

# College of Humanities Arts and Social Sciences Guidelines for *Non-Traditional Research Outputs* (*NTROs*)

## Objectives

The objectives of these guidelines are to establish the framework for the collection of Non-Traditional Research Outputs (NTROs) for the College of Humanities, Arts and Social Sciences (Flinders University) and to provide clarity about terms, categories, documentation, and the assessment process.

With this framework we will be able to understand individual strengths (for purposes of academic research performance, performance development, promotion and other internal exercises) and discipline areas of research strength; to identify emerging research areas and opportunities for further development; and to allow for consistent comparisons of research for all discipline areas of the College.

## CHASS Non-Traditional Outputs

- Creative Writing
- Film and Digital media
- Music
- Theatre and Performance
- Literary Translation
- Visual Arts

## Eligible Non-Traditional Research Output Types

The following are all eligible non-traditional research output types:

### Original Creative Works

Sub-categories of Original Creative Works are as follows:

Research Output	Description
Visual Artwork	A research output such as a fine arts and crafts work, diagram, map, photographic image, sculpture, or installation.
Film and Digital Media	An original research output employing film or digital media.

Textual Work	Written creative work that is not eligible to be submitted as a book or journal article, such as a novel or art review. Exhibition catalogues and catalogue entries may be submitted in this sub-category.
Music	Composition: published and/or with a premiere performance.
Other	Original creative works that do not fit the other research output types. For example, scholarly editions and scholarly translations may be submitted under this sub-category, provided they meet the relevant eligibility criteria, including meeting the definition of research.

### Live Performance of Creative Works

Live Performance of Creative Works refers to a public performance of the work.

Sub-categories of the Live Performance of Creative Works research output type are as follows:

Research Output	Description
Music	New work or a demonstrably new, insightful or innovative interpretation or production of an existing work.
Theatre Performance	New work or a demonstrably new, insightful or innovative interpretation or production of an existing work.
Dance	New work or a demonstrably new, insightful or innovative interpretation or production of an existing work.
Other	Other Live Performance of Creative Works not listed above. New work or demonstrably new or innovative interpretation or production of an existing work.

### Recorded/Rendered Creative Works

For Recorded/Rendered Creative Works, the research component is contained within the recording/rendering.

Sub-categories of Recorded/Rendered Creative Works are as follows:

Research Output	Description
Audio-Visual Recording	Research outputs presented in an audio-visual format, such as films, documentaries, or audio-visual presentations.
Performance	Performances (in music, dance, theatre, etc.) that have been created specifically for a recorded medium.
Inter-arts	Recorded/rendered creative works, often experimental, produced in association with researchers in other disciplinary fields.
Digital Creative Work	Digital creative works, including creative 3D models, digital outputs of architectural and design projects, computer programs, games and visual artworks.

Website/Web-Based Exhibition	These are eligible as recorded/rendered creative works if the eligible researcher is the creator of the creative works featured in the website. Curated web-based exhibitions of the creative work of others must be submitted as Curated or Produced Substantial Public Exhibitions and Events.
Other	Other recorded/rendered creative works not listed above.

## Curated or Produced Substantial Public Exhibitions and Events

The Curated or Produced Substantial Public Exhibitions and Events research output type is specifically aimed at research outputs produced by curators rather than artists (although exhibition catalogues written by curators should be submitted as Original Creative Works, in the ‘textual work’ subcategory).

Where a curator is an eligible researcher, the curator may claim exhibitions, festivals and other events as research outputs. Artists may claim exhibitions of their original creative works under the Original Creative Works research output type, where the exhibition of the creative works is used as evidence that those works have been made publicly available.

Sub-categories of Curated or Produced Substantial Public Exhibitions and Events are as follows:

Research Output	Description
Web-Based Exhibition	The curation and/or production of a website presenting a collection of creative works where the internet is the medium of the exhibited works.
Exhibition/Event	The curation and/or production of a collection of creative works exhibited together for the first time, in that particular arrangement, in a recognised gallery, museum, or event. This should be accompanied by a well-researched publication that includes the date and location of the exhibition.
Festival	The curation of a festival bringing together innovative work or existing works in an innovative format or through a theme that provides new perspectives and/or experiences.
Other	Curated or substantial public exhibitions and events that do not fit into the above sub-categories of the Curated or Produced Substantial Public Exhibitions and Events research output type.

