Beyond Research
Creative arts in the impact, engagement and innovation
Research impact is the demonstrable contribution that research makes to the economy, society, CULTURE, national security, PUBLIC POLICY or services, health, the environment, or QUALITY OF LIFE, beyond contributions to academia. (ARC definition, 2015)

- We already do this well, but how do we track it?
  - Arts organisations are already doing this - partner?
    » (eg Culture Counts)
Assessed not only on their quality of research through the ERA, but also on the economic, social and environmental impacts of their research (Smith & Bennett, 2015)

A new era that rewards researchers for collaborating beyond their institutions (Smith & Bennett, 2015)

Moving from specifying aims to measuring outcomes (Collini, 2014)

More and more measurement to ‘justify’ research/public funding.
ERA AND IMPACT – AN UNCOMFORTABLE PAIR?

- ERA encourages international engagement over local impact
- ERA single score per discipline, discouraging collaborations
  - ERA is reliant on metrics designed for STEM, meaning measurement is not accurate
  - ERA results in A* journals struggling with and/or profiting from the demand, starting a new journal not worth anything
- ERA is expensive, lacks transparency and is engulfed in audit culture

- Where do ECRs fit?
IMPACT – risks, partners, audience, out of academia, could be a text, patents, long lead time to realise impact.

ENGAGEMENT - popularity, small communities, education, needs data,

INNOVATION – breaking rules, requires permissions and funding, ethics climate

ERA – opaque, non-collaborative, drives behaviour, teaching not included, gaming the system.

For an activity to be an R&D activity it must satisfy all five core criteria:

1. to be aimed at new findings (novel),
2. to be based on original, not obvious, concepts and hypotheses (creative),
3. to be uncertain about the final outcomes (uncertain),
4. to be planned and budgeted (systemic), and
5. to lead to results that could be possibly reproduced (transferable and/or reproducible).
The University focus is now on research income: ERA drives reputation.

Arts will never compete with other disciplines for funding in terms of $$$$$, but can have real impact.

More non for profits in performing arts than anywhere else, and this makes them more impactful in many ways.

Arts funding is already competitive for artists – should universities really be in that space?
Activities that do not meet the definition of R&D include:

j) scientific and technical information services,
k) general purpose or routine data collection,
l) standardisation and routine testing
m) feasibility studies (except into R&D projects)
n) specialised, routine medical care
o) literature reviews that are predominantly a summary of the current knowledge and findings of a particular R&D field or topic and do not include any critical assessment or report any new findings or original experimental work
p) commercial, legal and administrative aspects of patenting, plant breeders rights, copyright, material transfer agreements or intellectual property licensing, option and assignment activities, and royalties
q) routine computer programming, systems work or software maintenance
r) stages of product development that do not meet the five R&D criteria above
s) pre-production development

market research
u) construction of fully tested prototypes for marketing purposes

v) after sales service and trouble-shooting
w) industrial engineering and design for production purposes
x) **artistic performance or expression**
y) R&D financing and support services.

Who are the ’artists in the academy’?
(industry – academia – industry)
IMPACT, ENGAGEMENT AND THE ARTS COMMUNITY

SOCIAL RESPONSIBILITY AND RESEARCH INCOME

- Leverage University infrastructure for independent and small sector arts organisations
  - University staff inkind and artists paid
  - Administrative support
  - Libraries, equipment, space, students as collaborators
  - Residency opportunities

- Bring our PhD/DCA students back in to the academy
- Maintain closer relationships with industry – this also has flow on effects for undergraduate students
- Share and trial innovations

  - CHALLENGES
    - University finance departments
    - University security access
    - Success rate in arts funding is similar to ARC
    - Recognising the privilege of academic life

Collaborations between academic and independent artists can educate both parties in the strengths, challenges and possibilities for each, providing insights to contemporary practices in and beyond the academy
WORKING BETTER WITH THE INDEPENDENT ARTS SECTOR

• Attend arts events that are not by our students: be part of the arts community
• Nominate for peer review panels on state and federal government arts funding agencies
  • Comprehend the implications of the freelance lifestyle
  • Provide academic skills and collaborate openly

Birth of Venus, Alexandre Cabanel, 1863
ONE OF MINE

SPEECHLESS - The end of the workshop period
7/30/2017

writing this the day after the last of performances that showed the work on the opera in the last 10 days. It’s fair to say I am exhausted, but I have loved every moment of being part of this beautiful piece of art. You can read the program for the performances here. The handicapped have been such a pleasure to work with. I hope we can create a sense of community and connection through music and art. I am grateful for everyone who has contributed to this project, including the cast, crew, and audience.

The special moment of applause, with music director Aaron Wyatt.
CONCLUSION

- ERA should be revised
- HERDC guidelines need to be addressed urgently
- Artists in universities should continue to collaborate with the independent and medium arts organisation sector
- DOI’s for creative works, argument for AltMetrics

Tina Havelock Stevens, White Drummer, 2015
QUESTIONS
Artistic Research and professional artistic practice?

- Does the work address a sustained research endeavor or question?
- What is the scholarly contribution to the discipline?
- Could you compare it to writing a book, a paper, or a lab experiment?
- Could you write a paper expressing the research in the work?
- Does it extend knowledge, not just your own practice?
- Is it innovative or is it a ‘gig’?
- Professional practice should be recognized/valued elsewhere in your workload.

**PROVOCATIONS**

- Who is recognizing professional practice in their workload, and not ‘forcing’ all practice into research?
- An innovative and valid idea need not take as long as a book, so why is the book still used as a measure?
- The best research often happens in the smallest, most insignificant venues – how do universities deal with that?
Art as Research?

But let us come back to the issue at stake. What is artistic research all about? It is about cutting-edge developments in the discipline that we may broadly refer to as ‘art’. It is about the development of talent and expertise in that area. It is about articulating knowledge and understandings as embodied in artworks and creative processes. It is about searching, exploring, and mobilising – sometimes drifting, sometimes driven – in the artistic domain. It is about creating new images, narratives, sound worlds, experiences. It is about broadening and shifting our perspectives, our horizons. It is about constituting and accessing uncharted territories. It is about organised curiosity, about reflexivity and engagement. It is about connecting knowledge, morality, beauty, and everyday life in making and playing, creating and performing. It is about ‘disposing the spirit to Ideas’ through artistic practices and products. This is what we mean when we use the term ‘artistic research’.