



Tertiary Education Commission
Te Amorangi Mātauranga Matua

Performance-Based Research Fund

Creative and Performing Arts panel-
specific guidelines 2012 Quality
Evaluation

Introduction

The Performance-Based Research Fund (PBRF) 2012 Panels have developed guidelines to assist staff members with the processes of developing and submitting Evidence Portfolios (EPs). These guidelines provide advice on specific areas that relate to the subject areas of Creative and Performing Arts and do not replace or supersede the requirements for EPs that are set out in the *PBRF Quality Evaluation Guidelines 2012*.

The Creative and Performing Arts panel-specific guidelines must be read in conjunction with the *PBRF Quality Evaluation Guidelines 2012*. In areas where the panel-specific guidelines do not provide additional information, this is because the advice provided in the *PBRF Quality Evaluation Guidelines 2012* applies.

The panel will be primarily interested in assessing the quality of the NROs and the staff member's contribution to them, and can also take into account the quality of the outlets through which the research has been published.

Please note that peer review panels assess EPs without reference to Quality Categories gained by staff members from their participation in the 2003 and/or 2006 Quality Evaluations.

Creative and Performing Arts panel-specific guidelines

Description of panel coverage

The Creative and Performing Arts Panel will assess EPs in the subject areas described below. The descriptions should be considered a guide – they are not intended to be exhaustive.

Design

Design includes fashion and textile design, graphic design, visual communication design, industrial design, interior/spatial design, exhibition design, illustration, animation, digital design, game design, interaction and interface design, design history, theory and pedagogy as it relates to the practices and teaching of design.

Music, literary arts and other arts

Music includes performance (including improvisation), composition, recording, broadcast, critical editions, performing editions, electro-acoustic composition, multimedia performances, sound engineering, musicology and analysis, taonga puoro, waiata, ethnomusicology.

Literary arts include poetry, fiction, drama, biography, essay, screenwriting, edited scholarly editions, and anthologies.

Other arts also include curatorial theory and practice such as exhibition concepts, selection and programming of film festivals, exhibitions, interdisciplinary work etc.

Theatre, dance, film and television and multimedia

Theatre includes acting, theatre direction, costume design, lighting design, set design, sound design, music theatre, stage management, dramaturgy, and theatre studies.

Dance includes dance performance and choreography, dance education, dance theory, dance history, and performance installation.

Film, television and multimedia includes producing or directing film, video, television (one-off programmes or series), creating multimedia or web-based productions, soundtrack design, art direction, editing drama or documentary film or TV, film/TV/media studies, animation, and screenwriting.

Visual arts and crafts

Visual arts and crafts includes printmaking, sculpture, photography, moving image/media,

installation, performance art, live art, new media arts, painting, drawing, ceramics, jewellery and metalwork, glass, carving, tukutuku, raranga, tattoo, fibre arts and illustration. Also includes exhibition curation and art history, theory and pedagogy relevant to the practice and tertiary level teaching of visual art and craft.

Cross-Referrals

It is expected that most cross-referrals to this panel will come from the following panels: Education; Engineering, Technology and Architecture; Humanities and Law; Māori Knowledge & Development; and Social Sciences and Other Social/Cultural Sciences.

The membership of peer review panels is designed to enable panels to assess the quality of research in most areas, including those which have a professional or applied outcome. It is recognised, however, that a small number of staff members will have research outputs that require expert advice from outside the scope of the panel membership and/or that may need to be considered by one of the two Expert Advisory Groups.

Expectations for standard of evidence to be supplied

It is expected that most research outputs submitted to the Creative and Performing Arts Panel will be quality-assured. Where it is not self evident, the quality-assurance process for the Nominated Research Output (NRO) should be described in the "Description" field.

Examples of quality-assurance processes include:

- exhibitions in or acquisition by national or international institutions
- inclusion in national or international festivals, biennales, etc.
- publication in credible literary journals or by credible publishers
- broadcast on national or international television or radio
- performances with or by a major professional ensemble
- concerts promoted within an established professional series
- CDs on recognised labels
- patents
- exhibition in a recognised dealer gallery
- commission by a recognised institution
- commercialisation of a design
- recognized awards and prizes.

Examples of non-quality-assured research outputs

might include:

- Web design on the internet
- Presentation in alternative fora
- Documented ephemera
- Concerts in series that contain a high proportion of amateur groups
- Concerts presented by, or exhibitions within the staff member's own institution.

Any of these, however, might qualify as quality assured if the conditions described above for quality assurance are met and documented.

It is essential that, where an NRO is submitted as quality-assured, the basis of that claim is clearly indicated.