## Research Reports for an External Body

A Research Report for an External Body is a written research output commissioned or solicited by an external body such as a government department or private company. Where possible, please include links to the commissioned report.

Sub-categories of Research Report for an External Body are as follows:

Research Output	Description
Public Sector	A research report that has been undertaken for an Australian, state, territory, local, foreign, or international government body or organisation.
Industry	A research report that has been undertaken for a company, industry organisation, industry peak body, or an employer/employee association.
Not-for-Profit	A research report that has been undertaken for a body or organisation operating in the not-for-profit sector.
Other	A research report undertaken for an organisation not covered by the above sub-categories.

## What is a Non-Traditional Research Output?

### Research Output Criteria

A research output must meet all the following criteria:

- meet the definition of research below
- have been published or made publicly available
- have one or more eligible researchers listed as author(s) or creator(s) either within (e.g., in the by-line) or on that research output
- be an eligible research output type.

## Research

There must be demonstrable new research for each research output.

Research is defined 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 synthesis and analysis of previous research to the extent that it is new and creative.

Research outputs are eligible as NTROs only where the relevant eligible researcher is the creator

of the output.

Multiple exhibitions/performances of non-traditional research output types may only be counted as separate outputs where each subsequent exhibition/performance introduces a new research component to the work that builds upon the initial research component of the output.

Multiple performances of these research output types cannot be submitted as multiple outputs where the repeated performances do not introduce a new research component to the work. For example, a touring performance can only be submitted as a single output. Additional performances of the same piece without a new research component would be recorded as Subsequent Manifestations.

### **Subsequent Manifestations**

Outputs that are republished in other event/media without a new research component are recorded as Subsequent Manifestations (SM).

### **Why Collect Subsequent Manifestations?**

- Researchers require this information for CVs/profiles. Subsequent Manifestations are often prestigious and can be listed on funding applications and assist in the writing of ERA statements.
- Promotion/Probation applications would refer to prestigious Subsequent Manifestations.
- Impact is an important factor for individual and institutional standing. Subsequent Manifestations demonstrate impact and esteem.

### **Treatment of Revisions, Reprints and Multiple Editions**

There may be some cases where a research output is revised following the publication of the output (for example, an updated version of a web-based non-traditional research output). A revised research output can only be submitted if it can be demonstrated that it meets all the eligibility criteria.

### **The Date of Publication**

The date of publication of a research output must appear on the research output and/or in the information to be provided for each research output. Where the actual date of publication differs from the listed date of publication, institutions should be able to explain this variance on request by the ARC. This explanation is required for all submitted research outputs.

The date of publication based on the digital object identifier (DOI) for an electronic publication may be used. Institutions should note that copyright dates or 'date last updated', which appear on web pages, do not typically refer to a publication included on that page. Except where the date of publication is referred to by the DOI, web page dates should not be used as evidence of the date of publication.

### Exceptions

Where a research output was originally produced in a medium where no date of publication is stated within (e.g., in the by-line) or on the output, a letter from an editor, event organiser or publisher may be acceptable evidence to identify the date of publication. A letter cannot override a date of publication stated within the research output. Provided that no other date exists within or on the research output, the year a research output was 'presented' may be acceptable evidence of the date of publication (e.g., the date of a performance).

### Research Points

Higher Education Research Data Collection (HERDC) Points are allocated to Traditional Research Outputs, and HERDC equivalent points will be allocated to Non-Traditional Research Outputs (hereafter 'points').

Points are allocated for both quantity and quality and are used for internal purposes such as academic research performance (where there are quantitative research targets and qualitative research targets), performance development and promotion, and to enable us to understand discipline areas of research strength and areas where there is an opportunity for development; identify emerging research areas and opportunities for further development; and allow for consistent comparisons of research for all discipline areas of the College.

### Points: Non-Traditional Research

<b>Outputs</b>	<b>Quantity Points</b>	<b>(if assessed as quality)</b>
Major Individual Output	5	5
Minor Individual Output	1	1
Major Portfolio	5	5
Minor Portfolio	1	1

## Output Scale

NTROs may be submitted as a single item or as an individual creative work (equal to one research output); or as a portfolio of works exhibited as a cohesive/thematic collection of the work of a single creator (also equal to one research output).

