense.
- Groth, C., Mäkelä, M. et Seitamaa-Hakkarainen, P. (2015). Tactile augmentation: A multimethod for capturing experiential knowledge. *Craft Research*, 6(1), 57-81.
- Guba, E. G. (1990). *The Paradigm dialog*. Newbury Park, Calif : Newbury Park, Calif. Sage.
- Hallmark, E. F. (2012). Challenge: The Arts as Collaborative Inquiry. *Arts Education Policy Review*, 113(3), 93-99. doi: 10.1080/10632913.2012.687336
- Hamilton, J. et Carson, S. (2015). Speaking of Supervision: A dialogic approach to building higher degree research supervision capacity in the creative arts. *Educational Philosophy and Theory*, 47(12), 1348-1366. doi: 10.1080/00131857.2015.1035628
- Hamilton, J., Carson, S. et Ellison, E. Principles for the effective supervision of creative practice Higher Research Degrees. *Dispatches from the Field, Sydney: Australian Government, Office of Learning and Teaching*.
- Hamilton, J. et Jaaniste, L. (2010). A connective model for the practice-led research exegesis: An analysis of content and structure. *Journal of Writing in Creative Practice*, 3(1), 31-44.
- Hamilton, J. G. (2011). The voices of the exegesis. Dans K. Friedman et J. Lorain (dir.), *Practice, Knowledge, Vision: Doctoral Education in Design*.
- Hannula, M. (2008). Catch me if you can-Chances and challenges of artistic research. *Art & Research A Journal of Ideas, Contexts and Methods*.
- Hannula, M., Suoranta, J., Vadén, T., Griffiths, G. et Kølhi, K. (2005). *Artistic research: Theories, methods and practices* Academy of Fine Arts.
- Harper, G. (2011). Practice-led research and the future of the creative industries. *Creative Industries Journal*, 4(1), 5-17. doi: 10.1386/cij.4.1.5_1
- Harrison, C. et Orton, F. (1984). *Modernism, criticism, realism [alternative contexts for art] alternative contexts for art*. London : London Harper & Row.

- Haseman, B. (2006). A Manifesto for Performative Research. *Media International Australia*, 118(1), 98-106. doi: 10.1177/1329878X0611800113
- Haseman, B. et Mafe, D. (2009). Acquiring know-how: research training for practice-led researchers. *Practice-led research, research-led practice in the creative arts*, 211-228.
- Haseman, B. C. (2007). Tightrope writing: Creative writing programs in the RQF environment. *TEXT: journal of writing and writing courses*, 11(1), 1-15.
- Haseman, B. C. (2007). Rupture and recognition: Identifying the performative research paradigm. Dans *Practice as research: Approaches to creative arts enquiry* (p. 147-157). IB Tauris.
- Heywood, I., Sandywell, B. et MyLibrary. (1999). *Interpreting visual culture [ressource électronique] : explorations in the hermeneutics of the visual*. London/New York : Routledge.
- Hill Collins, P. (2016). *Intersectionality* Cambridge, UK : Polity, 2016.
- Horowitz, R., Contogouris, E. et Harding, C. (2014). Introduction: As if from nowhere... artists' thoughts about research-creation. *RACAR : Revue d'art canadienne*, 39(1), 25-27. doi: 10.7202/1026194ar
- Hunter, L. (2011). *A Logic of Participles: Practice, Process, Knowing and Being* Theatre Academy Helsinki. Récupéré de <https://www.uniarts.fi/sites/default/files/CARPA2%20proceedings.pdf>
- Ihde, D. (1986). *Experimental phenomenology: An introduction* SUNY Press.
- Irwin, R. L. (2013). Becoming A/r/tography. *Studies in Art Education*, 54(3), 198-215. doi: 10.1080/00393541.2013.11518894
- Irwin, R. L., Beer, R., Springgay, S., Grauer, K., Xiong, G. et Bickel, B. (2006). The Rhizomatic Relations of A/r/tography. *Studies in Art Education*, 48(1), 70-88. doi: 10.1080/00393541.2006.11650500
- Jaaniste, L. O. et Haseman, B. C. (2009). *Practice-led research and the innovation agenda: Beyond the postgraduate research degree in the arts, design and media* ACUADS.
- Jagodzinski, J. et Wallin, J. (2013). *Arts-based research: A critique and a proposal* Brill Sense.
- Jensen-Hart, S. et Williams, D. J. (2010). Blending voices: Autoethnography as a vehicle for critical reflection in social work. *Journal of Teaching in Social*

Work, 30(4), 450-467.

