

# Non-Traditional Research Outputs (NTRO) Guidelines

Revised 8 July 2024

## Contents

1. Introduction .....	2
1.1 Research Definition.....	2
1.2 NTRO definition.....	2
1.3 Indigenous Research Principles .....	3
1.4 Authorship Principles.....	4
2. Eligibility Criteria for NTROs.....	5
3. UNE NTRO Submission Guidelines .....	6
3.1 Research Statement.....	6
3.2 Supporting Evidence .....	7
3.3 NTRO Portfolios.....	7
3.4 NTRO basic workflow .....	8
3.5 Appeals.....	8
<i>Appendix A: NTRO Categories.....</i>	<i>9</i>
<i>Appendix B: Research Statements, additional information .....</i>	<i>29</i>
<i>Appendix C: List of FoR codes in which NTROs are anticipated .....</i>	<i>31</i>

## 1. Introduction

The following guidelines support UNE's reporting of Non-Traditional Research Outputs (NTROs) for external assessment submissions. These guidelines reflect and are aligned with the most recently available [2023 ERA Submission Guidelines](#). These guidelines are designed to assist in determining the eligibility of outputs for inclusion in UNE's submission of research outputs in subsequent national research assessment exercises.

UNE researchers are to follow these guidelines while submitting their NTROs to the university repository, RUNE.

These guidelines are to be read, where applicable, in conjunction with [University of New England's Repository Guidelines](#).

### 1.1 Research Definition

The Australian Research Council (ARC) define research ([ERA 2023 Submission Guidelines](#), p. 7) as

The creation of new knowledge and/or the use of existing knowledge in a new and creative way to generate new concepts, methodologies, inventions and understandings. This could include the synthesis and analysis of previous research to the extent that it is new and creative.

This definition of research is consistent with a broad notion of research and experimental development comprising *“creative and systematic work undertaken in order to increase the stock of knowledge – including knowledge of humankind, culture and society – and to devise new applications of available knowledge”*<sup>1</sup>

UNE applies the same definition of research to NTROs as it does to traditional research outputs. Research disseminated through NTROs is similarly undertaken on a systematic basis that enhances existing body of knowledge or uses this body of knowledge to devise new applications. The new contribution to knowledge or understanding should be a contribution to the artistic community, scholarly field, or audience, rather than solely that of the individual creator or a new application to personal creative practice.

### 1.2 NTRO definition

An NTRO is an original creative work, curated or produced event/exhibition, external report, or portfolio arising from a creator's/curator's research that may undergo an unconventional peer review process or have a non-traditional dissemination format. These outputs must meet the definition of research as defined by the Australian Research Council (ARC).

NTROs are research-based works that fall under the following categories:

- Original Creative Works (e.g., visual artwork, textual work);
- Live Performance of Creative Works (e.g., play, dance, musical performance);
- Recorded/Rendered Creative Works (e.g., audio/visual recording, digital works);
- Curated or Produced Substantial Public Exhibitions and Events (e.g., exhibition, festival);
- Research Reports for an External Body

---

<sup>1</sup> OECD (2015), Frascati Manual: Guidelines for Collecting and Reporting Data on Research and Experimental Development, Paris, p. 28.

- Portfolios (e.g., poetry anthology or collection of smaller works across a common research question).

A portfolio of items may be submitted as a single NTRO. A portfolio consists of multiple outputs from the same underlying research endeavor. These outputs may collectively meet the definition of research, even if they do not fulfil the criteria individually. Additional information about portfolios is provided in 3.3 below.

### 1.3 Indigenous Research Principles

These guidelines, as they pertain to Indigenous research outputs, are consistent with the six core values of spirit and integrity, cultural continuity, equity, reciprocity, respect and responsibility that underpin the 2018 [NHMRC Ethical conduct in research with Aboriginal and Torres Strait Islander Peoples and communities: Guidelines for researchers and stakeholders](#). These principles are to be upheld by all researchers involved in Indigenous research, where the research is generating outputs, including NTROs, that:

- (i) engage with Aboriginal and Torres Strait Islander peoples and communities or other First Nations peoples and communities,
- (ii) pertains to Aboriginal and Torres Strait Islander heritage, knowledge and culture, and/or
- (iii) pertains to Aboriginal and Torres Strait Islander peoples or other First Nations peoples around the world, and/or their heritage, knowledge and culture.

Research must respect Indigenous cultural and intellectual property rights, which are communal rights.

Indigenous research is embedded in Indigenous ways of being, knowing and doing, and is governed by community protocols.

Indigenous research is often co-created with Indigenous communities and individuals, with research outcomes communicated locally through embodied forms and practices as agreed between researchers and communities, since Indigenous research should benefit community and participant wellbeing.

NTROs involving Indigenous research which may initially appear to have only local significance may also be contributing to national and global cultural development and knowledge production. This wider significance will be considered in assessing eligibility.

In making assessments of NTROs involving Indigenous research, UNE is also guided by The Australia Council for the Arts [Protocols for using First Nations Cultural and Intellectual Property in the Arts](#) (2019), page 5:

#### **What is Indigenous Cultural and Intellectual Property?**

‘Indigenous Cultural and Intellectual Property’ or ‘ICIP’ refers to all aspects of Indigenous peoples’ cultural heritage, including the tangible and intangible. Indigenous Cultural and Intellectual Property includes:

- traditional knowledge (scientific, agricultural, technical and ecological knowledge, ritual knowledge)
- traditional cultural expression (stories, designs and symbols, literature and language)
- performances (ceremonies, dance and song)

- cultural objects (including, but not limited to arts, crafts, ceramics, jewellery, weapons, tools, visual arts, photographs, textiles, contemporary art practices)
- human remains and tissues
- the secret and sacred material and information (including sacred/historically significant sites and burial grounds)
- documentation of Indigenous peoples' heritage in all forms of media such as films, photographs, artistic works, books, reports and records taken by others, sound recordings and digital databases.

Heritage comprises all objects, sites and knowledge – the nature or use of which has been transmitted or continues to be transmitted from generation to generation, and which is regarded as pertaining to a particular Indigenous group or territory.

Indigenous peoples' heritage is a living heritage that includes objects, knowledge, artistic, literary, musical and performance works which may be created now or in the future.

#### 1.4 Authorship Principles

Authorship relating to NTROs is consistent with the UNE [Research Authorship Policy](#).

As stated in the Policy, while attribution of authorship can vary according to discipline,

“in every case must reflect a substantial contribution in any or all of the following:

- a. conception and design of the project that underpins the output;
- b. acquisition of research data where the acquisition has required significant intellectual judgement, planning, design, or input;
- c. contribution of knowledge, where justified, including Indigenous knowledge;
- d. interpretation and analysis of research data; and
- e. drafting or otherwise producing significant components of the output or critically revising it so as to contribute to interpretation.”

In the case of NTROs with multiple components (for example, a script or musical score that has been written by one or more UNE authors, and performed by one or more UNE artists), authorship may be claimed only for the components to which each individual researcher has substantively contributed.