Decisions about whether a single item or portfolio is 'Major' or 'Minor', 'quality' or 'N/A' will be guided by (i) brief descriptors of each NTRO area and (ii) a database of historical examples of points allocated.

Parity between Traditional Research and Non-Traditional Research, and across all Non-Traditional Research areas, is a key component of the Output Scale.

*The guidelines and formulations of this policy document for the definitions and examples of research categories and quality are subject to ongoing revision in line with the overarching aim of maintaining parity with Traditional Research. Revisions and amendments may accordingly be instituted by the research committee, or at the discretion of the Dean of Research.*

<b>Major: Individual Output</b>		
The creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings must be substantial.		
<b>Individual Output</b>	<b>Details</b>	<b>Possible Examples</b>
<b>Film and Digital Media</b>	<p>The creation of a new screen, media or moving-image work of complexity and sophistication in technique, scope and scale and in which the researcher is considered the 'chief investigator'.</p> <p>'New screen work' may include narrative feature film, feature-length documentary, experimental or avant-garde work or work intended for gallery exhibition that is of a highly complex nature, that is sustained.</p> <p>May screen on a recognised streaming platform, in a major national or international festival or showcase, or major recognised gallery, and/or may be acknowledged through national/international prizes and awards.</p>	<p>Dan O'Connell, dir., and Gwenda Young, prod. <i>Movie Memories</i> [documentary film]. Dublin: Creative Ireland/UCC, 2018. <a href="http://corkmoviememories.com/">http://corkmoviememories.com/</a></p> <p>Amos Gebhardt, <i>Divided Worlds</i> [video installation]. Adelaide: Anne &amp; Gordon Samstag Museum of Art, 2018. <a href="https://www.agsa.sa.gov.au/whats-on/exhibitions/2018-adelaide-biennial-australian-art-divided-worlds/">https://www.agsa.sa.gov.au/whats-on/exhibitions/2018-adelaide-biennial-australian-art-divided-worlds/</a></p> <p>Richard Jasek, dir. <i>Getting Their Acts Together</i> [documentary film]. Adelaide: SLA Films, 2020.</p>

	<p>May show significant audience interaction through online platforms. As a guideline, the work should reflect more than a year of sustained work.</p>	
<b>Creative Writing</b>	<p>A professionally edited novel, volume of poetry, collection of short stories, work of literary non-fiction or script for a major play or film.</p> <p>May be published in print or spoken word by a commercial publisher or a recognised specialist independent publisher, staged by a recognised theatre company or performed at a recognised national or international festival, or screened at a recognised national or international festival. As a guideline, the outcome should reflect more than a year of sustained work.</p>	<p>Sean Williams. <i>Her Perilous Mansion</i>. Sydney: Allen &amp; Unwin, 2020.</p> <p>Alex Vickery-Howe. <i>Watchlist</i>. Sydney: Currency Press, 2020.</p> <p>(Amy Matthews writing as) Tess LeSue. <i>Bound for Glory</i>. New York: Penguin/Berkley, 2019.</p>
<b>Translation</b>	<p>A translation of a novel, volume of poetry, collection of short stories, major play or work of non-fiction. May be published by a recognised commercial publisher or a recognised independent publisher specialising in literary translation.</p> <p>As a guideline, the publication should reflect more than a year of sustained work.</p>	
<b>Theatre and Performance</b>	<p>Performance in/creation of a new work involving complexity and sophistication in technique, scope or scale and in which the researcher is considered the 'chief investigator'.</p> <p>May be programmed by a recognised company/ national/international festival/venue; acknowledged through national/international prizes/awards; nationally or internationally broadcast; an ongoing series of significant site-specific events.</p>	<p>Sarah Peters. <i>Blister</i> [play]. 80 mins duration. Performed at Holden Street Theatres, 31 July–3 August, 2019. <a href="http://holdenstreetheatres.com/index.php/What-s-On/history/blister">http://holdenstreetheatres.com/index.php/What-s-On/history/blister</a></p>
<b>Music</b>	<p>Major composition of 30 minutes or more performed at a recognised venue, published by a recognised publisher or released by a recognised music label.</p>	<p>(Sean Williams under the name) Theadelaidean. <i>Isolation</i> [album]. Portland: Projekt Records, 2020.</p>