Johnston, K. (2010). Grafting orchids and ugly: theatre, disability and arts-based health research. *Journal of Medical Humanities*, 31(4), 279-294.

Jones, K. (2006). A biographic researcher in pursuit of an aesthetic: The use of arts-based (re) presentations in “performative” dissemination of life stories. *Qualitative Sociology Review*, 2(1), 66-85.

Jones, K. et Leavy, P. (2014). A Conversation Between Kip Jones and Patricia Leavy: Arts-Based Research, Performative Social Science and Working on the Margins. *Qualitative Report*, 19(38), 1-7.

Jones, S. (2009). The courage of complementarity: Practice-as-research as a paradigm shift in performance studies. *Practice-as-Research in Performance and Screen*, 19-32.

Kay, L. (2016). Research as bricolage: Navigating in/between the creative arts disciplines. *Music Therapy Perspectives*, 34(1), 26-32.

Kerhervé, B., Gerbé, O. et Landon, P. (2008). Process modeling for new media artworks. *Multimedia systems*, 14(6), 377-383.

Kershaw, B. (2002). Performance, memory, heritage, history, spectacle—The Iron Ship. *Studies in Theatre and Performance*, 21(3), 132-149.

Kershaw, B. (2009). Performance practice as research: perspectives from a small island. Dans *Mapping Landscapes for Performance as Research* (p. 3-13). Springer.

Kersten, F. (1989). *Phenomenological method: Theory and practice* (vol. 1) Springer Science & Business Media.

Keys, K. et Guyas, A. S. (2006). What We Can't Say: Ain't We Artists? *Studies in Art Education*, 48(1), 123-128.

Kirk, C. et Pitches, J. (2013). Digital reflection: Using digital technologies to enhance and embed creative processes. *Technology, Pedagogy and Education*, 22(2), 213-230.

Knowles, J. G. et Cole, A. L. (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. Thousand Oaks, CA : Sage.

Koski, K. (2012). Ethics and data collection in arts-based inquiry: Artist-researcher embedded in medical education. *International Journal of the Creative Arts in Interdisciplinary Practice*, 11(1).

- Kovach, M. (2010). *Indigenous methodologies: Characteristics, conversations, and contexts* University of Toronto Press.
- Kroll, J. (2004). The exegesis and the gentle reader/writer. *Text : Journal of writing and writing courses*, 3.
- Kroll, J. (2008). *Creative practice and/as/is/or Research: An Overview* Australian Association of Writing Programs.
- La Jevic, L. et Springgay, S. (2008). A/r/tography as an ethics of embodiment: Visual journals in preservice education. *Qualitative inquiry*, 14(1), 67-89.
- Lafrenière, D. et Cox, S. M. (2013). 'If you can call it a poem': toward a framework for the assessment of arts-based works. *Qualitative Research*, 13(3), 318-336.
- Lafrenière, D., Hurlimann, T., Menuz, V. et Godard, B. (2012). Health research: Ethics and the use of arts-based methods in knowledge translation processes. *International Journal of the Creative Arts in Interdisciplinary Practice*, 11(1).
- Laurie, A. (2011). Implementing the doman-laurie structured reflection framework within a practice-based arts research phd study design. *Multi-disciplinary and Research and Innovation Seminar Faculty of Human Sciences*.
- Leavy, P. (2010). A/r/t: A Poetic Montage. *Qualitative inquiry*, 16(4), 240-243.
- Leavy, P. (2015). *Method meets art: Arts-based research practice*. New York : Guilford Publications.
- Leavy, P. (2017). *Handbook of arts-based research*. New York : Guilford Publications.
- Ledger, A. et McCaffrey, T. (2015). Performative, arts-based, or arts-informed? Reflections on the development of arts-based research in music therapy. *Journal of Music Therapy*, 52(4), 441-456.
- Lee, S.-J. S., Lomdahl, A.-M., Sawtell, L., Sculley, S. et Taylor, S. (2016). Screenwriting and the higher degree by research: writing a screenplay for a creative practice PhD. *New Writing*, 13(1), 85-97.
- Leroux, L. P. (2012). Theatre Production, Experiential Learning, and Research-Creation in the Academy: An Anti-manifesto of Sorts. *Canadian Theatre Review*, (150), 97-99.