Co-researchers from Indigenous communities may contribute to authoring of research that produces NTROs. There should be prior agreement regarding authorship and acknowledgement of contributions.

## 2. Eligibility Criteria for NTROs

In general, each unique NTRO or NTRO portfolio counts as one research output.

To be eligible for ERA, NTROs must meet the following criteria:

1. The activity must be undertaken as research, meet the ARC definition of research, and meet established disciplinary practices in non-traditional research;
2. The activity must produce an output that is presented to an external venue or outlet and not be considered self-publishing;
3. There must be evidence of peer review (or equivalent). This may include selection through competitive review process, recognition through awards judged by a panel of peers, commissioning of the work, significant scholarly or industry review, published critical reviews in the popular press, etc.;
4. Submission through RUNE in one of the NTRO categories defined by the ERA Guidelines, including a suitable research statement and accompanying electronically-captured evidence of having met eligibility criteria (see Appendix A for more information).

In general, the activity should be a sustained endeavour over a few months to a year or longer. Smaller works should be grouped as a portfolio consisting of a collection or series related to the same research theme.

Researchers should check the [ERA 2023 Guidelines and the ERA 2023 Discipline Matrix](#) to ensure that they claim only outputs relevant to the specified disciplines.

The following are examples of **outputs not eligible for inclusion** as NTROs:

- Teaching and coursework material, including work produced by students or for assessment
- Conference paper presentations or abstracts
- Media interviews about a research project, activity or output
- Work from professional practice, rather than research
- Submissions to public inquiries and consultations, including government or parliamentary inquiries
- Social media posts or online commentaries
- Briefing notes
- Letters to the editor
- Opinion pieces, magazine and newspaper articles
- Outputs that are not/have not been publicly displayed, performed or otherwise available in the public domain
- Self-published works
- Outputs that do not have evidence of a peer review process.

### 3. UNE NTRO Submission Guidelines

The flow chart shown in Figure 1 demonstrates the NTRO review process from the submission stage to the record being approved for entry into RUNE. NTROs, like traditional research outputs, must be submitted to RUNE.

NTRO submissions must include

- (i) an appropriate research statement (as detailed in [section 3.1](#) below); and
- (ii) appropriate supporting evidence demonstrating excellence and evidence peer recognition/review (as detailed in [section 3.2](#) below)

[Appendix A](#) provides additional information for each NTRO category/type to support crafting the research statement and providing supporting evidence.

This UNE NTRO evaluation process is intended to determine *eligibility* for meeting the definition of research, not the *quality* of research, per se.

#### 3.1 Research Statement

All NTROs submitted to RUNE **must** include a *research statement* in the relevant submission field. The research statement cannot be an abstract, and must use the following format. Each research statement should not exceed 2000 characters (including spaces, usually around 250 words), cannot include embedded hyperlinks, and must include the following information about the NTRO:

- **Research background**, including the context of practice, field and research question,
- **Research contribution**, including contributions to professional practice, innovation and new knowledge, and
- **Research significance**, including the evidence of excellence, peer recognition, impact, awards, competitive grants, etc.

[Appendix B](#) provides more details information regarding Research Statements.

Here is an example of a research statement (from [ERA 2023 Submissions Guidelines](#), pp 53-54).<sup>2</sup>

#### Research background

Current international developments in painting have identified the need to establish complex forms for representing identity in terms of facial expression. While this research recognises the significance of facial expression, it has overlooked the unstable nature of identity itself.

#### Research contribution

The paintings “Multiple Perspectives” by Y address the question of the unstable nature of identity as expressed in painterly terms through a study in unstable facial phenomenon using the philosophical concept of ‘becoming’. In doing so, it arrives at a new benchmark for the FoR in understanding visual

---

<sup>2</sup> Additional examples, ‘JCU exemplars’, can be found at <https://libguides.jcu.edu.au/publishing/ntros>.

LaTrobe examples can be found at:

[https://www.latrobe.edu.au/\\_data/assets/pdf\\_file/0007/1381939/Research-Statements-for-NTRO.pdf](https://www.latrobe.edu.au/_data/assets/pdf_file/0007/1381939/Research-Statements-for-NTRO.pdf)

RMIT’s guidance on Writing NTRO Statements, including examples, can be seen at:

<https://rmit.libguides.com/creativepracticeresearch/writing-NTRO-statements>

identity, namely that identity is not bound to stable facial phenomena but, like other forms of meaning, is constantly undergoing change.

### Research significance

The significance of this research is that it overcomes barriers for visually understanding the complex nature of identity and its expressive painterly possibilities. Its value is attested to by the following indicators:

- \* Selection of the painting for inclusion in the international exhibition *Documenta*, Kassel, Germany.
- \* Its inclusion as a case study in the renowned Courtauld Institute, University of London, Issues in Contemporary Art graduate seminar series.
- \* It being the subject of a chapter in the book *Identity Reframed* published by Thames and Hudson and authored by the renowned art historian Z.
- \* It forms part of a competitively funded ARC project.

## 3.2 Supporting Evidence

Any relevant supporting documentation and evidence of excellence should be submitted during the submission process to allow eligibility to be determined.

The supporting evidence should indicate excellence, which will vary depending on the category of NTRO being submitted. Details for the different categories of NTROs can be found in [Appendix A](#), but some examples include:

- Presentation in a venue, festival or gallery recognised nationally or internationally by peers in the discipline
- Commissioning or funding of the work by a nationally or internationally recognised peer-review body
- Awards, prizes, honours, short-listing, etc, judged by a panel of peers
- Discussion by esteemed media organisations or on established digital platforms
- Substantial public recognition of the work by peers in the field through online or print reviews, established critical blogs, citations, etc

If additional details cannot fit into the Research Statement format and character limit outlined above, the additional details should be attached as additional supporting evidence. This may include, for example, explaining more fully matters such as competitiveness of grant process, discipline-specific impact significance, award significance, etc.

## 3.3 NTRO Portfolios

Portfolios are not a distinct type of NTRO but rather a collection of NTROs, with each individual component in a portfolio needing to align with the definition of the NTRO type and contribute towards the overall research contribution and significance of the portfolio considered as a whole.

A portfolio is a collection of NTROs from a single underlying research activity that form a coherent body of work and satisfy the definition of research.

An individual NTRO should be considered for inclusion in a portfolio when it:

- arises from a creative research idea that produces a series or range of related NTROs over a period of time

- is not substantial enough to stand alone as an output, but is part of a coherent research endeavour. For example, a single short poem, a single performance note in a printed performance program, or an annual survey report for an external body.

Portfolios can only contain NTROs, not traditional research outputs, or other excluded types (e.g., newspaper articles, conference abstracts, etc).

Portfolios count as a single output.

### 3.4 NTRO basic workflow

The following flowchart outlines the NTRO submission process at UNE.

