

## New media, creative writing and film

### SESSION 1:

What examples of research impact in new media, creative writing and film line up with the Impact Ratings:

Our starting point: The creativity we're involved in captures knowledge, and transfers it, in a new way

Look for an inclusive stmt on impact that allows more submissions to be included in the rankings

Note the difference between impact matrices and impact intensity (it's not just the numbers of people who see it, but what effect it has on the viewers)

A, B and C are not just about amplification or intensification, but *where* the impact happens. Can we include issues like influence on practitioners and on understandings of form (the eg here is Patrick White vs Bryce Courtenay – White might be very low on impact generally, but perhaps his impact on his 2% of readers will spill over – people who make and implement decisions are the ones reading White)

A. Outstanding (top 2%) social, economic, environmental and or cultural benefit for community regionally, nationally & internationally.

Needs an international audience/international prize (but not appropriate for all art forms: local recognition may be most influential for a particular community)

Note the distinction between 'internationally excellent' and 'world leading'

B. Identifiable benefit...

Needs a state-wide or national audience / national prize (but note qualifier above: this is not appropriate for all art forms)

C. New policies, products, paradigms, attitudes, behaviours and/or outlooks in end user communities

Link this to a localised small end-user community

Needs a particular audience, a more local prize

You have increased in popularity or recognition etc. (this is the 'repeat business' element)

Includes the element of knowledge transfer – innovative product that changes how people use knowledge

Bear in mind that new products are included in this level, not only policies, attitudes and behaviours

D. Engaging to address social, economic, environmental and or cultural benefit for community regionally, nationally & internationally.

Use as a starting point that the work is publicly available: a work made by one producer with one or more users/audience members (ie, work is publicly available – commodified or otherwise presented to the public) fits level D

End users: cultural institutions, book publishers etc: but these are gatekeeper communities, not end user communities surely?

One measure of impact: have you been commissioned or engaged to deliver programs in your area? Is the work impacting on critical engagement – feeding other practitioners' work? Is it producing a discursive effect in the community?

A work – eg, a documentary – might have a social impact, may affect local government policy, may at the same time have aesthetic impact

In film or video terms, if the work is shown on Eat Carpet, Rage, U-Tube(?) then it fits at least level D

Include here a work produced for a very small audience but one that is a priority audience (eg, remote communities)

Do we count the number of sectors the work impacts? – ie, diversity of audience

Two levels of impact: first, on the people you engage with while making the work (eg the making of Ten Canoes on the community involved in its production); second point – the impact of the work itself

For creative writing, determine the basket of metrics (indicators) – sales, royalties, prizes, writers festivals and their attendances : ditto for other forms (seen by local vs international audience, reviewed locally or in industry mag etc): Look at events connected to the artwork (public presentations etc) – all the activity around a work

THEN...indicators to demonstrate this impact....

Can't use web metrics, but can use eg industry funding

For poetry (and counts for many other forms too), measure:

- Reputation of the publishers
- OzCo subsidy grant for the publication
- OzCo funding for the poet
- Festival invitations
- Setting for uni and school courses

Still on web metrics – there are sources that are useable. Eg: from a project Stuart C worked on: the metrics from before and after web counselling went online show its impact: and this is data which is collected and held by the funding body (this in the category of Key Performance Indicators)

Look too at public domain material where people seek to have their work made publicly available but aren't seeking income (eg, makers of new media work)

A measure is change of behaviour in, eg, festival audiences: consider using RAs at universities to measure outcomes from festivals and other events

Can we bring textbooks in for consideration under impact (since it doesn't count under DEST 'quality')

NB: ensure you provide good and highly readable scans of your work for better responses from assessors

In case our research turns out to be inferior, can we claim that our sector needs financial support to bring us up to par? – this is happening in the UK where 7 areas (5 of them in the creative area) have proved to be below standard

## Session 2 New media, creative writing and film

What are the Appropriate Research Outputs for Film, Creative Writing and New Media?

Diversity/inclusiveness – of all outcomes/outputs from our sector

The works should be foregrounded – a need to contextualise, but shouldn't have to prove to ourselves the research content

How much money will be in this exercise? V little, so suggest we need minimal demonstration to make it affordable – the work should already demonstrate impact/quality

As disciplines, need to work internally to ensure what we put forward is research, not only practice (not all outputs are research)

Recognise different skill sets for research and practice

Already have the measurements needed to prove capacity – research of appropriate standard: eg in film, an appointment is based on quality of films made

Need to play ball! Contextualise the work

There is still a debate about the research/innovation of particular creative works (which works advance film-making?) – research vs prof practice

Is a practice leading the field? – peers should be able to determine this – this s/b the point of differentiation in re research/prof practice

Bear in mind distinction between determining creative quality and research content

DEST already acknowledges the J categories as research; the next question is major/minor and other internal classifications (within J); start with how J1 can work for creative sector, and then measure the other 2-6 against J1

Include the process of producing and presenting the work? (because otherwise depends on commercial entity, e.g., commercial publication) – this esp. needed for creative writing

Scriptwriting ditto – may be peer approved but never made into a film

Social history exhib vs conventional history – another gap in the J

And ditto for media-rich environments (digital mode)

Problem with peer review: lobby for considering other funding sources than the conventional research ones

NB: if your university publishes the work, it's considered self publication: not counted. Need to establish ways to ensure independent certification of other pub/dissemination modes for the works to be included as research (not self-pub)

Define 'publication' more carefully and with more inclusive measures – an assessor's judgment needs to be the measure, not metrics; and internal pubs s/b included for their impact, not simply excluded as self-publication.