- Lesage, D. (2013). PaR in continental Europe: A site of many contests. Dans *Practice as research in the arts* (p. 142-151). Springer.
- Levin, L. (2009). Locating the Artist-Researcher: Shifting Sites of Performance as Research (PAR) in Canada. Dans *Mapping Landscapes for Performance as Research* (p. 62-69). Springer.
- Licha, E. (2016). On Re-enacting a Hotel Space. *Intermédialités: histoire et théorie des arts, des lettres et des techniques/Intermediality: History and Theory of the Arts, Literature and Technologies*, (28-29).
- Lilja, E. (2015). *Art, Research, Empowerment: The Artist as Researcher* : Ministry of Education and Research.
- Lincoln, Y. S., Lynham, S. A. et Guba, E. G. (2011). Paradigmatic controversies, contradictions, and emerging confluences, revisited. *The Sage handbook of qualitative research*, 4, 97-128.
- Locher, P. E., Martindale, C. E. et Dorfman, L. E. (2006). *New directions in aesthetics, creativity and the arts* Baywood Publishing Co.
- Loveless, N. (2015). Towards a manifesto on research-creation. *RACAR: revue d'art canadienne/Canadian Art Review*, 40(1), 52-54.
- Loveless, N. S. (2012). Practice in the Flesh of Theory: Art, Research and the Fine Arts PhD. *Canadian Journal of Communication*, 37(1).
- Loveless, N. S., Contogouris, E. et Gérin, A. (2015). Introduction. *RACAR : Revue d'art canadienne*, 40(1), 41-42. doi: 10.7202/1032750ar
- Lowry, G. (2015). Props to bad artists: On research-creation and a cultural politics of university-based art. *RACAR: revue d'art canadienne/Canadian Art Review*, 40(1), 42-46.
- Luppicini, R. (2003). Reflective action instructional design (RAID): A designer's aid. *International Journal of Technology and Design Education*, 13(1), 75-82.
- Maarit, M., Nithikul, N., Dash, D. P. et Francois, X. N. (2011). On Reflecting and Making in Artistic Research. *Journal of Research Practice*, 7(1), E1.
- Macleod, K. et Holdridge, L. (2006). *Thinking through art : reflections on art as research*. London/New York : Routledge.
- Madison, D. S. (2011). *Critical ethnography: Method, ethics, and performance*. Thousand Oaks, CA : Sage publications.
- Mafe, D. J. et Brown, A. R. (2006). Emergent matters: Reflections on collaborative

practice-led research. *QUT*.

- Magnat, V. (2011). Conducting embodied research at the intersection of performance studies, experimental ethnography and Indigenous methodologies. *Anthropologica*, 213-227.
- Magnat, V. (2012). Can research become ceremony? Performance ethnography and indigenous epistemologies. *Canadian Theatre Review*, (151), 30-36.
- Maharaj, S. (2004). Unfinishable Sketch of 'an unknown Object in 4 D': Scenes of artistic Research. Dans *Artistic research* (p. 39-59). Brill Rodopi.
- Mäkelä, A. M. et Nimkulrat, N. (2011). Reflection and documentation in practice-led design research. *Nordes*, (4).
- Mäkelä, M. (2007). Knowing through making: The role of the artefact in practice-led research. *Knowledge, Technology & Policy*, 20(3), 157-163.
- Mannay, D. (2015). Making the visual invisible: exploring creative forms of dissemination that respect anonymity but retain impact. *Visual Methodologies*, 3(2), 67-76.
- Manning, E. (2008). Creative propositions for thought in motion. *Inflections—How is Research Creation*, 1, 1-24.
- Manovich, L. (2001). *The language of new media*. Cambridge, Mass. : Cambridge, Mass. : The MIT Press.
- Manovski, M. P. (2014). *Arts-Based Research, Autoethnography, and Music Education Singing through a Culture of Marginalization*. Rotterdam : SensePublishers.
- Maracle, L. (2016). *Memory serves and other essays*. Toronto : CNIB.
- Marcalo, R. (2009). Failing to do without: writing as classical documentation of post-classical choreographic documentation. *journal of writing in creative practice Journal of Writing in Creative Practice*, 2(1), 105-116.
- Marshall, C. (2010). A Research Design for Studio-Based Research in Art. *Teaching Artist Journal*, 8(2), 77-87. doi: 10.1080/15411791003618597
- Marshall, J. (2007). Image as Insight: Visual Images in Practice-Based Research. *Studies in Art Education*, 49(1), 23-41. doi: 10.1080/00393541.2007.11518722
- Marson, R. (2009). *An analysis of digital storytelling as a documentation tool for research in the creative and performing arts*. Central Queensland University,