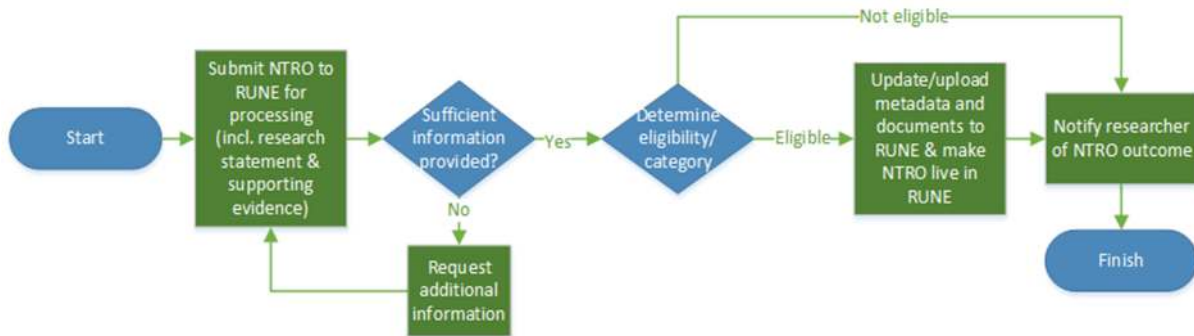


Figure 1: NTRO submission workflow

### 3.5 Appeals

If a researcher wishes to appeal the decision regarding the eligibility and category of an NTRO, they may request an appeal by contacting [rune@une.edu.au](mailto:rune@une.edu.au).

Where appeals are received, the Associate Dean Research for the relevant faculty will convene a quarterly working group of the Faculty Research Committee (FRC) to review any appeals from the prior quarter and to assess the NTRO decision. The recommendations of the working group will be referred to the FRC for consideration, and decisions by the FRC are final.

#### Attachments:

[Appendix A: NTRO Categories](#)

[Appendix B: Research Statements, additional information](#)

[Appendix C: List of FoR codes in which NTROs are anticipated](#)



## Appendix A: NTRO Categories

The content of Appendix A is closely based on the University of Sydney '[University Guidelines for Non-Traditional Research Outputs \(NTROs\)](#)', with minor edits.

Used with permission.

### **CW1 - Original Creative Works**

[Visual Art Work](#)

[Design/Architectural Work](#)

[Textual Work](#)

[Other](#)

### **CW2 - Live Performance of Creative Works**

[Music](#)

[Play/Drama/Theatre](#)

[Dance](#)

[Other \(Live Performance\)](#)

### **CW3 - Recorded/Rendered Creative Works**

[Audio-Visual Recording](#)

[Performance \(in music, dance, theatre, etc\)](#)

[Inter-Arts](#)

[Digital Creative Work](#)

[Web site/Web-based Exhibition](#)

[Other Recorded/Rendered Works](#)

### **CW4 - Curated Public Exhibitions and Events**

[Web-based Exhibition](#)

[Exhibition or Event](#)

[Festival](#)

[Other Exhibition \(Scholarly\)](#)

### **CW5 - Research Reports for an External Body**

## CW1 - Original Creative Works

### Visual Art Work

Output digital file requirements for reporting

A digital representation of the reported work(s) in file type(s) appropriate to the medium, such as image, pdf, audio or video files.

#### Definition

Visual art work in an appropriate medium expressing ideas that lead to new knowledge and/or advance the development and understanding of the creative arts.

#### Research Contribution

##### **Innovation and new knowledge**

*The new knowledge, understanding, or experience should be that of the artistic community, scholarly field, or audience, rather than solely that of the individual creator.*

The creation of new and original works of visual art that extend knowledge or experience and/or advance the development and understanding of the creative arts, which might:

- offer a new contribution to broader cultural debates
- develop or extend art historical/theoretical debates surrounding specific genres of creative production (e.g., painting, video, ceramics).

The work should exhibit originality in at least one of the following ways:

- the inclusion of ideas and forms new to a particular genre or to the visual arts generally
- the incorporation of new technological research and/or new material/production methods
- the use of new and/or unusual combinations of media in cross-disciplinary creations involving hybrid art forms and/or usually unrelated creative practices, e.g.,:
  - art/science/scholarship
  - creative/critical work
  - performance/public art
  - sound/visual installations/sculpture
  - collaborative projects involving sound/film/mixed media

#### Research Significance

##### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through exhibition or other forms of dissemination.*

Evidence of excellence would include:

- presentation in a venue recognised nationally or internationally by peers in the discipline, e.g., a major festival or gallery location
- commissioning or funding by a distinguished public or private body
- inclusion of work in school or university curriculum
- recognition, e.g.,
  - an exhibition catalogue from a reputable international or local academic or commercial publisher
  - invitation to repeat exhibitions or performances or tour works
  - awards and prizes
  - acquisition by a public or private collection
  - digital presentation, dissemination and discussion by established media organisations, online journals, podcasts or social media platforms.

Evidence of peer recognition may be provided by:

- curator commissions of new work or invitations to show new work on the basis of esteem or reputation
- the commissioning or funding of the work, exhibition or performance by a competitive/peer-review process
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, by commercial publishers in the national and international press, and/or by not-for-profit bodies of national and international reputation.

## Design/Architectural Work

### Output digital file requirements for reporting

A digital version of the output or a substantial representation of it is required. The output digital file(s) should include some form of design documentation. Supporting documentation may be required to demonstrate that the work has entered the public domain in a form that enables dissemination of knowledge.

### Definition

Architecture and design (built or unbuilt) undertaken on a systematic basis in order to increase the stock of knowledge in the context of architecture, design, and creative arts research.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding, or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

The creation of new and original work, both realised and unrealised, that extends knowledge and design typologies. This may include:

- new techniques of conceptualisation, design, fabrication, or compositional processes
- new relationships to programs of social utility.

Architecture and design that exhibits originality in at least one of the following ways:

- by challenging disciplinary conventions
- by yielding new and highly innovative approaches or techniques
- by addressing existing issues in new ways
- by creating unusual combinations of media.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through exhibition, publication and/or public construction.*

Evidence of excellence would include:

- exhibition or publication in a venue or through a digital platform recognised nationally or internationally by peers in the discipline
- commissioning/funding by a distinguished public or private body, or industry partner.

Evidence of peer recognition may be provided by:

- design awards, prizes, honours, short-listing, commendations, etc, judged by a panel of peers
- the commissioning or funding of the design work by a competitive and/or peer-review process
- substantial public recognition of the work by peers in the field, through online or print reviews or representations, including in academic journals, professional publications or established critical blogs, or by nationally or internationally recognised commercial publishers and not-for-profit organisations.

Additional evidence of significance may be provided by selection for reproduction or repeat exhibition.

## Textual Work

### Output digital file requirements for reporting

The full published text in digital form.

### Definition

Textual work in different fields of creative and/or critical endeavour that embodies research and is not eligible to be submitted as a traditional output, undertaken on a systematic basis in order to increase the stock of knowledge and/or advance the development and understanding of literary and/or other written forms. Examples from the ARC include novels, art reviews, essays, exhibition catalogues and catalogue entries, scholarly editions and scholarly translations. Text-based feature and investigative journalism can also be reported in this category.

