PREPARING AN APPLICATION INVOLVING RESEARCH-CREATION

CHANTAL MEDA,
SENIOR PROGRAM OFFICER, RESEARCH GRANTS & PARTNERSHIPS

AUGUST 2018
RESEARCH-CREATION

Approach to research combining creative and academic research practices

Development of knowledge and innovation through artistic/creative expression, scholarly investigation and experimentation

Creation process situated within the research activity

Produces critically informed work in a variety of media

Process and the resulting creative work judged according to SSHRC’s established merit review criteria
WHO CAN APPLY?

• Researchers, artist-researchers, and teams of artists and researchers

• Professional artists may participate as research collaborators, consultants and/or professional service providers.
BEFORE SUBMITTING A PROPOSAL...

- Determine whether the proposed research falls within SSHRC’s mandate.
- Develop scholarly apparatus and an integral connection to contemporary literary/artistic/creative practices.
- Research and creation components must be balanced and well integrated to the overall objective.
A RESEARCH-CREATION PROPOSAL SHOULD:

• Address clear research questions

• Offer theoretical contextualization within relevant fields of inquiry

• Present a well-considered methodological approach and creation process

• Contain both a developed scholarly apparatus and an integral connection to contemporary creative practices.
SUPPORT MATERIAL

• Provide website links of up to three samples of work that best illustrate the qualifications of the team and/or the nature of the proposed research-creation project.

• Provide titles, dates of creation/production, and a brief context for the works presented.

• Provide the complete and exact URL, and indicate the path to access the intended support material on the website.

• Refer to SSHRC’s Guidelines for Research-Creation Support Materials for more information.
Applications involving research-creation are typically adjudicated by a multidisciplinary merit review committee.

The committee will be structured to ensure representation of expert knowledge from a broad range of fields from the research community; as well as regional, linguistic, cultural and gender balance.

Selection Committees for past committee members
• All applications must meet the evaluation criteria specific to the funding opportunity

• SSHRC’s Challenge, Feasibility and Capability evaluation criteria form the basis for the merit review committee’s decisions.

• Refer to SSHRC Manual for Adjudication Committee Members
<table>
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<tr>
<th>Year</th>
<th>IG</th>
<th>IDG</th>
<th>IG and IDG</th>
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<td>7</td>
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<tr>
<td>2013</td>
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<tr>
<td>Total</td>
<td>283</td>
<td>59</td>
<td>$24 028 686,00</td>
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## RESEARCH-CREATION APPLICATIONS EVALUATED AND FUNDED THROUGH INSIGHT GRANTS

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
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<tr>
<td># of research-creation applications evaluated</td>
<td>86</td>
<td>49</td>
<td>38</td>
<td>36</td>
<td>25</td>
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<tr>
<td>Success Rate</td>
<td>22%</td>
<td>28%</td>
<td>26%</td>
<td>19%</td>
<td>32%</td>
<td>34%</td>
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</table>

**435-0G (research-creation)**

**435-1D, 1G & 03 (Fine arts & research-creation)**

- Fine Arts: 41%
- Other Fine Arts: 9%
- Multidisciplinary and Interdisciplinary Arts: 8%
- Visual Arts: 7%
- Literature and Modern Languages: 5%
- Theatre, Drama: 5%
- Media Arts: 5%
- Interdisciplinary Studies: 4%
- Music, Musicology: 4%
- Architecture: 3%
- Cinema, Film Studies and Video: 3%
- Creative Writing: 3%
- Art History: 1%
- Communications and Media Studies: 1%
- Dance: 1%
• IIKAAKIIIMAAT: Indigenous Arts and Transdisciplinary Praxis
  Jackson Leween, University of Lethbridge. (2018)

• Une autre subversion du pacte : écritures de soi, surnaturel et hybridité générique

• Dwellings
  Ursula Neuerburg-Denzer, Concordia University. (2016)
• 'Still': un cinéma ancré pour décrire un monde en mouvement
  Emanuel Licha, Université de Montréal. (2018)

• Writing new bodies: critical co-design for 21st century digital-born bibliotherapy
  Astrid Ensslin, University of Alberta. (2018)

• Deep reflection: framing the problem of computationally subjective creative spaces with
  an emergent painting network
  Steve DiPaola, Simon Fraser University. (2017)

• Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media
  Labs and Exhibitions
  Julie Nagam, University of Winnipeg. (2016)
• Constructing digital futures: community based innovation
  Jason Johnson, University of Calgary. (2015)

• Musicking the Body Electric - New Music for Spatialized Performing and Listening Using Novel Score Interfaces for Mobile Musicians
  Sandeep Bhagwati, Concordia University. (2014)

• Re:Orientations
  Richard Fung, OCAD University. (2013)

• Beyond reconciliation: Indigenous arts, public engagement, and the aftermath of residential schools
  Keavy Martin, University of Alberta. (2013)
CONNECTION GRANTS

• *Puppet masters: uncanny life and global performance*
  Lawrence M. Switzky, University of Toronto. (2015)

• *Naked Craft Network: connecting craft in Old Scotland and New Scotland*
  Sandra Alfoldy, Nova Scotia College of Art & Design University. (2014)

• *Colloque imaginarium*
  Pierre-Simon Doyon, Université du Québec à Trois-Rivières. (2012)
• *Développement des publics de la musique au Québec*
  Michel Duchesneau, Université de Montréal. (PDG, 2013)

• *Initiative for Indigenous Futures*
  Project Director: Jason Lewis, Concordia University. (PG, 2015)
UPCOMING DEADLINES

• Partnership Engage Grants: September 15, 2018
• Insight Grants: October 15, 2018
• Connection Grants: November 1, 2018
• Partnership Development Grants: November 15, 2018
• Insight Development Grants: February 2, 2019

THANK YOU!

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