Faculty of Informatics and Communication. Queensland

- McCaffrey, T. et Edwards, J. (2015). Meeting Art with Art: Arts-Based Methods Enhance Researcher Reflexivity in Research with Mental Health Service Users. *The Journal of Music Therapy*, 52(4), 515-532. doi: 10.1093/jmt/thv016
- McNiff, S. (1998). *Art-based research*. London : Jessica Kingsley.
- McNiff, S. (2013). *Art as research : opportunities and challenges*. Bristol : Intellect.
- Metatla, O., Martin, F., Parkinson, A., Bryan-Kinns, N., Stockman, T. et Tanaka, A. (2016). Audio-haptic interfaces for digital audio workstations. *Journal on Multimodal User Interfaces*, 10(3), 247-258. doi: 10.1007/s12193-016-0217-8
- Meyer, M. A. (2001). Our Own Liberation: Reflections on Hawaiian Epistemology. *The Contemporary Pacific*, 13(1), 124-148.
- Meyer, M. A. (2008). Indigenous and Authentic: Hawaiian Epistemology and the Triangulation of Meaning. 217-232.
- Michael, J. H. et Katherine, M. B. (2014). Interrogating Ourselves: Reflections on Arts-Based Health Research. *Forum: Qualitative Social Research*, 15(1).
- Miller, S. I. (1994). *Qualitative research methods social epistemology and practical inquiry*. New York : New York P. Lang.
- Mitchell, W. J. (1995). Interdisciplinarity and visual culture. *The Art Bulletin*, 77(4), 540.
- Mock, R. (2004). Reflections on practice as research following the PARIP conference, 2003. *Studies in Theatre & Performance*, 24(2).
- Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. Newbury Park : Sage Publications.
- Moustakas, C. (1994). *Phenomenological research methods*. Londres-New Delhi : Sage publications.
- Murphy, S. (2014). Writing Performance Practice. Dans H. Borgdorff et M. Schwab (dir.), *The exposition of artistic research: publishing art in academia*. Leiden : Leiden University Press Leiden.
- Mykitiuk, R., Chaplick, A. et Rice, C. (2015). Beyond normative ethics: Ethics of arts-based disability research. *Ethics, Medicine and Public Health*, 1(3), 373-382.

- Nelson, R. (2006). Practice-as-research and the problem of knowledge. *Performance research*, 11(4), 105-116.
- Nelson, R. (2009). Modes of Practice-as-Research Knowledge and their Place in the Academy. Dans L. Allegue Fuschini, S. Jones, B. Kershaw et A. Piccini (dir.), *Practice-as-research in performance and screen* (p. 112-130). New York : Palgrave Macmillan.
- Nelson, R. (2013). *Practice as research in the arts: Principles, protocols, pedagogies, resistances*. London : Palgrave MacMillan.
- Niedderer, K. (2007). *A discourse on the meaning of knowledge in art and design research*
- Niedderer, K. (2007). Mapping the meaning of knowledge in design research. *Design Research Quarterly*, 2(2).
- Niedderer, K. (2013). Explorative materiality and knowledge. The role of creative exploration and artefacts in design research. *FormAkademisk-forskningstidsskrift for design og designdidaktikk*, 6(2).
- Niedderer, K. et Reilly, L. (2010). Research practice in art and design: Experiential knowledge and organised inquiry. *Journal of Research Practice*, 6(2), E2-E2.
- Niedderer, K. et Roworth-Stokes, S. (2007). *The role and use of creative practice in research and its contribution to knowledge*
- Nimkulrat, N. (2007). The role of documentation in practice-led research. *Journal of Research Practice*, 3(1), M6-M6.
- Nimkulrat, N. (2013). Situating creative artifacts in art and design research. *FormAkademisk-forskningstidsskrift for design og designdidaktikk*, 6(2).
- Nimkulrat, N. (2015). Research through Design as a Discursive Dissemination Platform. *Constr. Found. Constructivist Foundations*, 11(1), 26-28.
- Nimkulrat, N., Niedderer, K. et Evans, M. (2015). On understanding expertise, connoisseurship, and experiential knowledge in professional practice. *Journal of Research Practice*, 11(2), E1-E1.
- O'Beirne, L. (2010). Creating Community Connections and Reconstituting Self in the Face of Psychiatric Disability. *International Journal Of Interdisciplinary Social Sciences*, 5(3).
- O'Donoghue, D. (2009). Are we asking the wrong questions in arts-based