*(Where catalogues derive from an exhibition curated by the author, the research can only be submitted in one category, i.e., Textual or Curated exhibition. Edited exhibition catalogues cannot be submitted in this category, only the sections of a catalogue authored by the claiming researcher. If a catalogue is produced by an exhibition curator, it can be used as the Output/representation of the curatorial research.)*

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding, or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual author.*

The creation of new and original written works or the generation of novel insights about existing texts, which extend knowledge and/or advance the development and understanding in creative arts, public affairs or scholarly disciplines. The work may:

- offer a new contribution to broad cultural or social debates
- develop or extend theoretical or historical debates.

The work should exhibit originality, extending the boundaries of existing ideas, forms, methodologies, approaches, or scholarly or creative techniques.

The work's originality may inhere in its innovative techniques, or in its utilisation or experimental treatment of usually unrelated forms, genres and/or subject matter.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through publication, including by performance.*

Excellence is demonstrated by:

- publication, including by performance, in a theatre, other venue or event recognised nationally or internationally by peers in the discipline, such as literary or writers' festivals, conferences or book fairs
- publication by major academic or commercial presses, media organisations, galleries or museums
- online hosting by major institutions
- commissioning/funding by a distinguished public or private body.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- peer review or commissioning of the work by an editorial group or commissioning editor
- publication in a peer-reviewed publication series
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, by commercial publishers in the national or international press, and/or by not-for-profit bodies of national and international reputation.

Additional evidence of significance may be provided by selection for anthologising or other forms of republication.

## Other

### Output digital file requirements for reporting

A digital version of the output or a substantial representation of it is required. Supporting documentation may be required to demonstrate that the original creative work has entered the public domain in a form that enables dissemination of knowledge.

### Definition

Original research undertaken on a systematic basis in order to increase the stock of knowledge in fields across the research spectrum, primarily in the creative arts, design, and the humanities.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

The creation of new and original works that extend knowledge and/or advance the development and understanding in creative arts or scholarly disciplines. This might:

- offer a new contribution to broad cultural debates
- develop or extend historical, theoretical or design debates.

The work should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, and/or scholarly or creative techniques.

The work's originality may inhere in its innovative techniques, or in its utilisation of usually unrelated forms, genres and/or subject matter.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through publication.*

Excellence is demonstrated by:

- publication in a venue recognised nationally or internationally by peers in the discipline
- commissioning/funding by a distinguished public or private body.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- publication in a peer-reviewed publication series
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, by commercial publishers in the national or international press, and/or by not-for-profit bodies of national and international reputation.

Additional evidence of significance may be provided by selection for republication or other means of repeat dissemination.

## CW2 - Live Performance of Creative Works

### Music

#### Output digital file requirements for reporting

A digital recording of the entire live performance or a substantial representation of it is required for the output file(s).

#### Definition

Musical performance embodying research and undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in the context of the arts and humanities.

#### Research Contribution

##### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field or audience, rather than solely that of the individual performer or creator*

The live performance of new and original works that extends knowledge and/or develops the work of other creative artists and researchers in music and other fields. This may include a live performance:

- of new repertoire, such as a world premiere, developed in partnership with the composer
- of repertoire that has been newly discovered, edited, or interpreted by the creator leading to new understanding of the work
- of repertoire that incorporates improvisation drawing on extensive research.

The live performance should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, creative or improvisational techniques. This may include repertoire performed according to new ideas of performance practice.

#### Research Significance

##### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through live performance, and subsequent forms of dissemination.*

Excellence is demonstrated by:

- performance in a venue or festival recognised nationally or internationally by peers in the discipline
- performance in association with performing or programming bodies recognised nationally or internationally by peers in the discipline
- performance in collaboration with a recognised composer
- world premiere performance of a new work
- the selection of the performance for broadcast, recording, streaming or other forms of digital dissemination, where the broadcaster, recording publisher or digital platform is recognised nationally or internationally by peers in the discipline.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, or through invitations to appear at festivals, give performances or lectures, etc, as a result of the new work.

Additional evidence of significance may be provided by invitations to repeat performances and other forms of re-engagement.

## Play/Drama/Theatre

### Output digital file requirements for reporting

A digital recording of the entire live performance or a substantial representation of it is required for the output file(s).

### Definition

Theatre or other dramatic performance embodying research and undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in the context of the arts and humanities.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field or audience, rather than solely that of the individual performer or creator.*

A live theatrical performance of new and original work that extends knowledge and/or develops the work of other artists and researchers. This may include a performance of new work for live theatre, such as a world première, or of work that has been newly interpreted. It may also include the use of new approaches to traditions of dramatic performance.

The live performance should exhibit originality, extending the boundaries of the art form, by introducing new ideas, methodologies, creative approaches, and/or techniques. This may include repertoire performed according to experimental processes.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through live performance, and subsequent forms of dissemination.*

Excellence is demonstrated by:

- performance in a venue or festival recognised nationally or internationally by peers in the discipline
- performance in association with performing or programming bodies recognised nationally or internationally by peers in the discipline
- the selection of the work performed for broadcast, recording, streaming or other forms of digital dissemination, where the broadcaster, recording publisher or digital platform is recognised nationally or internationally by peers in the discipline.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, or through invitations to appear at festivals, give performances or lectures, etc, as a result of the new work.

Additional evidence of significance may be provided by invitations to repeat performances and other forms of re-engagement.

## Dance

### Output digital file requirements for reporting

A digital recording of the entire live performance or a substantial representation of it is required for the output file(s).

### Definition

Dance performance embodying research and undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in the context of the arts and humanities.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field or audience, rather than solely that of the individual performer or creator.*

The live performance of new and original work that extends and/or develops new knowledge in the performing arts and other fields. This may include a live performance of new repertoire, such as a world première, or of repertoire that has been newly discovered, choreographed, or interpreted. It may also include the use of new approaches to established traditions of dance performance.

The live performance should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, or practices. This may include repertoire performed according to new paradigms of performance-based practice in dance and/or other fields of intellectual or artistic endeavour.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through live performance, and subsequent forms of dissemination.*

Excellence is demonstrated by:

- performance in a venue or festival recognised nationally or internationally by peers in the discipline
- performance in association with performing or programming bodies recognised nationally or internationally by peers in the discipline
- the selection of the work performed for broadcast, recording, streaming or other forms of digital dissemination, where the broadcaster, recording publisher or digital platform is recognised nationally or internationally by peers in the discipline.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, or through invitations to appear at festivals, give performances or lectures, etc, as a result of the new work.

Additional evidence of significance may be provided by invitations to repeat performances and other forms of re-engagement.



## Other (Live Performance)

### Output digital file requirements for reporting

A digital recording of the entire live performance or a substantial representation of it is required for the output file(s).

### Definition

Live performance of original work or a demonstrably new or innovative interpretation/production of an existing work embodying research and undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in fields across the research spectrum, primarily in the creative arts, design, and the humanities.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field or audience, rather than solely that of the individual performer or creator.*

The live performance of new and original works that extend and/or develop new knowledge of the performing arts and/or other disciplines. This may include:

- performance of new repertoire, such as a world première
- new applications, arrangements and techniques
- experimentation and/or collaboration across disciplinary fields
- new approaches to existing materials, forms or ideas.