Use 'publishability' as a measure, rather than 'publication' per se (this is already in J1)

Impact measures often considered the best way to assess creative work - are of central importance in measuring the quality of a work

Divide between production and consumption? How to resolve the difference between quality (production) and impact (consumption) – impact becomes a measure of quality in the creative arts (if it's consumed, quality is assumed?)

crude but identifiable measures: rentals, sales, box office; festivals and their relative importance; distribution and to whom? (with what possible social outcomes); citations too eg used in teaching, reviewed in various pubs. Some metrics can be ranked, esp the crude measures; but peers can make judgments about these measures and their relative merit

Reflection vs utility: for film, utility is very importance (eg impact in communities)

Bear in mind the issue of relational rather than arbitrary measures of quality and impact; criteria for judgments complex and varied

Use the J categories as starting point, but difficult to get community of creative people engaged in the process: how to participate in the hierarchies of quality? Need to define what constitutes quality (as research) beyond mere relationality

Ranked outputs of the body of work (traditional forms); citation data; group income data; grant income data – these are currently the measures for assessment. Need to be able to rank and justify them

Look at hybrids made up of research and research dissemination – is research disseminated more widely through creative outputs? Maybe that's a better measure than peer evaluations of quality in terms of the field

Evidence portfolios needed to contextualise the work in re: significance, originality, rigour; and its research grounding. (this can be in statements supporting the lists of best works submitted, and in the contextual stmts, and in the impact statement (10 pp only for the 4 impact case studies; no page limit set for rest of submission yet)

Multimedia and digital distribution of work: vanity pub? Use web metrics, citation indices, analyses of material published online – shouldn't be a strict metrics approach, but argue that it isn't vanity, but is a publishing project of some significance (per Stuart: web metrics currently excluded because not yet developed as assessment tools – we need to make the case for how they can serve this purpose)

Creative methodology not identical with other methodologies: we should create the rules for our practice and its measurement that others can follow

Think about the creative work as a research project, and a collaborative project, because these works typically include many other people in their creation and production

How may Quality be argued for these outputs?

### **Session 3 New media, creative writing and film**

What work do we want the context statement to do in film, new media and creative writing?

The kind of production of research outcomes from the group  
Reproduction/sustainability of research outcomes  
(ug throughput of students as well as researchers)

Contextualise the work within its field; needs some argument as to how it can be viewed as research (leadership in the field is part of this)

Brief stmt of what the discipline is – or the field: this both an overview stmt of the particular discipline, and the sorts of works that might emerge in that field.

For collaborative/cross disciplinary work, include an indicator to when a particular submission should be assessed by another panel, or why it should be considered only by Panel 13

Confirm the status of creative writing and scriptwriting – in which panel should its submissions be assessed? (recommendation is that it should be in Panel 13) – Sue R will follow up

Include outputs not formally recognised as 'legitimate' – eg, funding from OzCo, prizes – but provide a strong narrative (tell a story about the group's activity and the context in which it's operating – eg, success rates of OzCo applications, esteem of the competition)

NB: creative outputs haven't been recognised, and creative production not considered by Discovery ARC, so need to make a case about our activity in that context

But avoid talking about past injustice to avoid a sense of whinging – rather, describe it within the evolving technology and media, and evolving measures of quality and impact

Is the context stmt about a group or about individuals? – balance this: the stmt is about a group, the 4 best works are about individuals within that group

How long is it likely to be?

In the form of discursive prose; possibly 4 pages plus supporting metrics?

The concise nature of it (at 4pp) will make it more persuasive and effective  
(for the ATN trial, it was 2pp for the context stmt)

On collaboration: the context stmt might focus on the senior researcher around whom the others orbit

What does a context statement in film/new media/creative writing include?

The words used will point to how the group has become one producing leadership/break-through research: so past and future are important in this statement.

But NB: the impact must have occurred (can't talk about prospective impact, only about sustainability)

Can we incorporate creative content in/as context stmt – eg, make a film about the context, allowing visualisation of outcomes, impact? (though this will be in the best works)

Maybe include an addendum in forms other than prose – but ensure that the production values of the addendum doesn't distract from the content; and that the level playing field (all apps 10pp and 12point, for eg)

Strategic appointments brought in more recently (eg, post 31 Dec 06) – argue they are likely to contribute to sustained quality outputs, though you can't count their previous outputs

What are we known for? (eg, technical inventiveness, innovation within a form or medium) bring this in to the context stmt (ie, don't send technical inventiveness in creative form to the IT panel – claim it within the creative panel). This allows too a claim about why research might be disseminated through a novel, rather than a research pub. (the 'writer's writer' logic)

Constitution of the group to be submitted – what happens when the group that is working together is producing outputs across several panels? (Note that not all research groups will be included in the assessment – run this through the university concerned)