research? *Studies in Art Education*, 50(4), 352-368.

Osei-Kofi, N. (2013). The emancipatory potential of arts-based research for social justice. *Equity & Excellence in Education*, 46(1), 135-149.

Oughton, N. (2013). Managing occupational risk in creative practice: A new perspective for occupational health and safety. *Archives of environmental & occupational health*, 68(1), 47-54.

Pace, I. (2016). Composition and Performance can be, and often have been, Research. *Tempo*, 70(275), 60-70.

Pakes, A. (2003). Original embodied knowledge: The epistemology of the new in dance practice as research. *Research in dance education*, 4(2), 127-149.

Pakes, A. (2004). Art as action or art as object? the embodiment of knowledge in practice as research. *Working papers in art and design*, 3(5), 1-9.

Paltridge, B., Starfield, S., Ravelli, L. et Nicholson, S. (2011). Doctoral writing in the visual and performing arts: Issues and debates. *International journal of art & design education*, 30(2), 242-255.

Paltridge, B., Starfield, S., Ravelli, L. J. et Tuckwell, K. (2012). Change and stability: Examining the macrostructures of doctoral theses in the visual and performing arts. *Journal of English for Academic Purposes*, 11(4), 332-344.

Parr, M., Campbell, T. A. et Richardson, C. (2012). Performance as inquiry: engaging in impassioned conversation instead of hearing polite applause. *Reflective Practice*, 13(2), 295-309.

Patton, M. Q. (1990). *Qualitative evaluation and research methods*. London, New Delhi : Sage Publications.

Perry, I. (2008). *The non-verbal and the verbal: expanding awareness of practice-led research in creative writings* Australian Association of Writing Programs.

Petelin, G. (2014). Begging the question: Performativity and studio-based research. *Arts and Humanities in Higher Education*, 13(3), 189-200.

Piatti, A. (2015). The contemporary art museum as a time-space for the participatory creation and production of complex works of art: Some examples from the Italian scene. *Muséologies: les cahiers d'études supérieures*, 8(1), 115-129.

Piccini, A. et Kershaw, B. (2003). Practice as Research in Performance: from epistemology to evaluation. *Journal of Media Practice*, 4(2).

- Piccini, A. et Rye, C. (2009). Of fevered archives and the quest for total documentation. Dans F. L. Allegue, S. Jones, B. Kershaw et A. Piccini (dir.), *Practice-as-Research: in Performance and Screen* (p. 34-49). Palgrave Macmillan.
- Pink, S. (2015). *Doing sensory ethnography*. Los Angeles, London : Sage.
- Pinto, L. E. (2015). A flow for the social sciences and humanities: Storying the struggle of high-stakes financialization in the academy. *Tamara: Journal for Critical Organization Inquiry*, 13(1-2).
- Poissant, L. (2014). Research-Creation: Methodological Issues. *Leonardo*, 47(1), 2-2.
- Polli, A. (2004). *Atmospherics/weather works: A multi-channel storm sonification project* Georgia Institute of Technology.
- Postlewait, T. et McConachie, B. A. (1989). *Interpreting the theatrical past: essays in the historiography of performance*. Iowa City : University of Iowa Press.
- Powell, K. A. (2008). Re mapping the city: Palimpsest, place, and identity in art education research. *Studies in Art Education*, 50(1), 6-21.
- Prasad, P. (2017). *Crafting qualitative research: Beyond positivist traditions*. New York : Routledge.
- Protopapa, E. (2012). Performance-making as interruption in practice-led research. *Choreographic Practices*, 2(1), 103-117.
- Rae, J. et Green, B. (2016). Portraying reflexivity in health services research. *Qualitative Health Research*, 26(11), 1543-1549.
- Ramazanoglu, C. et Holland, J. (2002). *Feminist methodology: Challenges and choices* Sage.
- Rashid, A. (2014). Gender and Genocide: A Research-Creation Project. *Canadian Journal of Communication*, 39(2).
- Ravn, S. et Rouhiainen, L. (2010). *Approaching Artistic Research in Dance; The challenge of 1st person methodologies* CARPA.
- Rees, J. (2010). Art education in Canada: Reflections from scholars impacting the field. *International Journal of Education through Art*, 6(1), 25-40.
- Richardson, L. (2009). Tales from the Crypt. *International Review of Qualitative Research*, 2(3), 345-350.