Experimental live performance and/or interactive work that extends the boundaries of existing ideas, methodologies, approaches, or practices. The work should exhibit originality, which may be in one of the following ways:

- by using hybrid forms, usually unrelated creative practices or new combinations of performance genres
- repertoire performed according to new ideas, paradigms and applications both within and outside the performing arts discipline
- by challenging traditional relationships between artist, audience, social and physical spaces, such as investing the audience with an element of creative agency.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through live performance and subsequent forms of dissemination.*

Excellence is demonstrated by:

- installation or presentation in a venue recognised nationally or internationally by peers
- performance in association with performing or programming bodies recognised nationally or internationally by peers in the discipline
- the selection of the work performed for broadcast, recording, streaming or other forms of digital dissemination, where the broadcaster, recording publisher or digital platform is recognised nationally or internationally by peers in the discipline.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field through online or print reviews, including in academic journals, or through invitations to appear at festivals, give performances or lectures, etc, as a result of the new work.

Additional evidence of significance may be provided by invitations to repeat performances and other forms of re-engagement.

## CW3 - Recorded/Rendered Creative Works

### Audio/Visual Recording

Output digital file requirements for reporting

One or more digital files from the actual audio-visual recording are required as the output file(s).

#### Definition

A new and original work created specifically for presentation in an audio-visual format containing, embodying or performing the outcomes of research undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in the context of the creative arts or other scholarly disciplines. Examples include video, film, documentary, ethnographic films, video-based podcasts and other moving or still image-based or screen-based work.

*(Recorded conference paper presentations are not eligible in this category. Audio only recordings should be reported in another Recorded/Rendered category, such as Other Recorded/Rendered Works or Recorded/Rendered Inter-Arts.)*

#### Research Contribution

##### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

New and original audio-visual work that extends knowledge and/or advances the development and understanding in the creative arts or scholarly disciplines. This may include:

- traditional scholarship presented in a documentary format
- production of new material specifically for an audio-visual medium
- development or use of new applications, techniques, methodologies or approaches
- work developed through collaboration across disciplinary fields.

Audio-visual work that extends the boundaries of existing ideas, methodologies, approaches, applications or practices. The work should exhibit originality, which may be in one of the following ways:

- by developing new applications, production processes or modes of presentation
- by using hybrid forms, involving usually unrelated creative practices or new combinations of disciplinary genres.

#### Research Significance

##### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through screening or other modes of presentation or dissemination.*

Evidence of excellence would include:

- screening or other modes of presentation in a venue, festival or public space recognised nationally or internationally by peers
- the selection of the work for broadcast, streaming or other forms of digital dissemination, where the broadcaster or digital platform is recognised nationally or internationally by peers in the discipline
- commissioning or funding by a distinguished public or private body
- discussion and dissemination by esteemed media organisations
- invitations to repeat the presentation or to tour the work.

Evidence of peer recognition may be provided by:

- curator or festival director commissions of new work or invitations to submit to competitions on the basis of esteem, reputation or past success
- the commissioning or funding of the work by a nationally or internationally recognised competitive and/ or peer-review process or body
- awards, prizes, commendations, honours, short-listing, etc, judged by a panel of esteemed peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional and industry publications.

## Performance (in music, dance, theatre, etc)

### Output digital file requirements for reporting

One or more digital files from the actual recorded performance are required as the output file(s).

### Definition

Performance embodying research and created or developed on a systematic basis specifically for a recorded medium in order to increase the stock knowledge and/or advance understanding in the arts and humanities. *(Simple documentation of live performance of creative work is not eligible.)*

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field or audience, rather than solely that of the individual performer or creator.*

The new and original recording or rendering of performance that extends knowledge and/or develops the work of other creative artists and researchers in music, dance, theatre, and other fields. This may include a recorded performance of new repertoire (such as a world premiere recording) or of repertoire that has been newly discovered or edited by the performer. It may also include a recording of standard repertoire that brings new understandings in recorded performance, an innovative recording of a previously recorded work that brings new perspectives on the work through substantial and expert interpretation, and improvisation developed specifically for the recording.

The recorded or rendered performance should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, techniques, recording practices, or modes of production. The work's originality may inhere in the recording or rendering of a performance involving usually unrelated forms, genres, and/or subject matter.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through publication or other forms of dissemination.*

Excellence is demonstrated by:

- digital dissemination through platforms recognised nationally or internationally by peers in the discipline
- performance recorded in association with performing bodies recognised nationally or internationally by peers in the discipline
- commissioning/funding by a distinguished public or private body
- commercial release under a label recognised by peers in the discipline
- the selection of the work for broadcast, where the broadcaster is recognised nationally or internationally by peers in the discipline.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, or through invitations to appear at festivals, give performances or lectures, etc, as a result of the new work.

Additional evidence of significance may be provided by invitations to republish and/or widespread digital dissemination of all or parts of the work.

## Inter-Arts

### Output digital file requirements for reporting

One or more digital files of the recorded or rendered Inter-Arts work are required as output file(s).

### Definition

Original or newly recorded or rendered creative work resulting from systematic research based on experimental, interactive, hybrid, or interdisciplinary arts processes, which increases the stock of knowledge and/or advances understanding in fields across the research spectrum, primarily in the creative arts. Examples may include experimental audio recordings and interactive installations with electronic or audio-visual components.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

Newly recorded or rendered works that extend knowledge and/or advance the development or understanding of the creative arts, humanities or other scholarly disciplines. This may include:

- new concepts, combinations, applications, arrangements, and creative techniques
- experimentation or collaboration across disciplinary fields
- the use of new approaches to existing content, forms, ideas, or techniques.

Recorded or rendered experimental and/or interactive work that extends the boundaries of existing ideas, methodologies, approaches, or practices. The work should exhibit originality, which may be in one of the following ways:

- by using hybrid forms comprising usually unrelated creative practices or new combinations of media
- by challenging traditional relationships between artist, audience, and social and physical spaces, such as investing the audience with an element of creative agency.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through exhibition, publication or other modes of dissemination.*

Excellence is demonstrated by:

- installation or presentation in a venue recognised nationally or internationally by peers in the discipline
- dissemination by a commercial or not-for-profit body or digital platform recognised nationally or internationally by peers in the discipline
- commissioning or funding by a distinguished public or private body
- discussion by esteemed publishing or media organisations or on established digital platforms
- invitations to repeat the presentation or to tour the work, or subsequent widespread digital dissemination of all or parts of the work

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs.

## Digital Creative Work

### Output digital file requirements for reporting

One or more digital files that provide a dynamic or static experience, or other representation, of the publicly available work are required as output file(s), eg, a video/screen capture of the fundamental elements of the work. Supporting documentation may be required to demonstrate that the digital creative work has entered the public domain in a form that enables dissemination of knowledge.

### Definition

Original work created specifically for a digital medium embodying research and undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in fields across the research spectrum, primarily in design and the creative arts.