Quality assurance relates to the character of the output. Any output which does not go through a formal quality assurance process by those expert in the field prior to public dissemination is a non-quality assured output in terms of PBRF. Reviews, on the whole, are evidence of peer esteem rather than quality assurance.

Staff members completing EPs may wish to provide evidence of a journal's quality assurance processes.

Elaboration of the definition of Research

Original creative work is in and of itself considered to be research and fulfils the criteria of the PBRF Definition of Research where it results in the generation of new knowledge, an enriched sense of the possibilities of the art form, or communicates in a meaningful and profound way through an artistic medium. (For the PBRF Definition of Research in the general Guidelines, see Chapter 1 Section D: What Counts as Research?)

It is the excellence of the creative output itself which is relevant to PBRF. Documented links to orthodox academic research, where relevant in some way to the character of a particular NRO, may be useful but they are not always necessary and are of secondary importance.

Work in the creative and performing arts is regarded as research (rather than as exemplary practice) where it has an aesthetic or exploratory rationale and value (rather than relating to routine professional demands).

Industry commissions will be considered as long as they meet the PBRF Definition of Research.

Types of research output

Any research output appropriate to and recognised by the particular discipline will be considered. Clearly, the Creative and Performing Arts Panel

expects to encounter a much wider range of outputs than would be presented to many other panels. The key concept for the Creative and Performing Arts Panel is 'publication', interpreted broadly as a process that gives public access to the creative work under consideration.

It is essential that basic information be included with the description of the NRO. It is not, for example, adequate simply to name an exhibition in a gallery if it is not clear what kind of exhibition this is. It is essential to identify the medium and provide other relevant information. Panel members need to know when picking up an EP whether they are being asked to consider the work of a photographer, a painter, a sculptor, or a poet.

A summary of the kind of information that should be included with NROs in a variety of Creative and Performing Arts fields is included in this document's Appendix, and gives an essential guide for the information that needs to be included with NROs.

TEOs should note that all research outputs included in EPs must be consistent with the PBRF Definition of Research, as set out in the general Guidelines, and must be accompanied by evidence as to quality.

Additional advice from expert advisory groups

EPs can be referred to an Expert Advisory Group (EAG) by either a TEO or by the Chair of a peer review panel.

Where an EP has been referred to an EAG and has **at least one** NRO that meets the criteria set out by that EAG, additional advice can be sought. A score and opinion on the EP will be provided back to the peer review panel the EP is assigned to.

The criteria that will determine whether or not the Pacific Research and the Professional and Applied Research EAGs will accept EPs for consideration will be published on the TEC website.

Indications of the minimum quantity of research output expected to be produced during the assessment period

Quantity of outputs commensurate with an ongoing commitment to creative work in the disciplines concerned.

Special circumstances

The general Guidelines apply, see Chapter 2 Section F: Dealing with Special Circumstances.

Definitions of Quality Categories	The general Guidelines apply, see the topic: What do the Quality Categories Mean? in Chapter 3 Section A: Panel Assessment: Introduction, and the final three topics of Chapter 3 Section D: Assessing and Scoring the Three Components of an EP – starting with Scoring an EP: Allocating Points for Research Outputs.
Treatment of non-standard, non-quality-assured and jointly produced research outputs	<p>The general Guidelines apply, see the topics: Quality-Assured and Non-Quality-Assured Research Outputs and Outputs involving Joint Research in Chapter 2 Section C: Guidelines for Completing the Research Output Component.</p> <p>Where there are multiple authors, staff members must ensure that their contribution to the research output is clearly defined in the “My Contribution” section. In cases where co-authors include the same NRO in their EPs, staff members are encouraged to confer about the details of their contributions, to ensure that there is no conflict in the information provided.</p>
Proportions of Nominated Research Outputs (NROs) to be examined¹	It is intended that the Creative and Performing Arts Panel will examine 33% of all NROs in the EPs submitted to it.
Use of specialist advisers	The general Guidelines apply, see the topic: Using a Specialist Adviser in Chapter 3 Section B: Allocating EPs to Panel Members and Obtaining Additional Input.
Elaboration of the descriptor and tie-points for the Research Output (RO) component	The general Guidelines apply, see topics: Scoring the RO component and Scoring an EP: Allocating points for research outputs in Chapter 3 Section C: Assessing and Scoring the Three Components of an EP.
Elaboration of the descriptor and tie-points for the Peer Esteem (PE) component	The general Guidelines apply, see topic: Scoring an EP: Allocating points for peer esteem in Chapter 3 Section C: Assessing and Scoring the Three Components of an EP.
Elaboration of the descriptor and tie-points for the Contribution to the Research Environment (CRE) component	The general Guidelines apply, see topic: Scoring an EP: Allocating points for contribution to the research environment in Chapter 3 Section C: Assessing and Scoring the Three Components of an EP.