- Riddett-Moore, K. et Siegesmund, R. (2012). Arts-based research: Data are constructed, not found. Dans S. Klein (dir.), *Action research methods plain and simple* (p. 105-132). New York : Palgrave Macmillan.
- Riley, S. R. et Hunter, L. (2009). *Mapping landscapes for performance as research: scholarly acts and creative cartographies* Springer.
- Roberts, S. K., Brasel, N. A. et Crawford, P. A. (2014). Poetry as praxis: An exploration of poetry discourse as qualitative inquiry. *Journal of Poetry Therapy*, 27(4), 167-181.
- Rolling Jr, J. H. (2010). A paradigm analysis of arts-based research and implications for education. *Studies in Art Education*, 51(2), 102-114.
- Rowe, N. et Buck, R. (2013). Moths, candles and fires: examining dance as creative practice research in a Master's degree. *Higher Education Research & Development*, 32(6), 1022-1036.
- Rubidge, S. (2005). Artists in the academy: Reflections on artistic practice as research. *Dance Rebooted: Initialising the Grid, Deakin University, December*. Retrieved October, 17, 2007.
- Rust, C. (2007). Unstated contributions: How artistic inquiry can inform interdisciplinary research. *International Journal of Design*, 1(3), 69-76.
- Ryan, A. (2005). Connecting two research strategies: a hybrid model. *Text [online]*, 9(1).
- Sandoval, C. (2013). *Methodology of the Oppressed* (vol. 18) University of Minnesota Press.
- Schechner, R. (2003). *The future of ritual: Writings on culture and performance*. New York : Routledge.
- Schenstead, A. R. (2012). *The timelessness of arts-based research: Looking back upon a heuristic self-study and the arts-based reflexivity data analysis method, vol. 12*.
- Schroeder, F. (2015). Bringing practice closer to research—seeking integrity, sincerity and authenticity. *International Journal of Education Through Art*, 11(3), 343-354.
- Schwab, M. (2009). The Power of Deconstruction in Artistic Research. *Working Papers in Art & Design*, 5.
- Schwab, M. (2012). Between a rock and a hard place. Dans F. Dombois, U. M. Bauer, C. Mareis et M. Schwab (dir.), *Intellectual birdhouse : artistic practice*

as research (p. 229-247). London : Koenig Books.

Schwab, M. (2013). *Experimental systems: future knowledge in artistic research* Leuven University Press.

Schwab, M. (2014). *Expositions in the research Catalogue* Leiden University Press.

Schwab, M. (2015). Experiment! Towards an artistic epistemology. *Journal of Visual Art Practice*, 14(2), 120-131.

Schwandt, T. A. (1994). Constructivist, interpretivist approaches to human inquiry. Dans N. K. Denzin et L. Y. S. (dir.), *Handbook of qualitative research* (p. 118-137). Thousand Oaks : Sage.

Schwandt, T. A. (1997). *Qualitative inquiry: A dictionary of terms*. Thousand Oaks, Californie : Sage Publications.

Scotti, V. et Aicher, A. L. (2016). Veiling and unveiling: An artistic exploration of self-other processes. *Qualitative Inquiry*, 22(3), 192-197.

Scrivener, S. (2000). Reflection in and on action and practice in creative-production doctoral projects in art and design. *Working Papers in art and design*, 1(1).