Examples include multidimensional models, digital outputs of architectural and design projects, interactive computer applications (apps), games, and visual artworks.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

New and original digital creative work that extends knowledge and/or advances the development or understanding of design and/or the creative arts. This may include:

- the development or use of new applications, techniques, methodologies, or approaches
- collaboration across disciplinary fields
- new dynamic visualisation techniques and other forms of modelling
- the extension of modelling approaches to additional dimensions
- the use of new applications of existing material, forms, software, or ideas.

Experimental and/or interactive digital work that extends the boundaries of existing ideas, methodologies, approaches, applications, or practices. The work should exhibit originality, which may be in one of the following ways:

- by developing hybrid forms through new combinations of creative practices or media
- by developing new applications or modes of interactivity
- by applying visualisation and other forms of dynamic modelling in new fields.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through publication or other modes of dissemination.*

Excellence is demonstrated by:

- presentation in a venue or outlet recognised nationally or internationally by peers in the discipline
- dissemination by a commercial or not-for-profit body or digital platform recognised nationally or internationally by peers in the discipline
- commissioning or funding by a distinguished public or private body
- discussion by esteemed publishing or media organisations or on established digital platforms.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs.

Additional evidence of significance may be provided by invitations to republish and/or widespread digital dissemination of all or parts of the work.

## Web Site/Web-based Exhibition

### Output digital file requirements for reporting

The output file(s) should be a dynamic or static digital representation of the website, repository or database. The documentation must include the publication date(s) and contributor credits.

### Definition

Original or newly rendered work embodying research that is created specifically for dissemination through a website and is undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in fields across the entire research spectrum. The research is concerned with creating or rendering content, rather than with selecting content produced by others.

*(Where the researcher has curated content or materials produced by others, the research should be submitted in the Curated/Produced Web-based Exhibition category.)*

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

New web content that extends or synthesises knowledge and/or advances the development or understanding of the creative arts, humanities, sciences, and social sciences. This may include:

- incorporation of new presentation techniques, methodologies, or approaches in web media
- the reorganisation of existing knowledge through new modes of association and presentation
- collaboration across disciplinary fields.

Experimental and/or interactive web content that extends the boundaries of existing ideas, methodologies, approaches, applications, or practices. The work should exhibit originality, which may be in one of the following ways:

- new combinations of creative practices or media enabling reconceptualisation
- through new intellectual, artistic, or design inter-relationships
- the dynamic rendition of usually static material
- new modes of interactivity for users.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through publication.*

Excellence is demonstrated by:

- hosting or dissemination by a major institution, commercial or not-for-profit body of national or international reputation
- commissioning or funding by a distinguished public or private body
- the inclusion of a curatorial essay or other statement of the web site aims, themes, ethos, rationale or similar
- discussion by esteemed media organisations or on established digital platforms.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, prizes, honours, short-listing, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs, or through citations and online links, etc.

## Other Recorded/Rendered Works

### Output digital file requirements for reporting

Digital recording of the actual output in the form of one or more audio and/or video files.

### Definition

Original or newly recorded or rendered work embodying research that is created specifically for dissemination through recorded or rendered media and is undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in fields across the entire research spectrum.

Examples include creative and scholarly audio podcasts and audio documentaries, audio essays, curated ethnomusicology recordings where the reporting authors are not performers, and other audio-recording based creative and scholarly outputs.

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual creator.*

The creation of new and original recorded or rendered works or the generation of novel insights about existing recorded or rendered works, which extend knowledge and/or advance development and understanding in creative arts, humanities or other scholarly disciplines. This may include:

- production of new material specifically for an audio medium
- traditional scholarship presented in an audio documentary format
- translation of research findings to the public realm, such as through feature, documentary or investigative journalism
- new concepts, creative techniques, applications, arrangements and combinations, such as recorded works presented together for the first time
- the use of new approaches to existing content, forms, ideas, or techniques.

Recorded or rendered work that extends the boundaries of existing ideas, methodologies, approaches, or practices. The work should exhibit originality, which may be in one of the following ways:

- experimentation or collaboration across disciplinary fields
- development of hybrid forms through new combinations of creative practices or media
- development of new applications, production processes or modes of presentation, such as investing the audience with an element of creative agency.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new work rests on its entry into public discourse through broadcast, online streaming or other forms of dissemination.*

Excellence is demonstrated by:

- publication, broadcast, streaming or other forms of dissemination by a commercial or not-for-profit body or digital platform recognised nationally or internationally by peers in the discipline
- commissioning or funding by a distinguished public or private body
- discussion by esteemed publishing or media organisations or on established digital platforms
- invitations to republish or selection of the work for repeat dissemination.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- the commissioning or peer review of the work by an editorial group or commissioning editor
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs.

## CW4 – Curated Public Exhibitions and Events

### Web-Based Exhibition

Output digital file requirements for reporting

The output file(s) should be a dynamic or static digital representation of the website, repository or database. The documentation must include the publication date(s) and curator credits.

#### Definition

The curation and/or production of a substantial collection of material which embodies research and is undertaken on a systematic basis specifically for dissemination through a website in order to increase the stock of knowledge and/or advance understanding in fields across the research spectrum. The research is concerned primarily with the selection and arrangement, rather than the production, of content.

Examples include permanent digital repositories, digital editions of texts, interactive searchable databases, and digital reference works and archives in all fields of research.

*(Where the researcher created the content or materials being exhibited, the research should be submitted in the Recorded/Rendered Web Site/ Exhibition category.)*

#### Research Contribution

##### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the field, audience or society, rather than solely that of the individual curator.*

Original curation or edition of digital material that extends or synthesises knowledge and/or advances the development and understanding in all scholarly disciplines. This may include:

- the inclusion of newly digitised materials that significantly extends their availability and enhances their interpretation
- the incorporation of new techniques, methodologies, or approaches in web media
- collaboration across disciplinary fields
- the synthesis of existing knowledge and novel juxtaposition of ideas and images to offer new interpretations.

Experimental and/or interactive web-based exhibition, repository, or searchable database that extends the boundaries of existing ideas, methodologies, approaches, applications or practices.

The website should exhibit originality, which may be in one of the following ways:

- the exploitation of digital media to explore material in ways not possible in traditional exhibition or publication
- new combinations of usually unrelated materials
- dynamic rendition of usually static material
- new modes of creative visualisation, interactivity, or searchability for users.

#### Research Significance

##### **Evidence of excellence, including peer recognition**

*The significance of any new web-based exhibition or website rests on its entry into public discourse.*

Excellence is demonstrated by:

- hosting by an industry or educational institution of national or international reputation amongst peers in the discipline
- commissioning or funding by a distinguished public or private body
- the inclusion of a curatorial essay, curator's or director's statement of the web-based exhibition, repository, or searchable database aims, themes, ethos, rationale or similar.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the work by a nationally or internationally recognised peer-review body
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the work by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs, or through citations and online links, etc.



## Exhibition or Event

### Output digital file requirements for reporting

Digital or digitised catalogue, program, website or representation of the exhibition/event. Documentation should include the exhibition/event date(s), venue(s), curators and a listing of all contributors and works.