¹ “Examined” is defined as either reading an NRO in full, substantially or sufficiently to make an informed assessment, or (for NROs which by their nature cannot be read) an equivalent level of scrutiny.

**Other relevant information
required for panel assessors to
accurately assign Quality
Categories to EPs**

Documentation must be of a sufficient standard to allow for a proper evaluation of an NRO. (Poor-quality photocopies of works in an exhibition, for example, are not adequate.)

There should be some indication as to why each NRO should be considered research in the sense described under this panel's Elaboration of the Definition of Research.

APPENDIX

Creative and Performing Arts panel – information for non-orthodox academic NROs

The following information has been developed by the Creative and Performing Arts panels to assist staff members complete Evidence Portfolios (EPs) that contain Nominated Research Outputs (NROs) that are outside of the standard academic research types.

All research outputs need to meet the PBRF Definition for Research.

The fields for NRO information are set out in the EP Schema document available on the TEC website. An EP template has also been developed to assist staff members completing EPs.

General tips are outlined below:

- All NROs must include the title.
- Collaborators can be included in the Author field.
- The Year Available field will only allow year so any specific dates will need to be included in the Source or Description fields.
- Catalogue or other documentation details e.g. ISBN, ISSN can be included in the Source field, along with other information that can be used to identify where an item was made available.

Information on what should be included in the Source or Description fields is outlined in the table below.

Research Output	Information to include in the Source or Description fields for NROs
Artefact, Object, Craftwork	Media Names of galleries/venues and locations (up to three) Opening and closing dates Number of pieces exhibited Scale of the project and/or dimensions of the exhibits Co-exhibitors (total number and up to three names) where applicable
Composition (Musical)	Media/performance requirements Duration Date of premier performance Name of commissioning body Details of performers (if applicable)

Research Output	Information to include in the Source or Description fields for NROs
Design output (including design artefacts, the design of exhibitions or events, or performance, commissioned designs)	<p>Media</p> <p>Names of galleries/venues and locations (up to three)</p> <p>Opening and closing dates</p> <p>Commissioning bodies</p> <p>Source of funding or sponsorship</p> <p>Scale of the project</p>
Design output (mass production or commercialised)	<p>Media/format</p> <p>Scale of production</p> <p>Name of client or commissioning body</p> <p>Associated publications (if applicable)</p>
Film/Video (including TV production)	<p>Media</p> <p>Date of release or broadcast</p> <p>Role or roles</p> <p>Duration</p> <p>Basis of funding</p> <p>Commissioning body</p> <p>Distributor/broadcaster</p>
Intellectual property (e.g. patent, trademark and registered designs)	<p>Patent/design registration number</p>
Performance (Dance)	<p>Media</p> <p>Names of venues (up to three)</p> <p>Dates</p> <p>Programme</p> <p>Performing forces</p> <p>Duration</p> <p>Professional/pro-am/amateur</p> <p>Name of series and or promoter</p>
Performance (media presentations, performance, installations and catwalk presentations)	<p>Media/process/ format</p> <p>Names of venues (up to three)</p> <p>Dates</p> <p>Associated publications (if applicable)</p>
Performance (Musical)	<p>Media</p> <p>Dates</p> <p>Programme</p> <p>Performing forces (e.g. string quartet)</p> <p>Duration</p> <p>Professional/pro-am/amateur</p> <p>Name of series and or promoter</p>

Research Output	Information to include in the Source or Description fields for NROs
Performance (Musical - recorded)	Media Date of release Programme Performing forces (e.g. string quartet) Duration Details of performers Basis of funding Note: Name of recording company and catalogue number can be included in the Source field.
Performance (Theatrical)	Media Names of venues (up to three) Dates Duration Number of performances Basis of funding Commissioning body Producer
Other form of assessable output (editorships and exhibition curation)	Media Names of galleries/venues and locations (up to three) Opening and closing dates Scale of the project Note: Name of publication and publisher details can be included in the Source field.
Other form of assessable output (public commissions)	Media Name of client or commissioning body Location Date commission was completed and available to the public Process of commission (e.g. invitation, tender, competition, etc)
Other form of assessable output (new processes and materials)	Description of principles Materials and processes involved Date Format/means Location of dissemination
Other form of assessable output (new devices including software)	Description of principles Materials and processes involved Date Format/means Location of dissemination

Research Output	Information to include in the Source or Description fields for NROs
Other form of assessable output (other non-textual research output)	Media Date Format/means Location of dissemination
Other form of assessable output (Choreography)	Media Performance requirements Duration Name of Commissioning body Date of premiere performance Details of performers (if applicable)