Scrivener, S. (2002). The art object does not embody a form of knowledge. *Working Papers in Art & Design*, 2.

Scrivener, S. (2002). Characterising creative-production doctoral projects in art and design. *International journal of design sciences and technology*, 10(2), 25-44.

Scrivener, S. et Chapman, P. (2004). The practical implications of applying a theory of practice based research: a case study. *Working papers in art and design*, 3(1).

Seitz, H. (2015). Producing Knowledge in Self-Organized Artistic Settings Through Performative Research and Artistic Intervention. *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education*, 9(1), 115-131.

Siegesmund, R. (2014). The N of 1 in Arts-Based Research: Reliability and Validity. *International Journal of Education & the Arts*, 15.

Simonds, V. W. et Christopher, S. (2013). Adapting Western research methods to indigenous ways of knowing. *American journal of public health*, 103(12), 2185-2192.

- Simons, H. et McCormack, B. (2007). Integrating arts-based inquiry in evaluation methodology: Opportunities and challenges. *Qualitative Inquiry*, 13(2), 292-311.
- Simpson, A. (2014). *Theorizing native studies*. Duke : Duke University Press.
- Sligter, J. (2007). Performer and research. *Tijdschrift voor muziektheorie*, 12(1), 41.
- Smith, H. (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh : Edinburgh University Press.
- Smith, L. T. (2013). *Decolonizing methodologies: Research and indigenous peoples*. London : Zed Books.
- Smitka, J. A. (2012). Rhizomatic explorations in curriculum. *Alberta Journal of Educational Research*, 58(2), 185-197.
- Spaniol, S. (2005). "Learned Hopefulness": An Arts-Based Approach to Participatory Action Research. *Art therapy*, 22(2), 86-91.
- Sparkes, A. C. (2012). The Paradigms Debate: An Extended Review and. Dans A. C. Sparkes (dir.), *Research in physical education and sport: exploring alternative visions* (p. 10-59). Washington : Falmer Press.
- Springgay, S. et Zaliwska, Z. (2015). Diagrams and cuts: A materialist approach to research-creation. *Cultural Studies? Critical Methodologies*, 15(2), 136-144.
- Spry, T. (2001). Performing autoethnography: An embodied methodological praxis. *Qualitative inquiry*, 7(6), 706-732.
- Stein, C. H. et Faigin, D. A. (2015). Community-based arts initiatives: exploring the science of the arts. *American Journal of Community Psychology*, 55(1-2), 70-73.
- Stewart, R. A. (2003). (Re) inventing artists' research: constructing living forms of theory. *TEXT: Journal of Writing and Writing Courses*, 7(2).
- Stinger, E. T. (1996). *Action research: A handbook for practitioners*. Thousand Oaks : Sage.
- Stock, C. (2013). Acquiring 'doctorateness' in the creative industries: an Australian perspective on professional research doctorates. *Text: Journal of Writing and Writing Courses: Special Issue No 22 Examination of doctoral degrees in creative arts: process, practice and standards*, (22), 1-17.
- Stock, C. F. (2007). *Accented body and beyond: A model for practice-led research*

with multiple theory/practice outcomes Le Centre National de la Danse.

- Stock, C. F. (2010). Aesthetic tensions: evaluating outcomes for practice-led research and industry. *TEXT Journal, Special Issue, 8*.
- Strange, S. (2012). Creative research: a radical subjectivity? *TEXT: Journal of Writing and Writing Courses, (14)*, 1-11.
- Stringer, E. T. (2008). *Action research in education*. New Jersey : Pearson Prentice Hall.
- Sullivan, G. (2006). Research acts in art practice. *Studies in art Education, 48(1)*, 19-35.
- Sullivan, G. (2006). Artefacts as evidence within changing contexts. *Working papers in art and design, 4(4)*.
- Sullivan, G. (2009). Making space: The purpose and place of practice-led research. Dans H. Smith et R. T. Dean (dir.), *Practice-led research, research-led practice in the creative arts* (p. 41-65). Edinburgh : Edinburgh university press.
- Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts*. Thousand Oaks : Sage.
- Sutherland, I. et Acord, S. K. (2007). Thinking with art: from situated knowledge to experiential knowing. *Journal of Visual Art Practice, 6(2)*, 125-140.
- Szoke, D. (2014). Researchify: Immanence and the artist-researcher. *RACAR: revue d'art canadienne/Canadian Art Review, 39(1)*, 34-35.
- Tamas, S. E. (2010). Walking the lines: art, research, and unknowing. *Creative Approaches to Research, 3(2)*, 5.
- Tanner, J. (2004). *Sociology of art: A reader*. New York : Routledge.
- Taylor, S. (2012). The meanings and problems of contemporary creative work. *Vocations and Learning, 5(1)*, 41-57.
- Taylor, S. et Bogdan, R. (1998). Introduction: Go to the people. Dans S. Taylor et R. Bogdan (dir.), *Introduction to qualitative research methods: a guidebook and resource* (p. 3-5). Chichester : John Wiley and Sons Inc.
- Thiollent, M. (2011). Action research and participatory research: An overview. *International Journal of Action Research, 7(2)*, 160-174.
- Thomas, H. (2003). *The body, dance and cultural theory*. New York : Palgrave