### Definition

The curation and/or production of a substantial collection of creative works exhibited together in that particular arrangement for the first time in a recognised gallery, museum, or event, where the curation embodies research and is undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in research, primarily in the creative arts, design, and the humanities.

*(Catalogue essays written by researchers who are not curators should be reported as Textual Works.)*

### Research Contribution

#### Innovation and new knowledge

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual curator.*

Original curation of creative works or the generation of novel insights about existing works that extend or synthesise knowledge and/or advance the development and understanding of the creative arts, design, and/or humanities. This may include:

- creative works presented together for the first time
- the incorporation of new curatorial techniques, methodologies, or approaches
- synthesis of existing knowledge and novel juxtaposition of works to offer new interpretations
- collaboration across disciplinary fields.

The exhibition or event should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, or scholarly or creative techniques. The exhibition or event's originality may inhere in its utilisation of usually unrelated forms, genres, and/or subject matter.

### Research Significance

#### Evidence of excellence, including peer recognition

*The significance of any new exhibition or event rests on its entry into public discourse.*

Evidence of excellence would include:

- a professionally produced catalogue, program or website published to accompany the exhibition or event, particularly if it contains a curatorial essay or curator's or director's statement of the exhibition or event aims, themes, ethos, rationale or similar
- presentation by, or partnership with, a programming organisation recognised nationally or internationally by peers in the discipline
- exhibition or presentation in a venue recognised nationally or internationally by peers in the discipline
- exhibition or presentation of creative works recognised as significant by peers in the discipline
- exhibition or presentation of works by artists, designers, architects, creators or performers recognised as significant by peers in the discipline
- commissioning/funding by a distinguished public or private body
- invitation to curate an exhibition by or for an outside institution
- discussion and dissemination in esteemed publishing or media organisations.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the event/ exhibition by a competitive and/or peer-review process
- previous invitation as guest curator or program director, or to lead a residency program
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the exhibition or event by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs, by commercial publishers in the national and international press, and/or by not-for-profit bodies of national and international reputation.

Additional evidence of significance may be provided by invitations to repeat or tour the exhibition/event.

## Festival

### Output digital file requirements for reporting

Digital or digitised representation of the festival, such as a published program, catalogue or website, that shows the festival date(s), venue(s), curators and lists of all contributors and constituent events or works.

### Definition

The curation of creative works or performances arranged together for the first time in a substantial festival, where the curation embodies research and has been undertaken on a systematic basis in order to increase the stock of knowledge in fields across the research spectrum, primarily in the creative arts, design, and the humanities. A festival may be presented across multiple venues, consist of multiple related events or contain multiple elements.

### Research Contribution

#### Innovation and new knowledge

*The new knowledge, understanding or experience should be that of the artistic community, field, audience or society, rather than solely that of the individual curator.*

Original curation or production of creative works or performances that extends or synthesises knowledge and/or advances the development and understanding of the creative arts, design, and humanities. This may include:

- creative works presented for the first time
- the incorporation of new curatorial techniques, methodologies, or approaches
- synthesis of existing knowledge and novel juxtaposition of works to offer new interpretations collaboration across disciplinary fields.

The festival should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, and/or scholarly or creative techniques. The festival's originality may inhere in its utilisation of usually unrelated forms, genres, and/or subject matter.

### Research Significance

#### Evidence of excellence, including peer recognition

*The significance of any new festival rests on its entry into public discourse.*

Evidence of excellence would include:

- a professionally produced catalogue, program or website published to accompany the festival, particularly if it contains a curatorial essay, curator's or director's statement of the festival aims, themes, ethos, rationale or similar
- exhibition or presentation in a festival recognised nationally or internationally by peers in the discipline
- exhibition or presentation of creative works recognised as significant by peers in the discipline
- commissioning/funding by a distinguished public or private body
- discussion and dissemination in esteemed publishing or media organisations.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the festival by a competitive and/or peer-review process
- previous invitation as guest curator or program director, or to lead a residency program
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the festival by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs, by commercial publishers in the national and international press, and/or by not-for-profit bodies of national and international reputation.

Additional evidence of significance may be provided by an invitation to repeat the festival or parts of it.

## Other Exhibition (Scholarly)

### Output digital file requirements for reporting

Digital or digitised catalogue, program, or representation of the exhibition/event. Documentation should include the exhibition date(s), venue(s), curators and a listing of all works or objects.

### Definition

The curation and/or production of a substantial collection of archaeological, scientific, or other material objects exhibited together in that particular arrangement for the first time in a recognised gallery, museum, or event where the curation embodies research and is undertaken on a systematic basis in order to increase the stock of knowledge and/or advance understanding in fields across the research spectrum.

*(Catalogue essays written by researchers who are not curators should be reported as Textual Works.)*

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge, understanding or experience should be that of the field, audience or society, rather than solely that of the individual curator.*

Original curation of archaeological, scientific, or other material objects that extends or synthesises knowledge and/or advances development and understanding in the humanities or other scholarly disciplines. This may include:

- objects presented together for the first time
- the incorporation of new curatorial techniques, methodologies, or approaches
- synthesis of existing knowledge and novel juxtaposition of objects to offer new interpretations
- collaboration across disciplinary fields.

The exhibition should exhibit originality, extending the boundaries of existing ideas, methodologies, approaches, and/or scholarly or creative techniques. The exhibition's originality may inhere in its utilisation of usually unrelated forms, genres, and/or subject matter.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new exhibition rests on its entry into public discourse.*

Evidence of excellence would include:

- a professionally produced catalogue or website published to accompany the exhibition, particularly if it contains a curatorial essay, curator's or director's statement of the exhibition aims, themes, ethos, rationale or similar
- exhibition or presentation in a venue recognised nationally or internationally by peers in the discipline
- exhibition or presentation of objects recognised as significant by peers in the discipline
- commissioning/funding by a distinguished public or private body
- discussion and dissemination in esteemed publishing or media organisations.

Additional evidence of significance may be provided by the invitation to repeat or tour the exhibition/event.

Evidence of peer recognition may be provided by:

- the commissioning or funding of the exhibition by a competitive and/or peer-review process
- previous invitation as guest curator or program director, or to lead a residency program
- awards, short-listing, prizes, honours, etc, judged by a panel of peers
- substantial public recognition of the exhibition by peers in the field, through online or print reviews, including in academic journals, professional publications or established critical blogs, by commercial publishers in the national and international press, and/or by not-for-profit bodies of national and international reputation.

## CW5 - Research Reports for an External Body

Output digital file requirements for reporting

Publicly available digital report.

### Definition

A report based on original research undertaken on a systematic basis to increase the stock of knowledge in the areas of government and non-government policy and practice, including social, economic, health or environmental research impacting public interest, communities and business. The report must have been commissioned or solicited by a body external to the researcher's own institution:

- an Australian, state, territory, local, foreign, or international government body or organisation (public)
- a company, commercial enterprise, industry organisation, industry peak body, or employer/employee association (industry)
- a discipline recognised body, enterprise or organisation operating in the not-for-profit sector (not-for-profit)
- a recognised organisation or enterprise other than the above (other).