Macmillan.

- Throp, M. (2016). Correlating theory and practice in fine art research: understanding practice as research; seminars for first year PhD students. *Journal of visual art practice*, 15(1), 4-9.
- Turner, V. (1991). Dramatic ritual/ritual drama: Performative and reflexive anthropology. Dans B. Marranca et G. Dasgupta (dir.), *Interculturalism and performance* (p. 99-111). New York : PAJ Publications.
- Tyson, K. (1994). *New foundations for scientific social and behavioral research: The heuristic paradigm*. Boston, Toronto : Allyn and Bacon.
- Ulmer, J. B. (2015). Embodied writing: choreographic composition as methodology. *Research in Dance Education*, 16(1), 33-50.
- Vaage, N. S. (2016). What Ethics for Bioart? *Nanoethics*, 10(1), 87-104.
- Van Niele, I. *Inventive Synergy: Studio-based Research Beyond Reflective Practice*. ACUADS.
- Viega, M. (2016). Science as art: Axiology as a central component in methodology and evaluation of arts-based research (ABR). *Music Therapy Perspectives*, 34(1), 4-13.
- Wall, G. (2012). Interdisciplinary Research: Practising the In-Between. *International Journal of Art & Design Education*, 31(3), 276-285.
- Ward, A. (2011). "Bringing the message forward": Using poetic re-presentation to solve research dilemmas. *Qualitative Inquiry*, 17(4), 355-363.
- Waycott, J., Guillemin, M., Warr, D. J., Cox, S., Drew, S. et Howell, C. (2015). Re/ formulating ethical issues for visual research methods. *Visual Methodologies*, 3(2), 4-15.
- Webb, J. et Brien, D. L. (2008). 'Agnostic'thinking: Creative Writing as Practice-Led Research. *Working Papers in Art and Design (Online)*, 5, 1-21.
- Wei, S. X. (2011). The Atelier-Lab as a Transversal Machine. *Revue française d'études américaines*, (2), 62-78.
- Wesseling, J. (2011). *See it again, say it again : the artist as researcher*. Amsterdam : Valiz.
- Wilson, J. (2011). Creative Arts Research: A Long Path to Acceptance. *Australian Universities' Review*, 53(2), 68-76.

Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Halifax, Winnipeg : Fernwood.

Wolcott, H. F. (1994). *Transforming qualitative data: Description, analysis, and interpretation*. Thousand Oaks : Sage.

Woo, Y. Y. J. (2008). Engaging new audiences: Translating research into popular media. *Educational Researcher*, 37(6), 321-329.

Wright, D. G., Bennett, D. et Blom, D. (2010). The interface between arts practice and research: attitudes and perceptions of Australian artist-academics. *Higher Education Research & Development*, 29(4), 461-473.

Yassi, A., Spiegel, J. B., Lockhart, K., Fels, L., Boydell, K. et Marcuse, J. (2016). Ethics in community-university-artist partnered research: Tensions, contradictions and gaps identified in an 'Arts for social change' project. *Journal of academic ethics*, 14(3), 199-220.

Yeates, H. L. (2009). Embedded engagements: the challenge of creative practice research to the humanities. *The International Journal of the Humanities*, 7(1), 139-147.

Zeilinger, M. (2014). Live coding the law: Improvisation, code, and copyright. *Computer Music Journal*, 38(1), 77-89.