### Research Contribution

#### **Innovation and new knowledge**

*The new knowledge or understanding should be in a form that is available to the commissioning body, field, community or society, rather than solely to the individual author.*

Original research that addresses existing social or industry issues in new ways and/or extends the boundaries of knowledge and/or existing concepts, methodologies, approaches, practices or techniques.

Innovative research exhibiting a high degree of originality, which may:

- yield new approaches
- involve interdisciplinary or usually unrelated practices
- challenge disciplinary conventions
- produce new knowledge.

### Research Significance

#### **Evidence of excellence, including peer recognition**

*The significance of any new research report rests on its entry into public discourse.*

Evidence of excellence would include:

- the commissioning or funding of the report by a distinguished government or non-government body
- appointment through a quality selection process
- affirmative citation in other reports or publications
- recognition of research conclusions by experts employed in the relevant field of government and/or industry.

Evidence of peer recognition would include:

- the commissioning of the report through a peer- review or competitive process
- the commissioning of the report on the basis of esteem, reputation or track record in the field
- recognition through an award or honour judged by a panel of peers
- substantial public recognition of the report by peers in the field, through online or print essays or articles, including in academic journals, professional publications or established critical blogs.

## Appendix B: Research Statements, additional information

Research statements must be no more than 2000 characters (including spaces) in length (typically around 250 words in total), and **must** address three areas:

1. **Research background:** context, research question, field of study
2. **Research contribution:** new knowledge, area of innovation
3. **Research significance:** Why it matters, evidence of excellence (incl. peer recognition)

More details about these three areas, with examples, are given below.

### **Research background**

Some questions to consider:

- What is the current state of knowledge, i.e., academic and/or industry, about this topic?
- Who are the key figures in the field debating or contributing to this topic? What do these people/industries say about the field/problem?
- What is the research question underpinning this work?
- Do issues remain to be explored?

*Example from Dr Rosemary Williamson (<https://hdl.handle.net/1959.11/21605>):*

*Studies of Australian parliamentary speeches or press reports following natural disaster reveal a rhetoric of resilience emphasising Australians' strength (Williamson 2012a; 2012b; 2015). This reflects the Australian Government's view (Wells et al. 2015) that natural disaster is formative of the Australian character. Understanding the nature of this rhetoric of resilience, as expressed by prime ministers, informs the understanding and practice of communication, and motivated the NTRO.*

### **Research contribution**

Some questions to consider:

- What was your role in this work and how did this work contribute to new knowledge?
- Where is the contribution to knowledge in evidence (style, aesthetics, story, character, use of technology, etc.)? Where relevant, this should acknowledge existing research in the field.
- What key finding/s is new which will be of interest to and applicable by other practitioners/researchers?
- What new understandings does this work open up for the field more broadly?

*Example from Dr Cindy Schneider (<https://hdl.handle.net/1959.11/22417>):*

*Schneider has compiled a resource booklet on local plants for the Suru Kavian speaking community. The booklet contains drawings, accompanied by word-level descriptions. The drawings were sourced from the Vanuatu Cultural Centre in Port Vila. The words accompanying each drawing, and decisions about appropriate spellings for each word, are based on Schneider's ongoing research on the Suru Kavian variety. To produce the book, research into Suru Kavian's morphology (word structure) and phonology (sound system) was particularly necessary.*

### ***Research significance***

Some questions to consider:

- What is the significance of this work?
- What evidence (eg. external peer-review, competitive grant funding, policy references, curation in significant event/publication, awards, etc), supports the research excellence/significance?

*Example from Associate Professor Donna Hewitt (<https://hdl.handle.net/1959.11/22396>):*

*This research explores a gap in knowledge around the use of new musical interfaces specifically for contemporary electronic vocal performance. The work has been supported by a number of competitive arts grants which attest to the originality and innovative nature of the work. The work was initially developed with the support of funding from the Australia Council for the Arts for a Skills and Arts Development Grant. The work was performed as part of the Lady Electronica Showcase 2012, an event supported by two competitive funding grants, Australia Council and Arts Queensland.*

## Appendix C: List of FoR codes in which NTROs are anticipated

Note: 'Reports' may be in any FoR code area. The following list of FoRs is for other NTRO types.

3301	Architecture
3302	Building
3303	Design
3304	Urban and regional planning
3399	Other built environment and design
3501	Accounting, auditing and accountability
3502	Banking, finance and investment
3503	Business systems in context
3504	Commercial services
3505	Human resources and industrial relations
3506	Marketing
3507	Strategy, management and organisational behaviour
3508	Tourism
3509	Transportation, logistics and supply chains
3599	Other commerce, management, tourism and services
3601	Art history, theory and criticism
3602	Creative and professional writing
3603	Music
3604	Performing arts
3605	Screen and digital media
3606	Visual arts
3699	Other creative arts and writing
3801	Applied economics
3802	Econometrics
3803	Economic theory
3899	Other economics
3901	Curriculum and pedagogy
3902	Education policy, sociology and philosophy
3903	Education systems
3904	Specialist studies in education
3999	Other education
4301	Archaeology
4302	Heritage, archive and museum studies
4303	Historical studies
4399	Other history, heritage and archaeology
4401	Anthropology
4402	Criminology
4403	Demography
4404	Development studies
4405	Gender studies
4406	Human geography
4407	Policy and administration
4408	Political science

Appendix C: List of FoR codes in which NTROs are anticipated

4409	Social work
4410	Sociology
4499	Other human society
4501	Aboriginal and Torres Strait Islander culture, language and history
4502	Aboriginal and Torres Strait Islander education
4503	Aboriginal and Torres Strait Islander environmental knowledges and management
4504	Aboriginal and Torres Strait Islander health and wellbeing
4505	Aboriginal and Torres Strait Islander peoples, society and community
4506	Aboriginal and Torres Strait Islander sciences
4507	Te ahurea, reo me te hītori o te Māori (Māori culture, language and history)
4508	Mātauranga Māori (Māori education)
4509	Ngā mātauranga taiao o te Māori (Māori environmental knowledges)
4510	Te hauora me te oranga o te Māori (Māori health and wellbeing)
4511	Ngā tāngata, te porihanga me ngā hapori o te Māori (Māori peoples, society and community)
4512	Ngā pūtaiao Māori (Māori sciences)
4513	Pacific Peoples culture, language and history
4514	Pacific Peoples education
4515	Pacific Peoples environmental knowledges
4516	Pacific Peoples health and wellbeing
4517	Pacific Peoples sciences
4518	Pacific Peoples society and community
4519	Other Indigenous data, methodologies and global Indigenous studies
4599	Other Indigenous studies
4701	Communication and media studies
4702	Cultural Studies
4703	Language studies
4704	Linguistics
4705	Literary Studies
4799	Other language, communication and culture
4801	Commercial law
4802	Environmental and resources law
4803	International and comparative law
4804	Law in context
4805	Legal systems
4806	Private law and civil obligations
4807	Public law
4899	Other law and legal studies
5001	Applied ethics
5002	History and philosophy of specific fields
5003	Philosophy
5004	Religious Studies
5005	Theology
5099	Other philosophy and religious studies