	May be acknowledged through national/international prizes/awards; a work nationally or internationally broadcast.	
<b>Visual Arts</b>	<p>Visual artwork in an appropriate medium expressing ideas that lead to new knowledge and/or advance the development and understanding of the creative arts.</p> <p>May offer a new contribution to broader cultural debates and/or develop or extend art historical/theoretical debates surrounding specific genres of creative production (e.g., painting, video, ceramics).</p> <p>May be acknowledged through national/international prizes/awards; nationally or internationally broadcast; presented in a venue recognised nationally or internationally by peers in the discipline (e.g., a major festival/gallery location); commissioned/funded by a distinguished public or private body.</p>	

**Minor: Individual Output**

The creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings must demonstrate some complexity in structure and scale.

<b>Individual Output</b>	<b>Details</b>	<b>Possible Examples</b>
<b>Film and Digital Media</b>	<p>The creation of a new screen, media or moving-image work involving complexity and sophistication in technique, scope and scale, and in which the researcher is considered a 'partner investigator'. 'New screen work' may include a short film or documentary, a less major experimental or avant-garde work, an audio-visual essay, or work intended for gallery exhibition.</p> <p>The work may screen on a streaming platform which is less recognised, in a smaller film festival, media showcase, or gallery space.</p>	

<p><b>Creative Writing</b></p>	<p>A professionally edited work of short fiction, poetry, short literary non-fiction, or minor dramatic work published in print or spoken word in a recognised journal, staged by a recognised theatre company or performed at a recognised national or international festival, or screened at a recognised national or international festival.</p>	<p>Alex Vickery-Howe. <i>Rowdy</i> [short play]. Decameron 2.0. Adelaide: South Australian State Theatre Company; ActNow Theatre, 2020.</p> <p>Lisa L. Hannett. 'Something Close to Grace'. In <i>Murder Ballads</i>, edited by Mark Beech. London: Egaeus Press, 2017.</p>
<p><b>Translation</b></p>	<p>A work of short fiction, poetry, short literary non-fiction, scholarly essay or minor dramatic work, published in a recognised quality journal which is refereed or subject to equivalent editorial peer assessment.</p>	
<p><b>Theatre and Performance</b></p>	<p>Performance of a new work involving complexity and sophistication in technique, scope or scale and in which the researcher is considered the 'partner investigator'.</p> <p>May be a mounted production with a season of performances; may be supported by a government or recognised funding body; may be a one-off staging of a significant, site-specific event.</p>	<p>Sarah Peters, in collaboration with D'faces of Youth Arts and Shock 'n' Awe. <i>Allowed to Be</i> [verbatim theatre]. 30 mins duration. Community engaged and collaborative playwrighting project, 2019.</p>
<p><b>Music</b></p>	<p>A composition 10–30 minutes total duration performed at a recognised venue, published by a recognised publisher, or released by a recognised music label.</p> <p>A recorded performance (60 minutes or more) playing solo or playing a demonstrably significant role in an ensemble, released by a recognised music label.</p> <p>A performance (60 minutes or more) playing solo or playing a demonstrably significant role in an ensemble at a recognised venue with argued justification (e.g., premiere or revival) + at least one other related NTRO or TRO.</p>	
	<p>The work should exhibit originality in at least one of the following ways:</p>	

<b>Visual Arts</b>	<p>the inclusion of ideas and forms new to a particular genre or to the visual arts generally</p> <p>the incorporation of new technological research and/or new material/production methods</p> <p>the use of new and/or unusual combinations of media in cross-disciplinary creations involving hybrid artforms and /or usually unrelated creative practices.</p>	
--------------------	--	--

## Portfolios

You may submit a portfolio of items as a single non-traditional research output. A portfolio is a collection of individual items that are derived from the same underlying research endeavour but do not in themselves constitute a research output. The portfolio must be able to demonstrate coherent research content. In addition, the individual items should be related in a way that the resulting portfolio constitutes research.

<b>Major Portfolios</b>		
The creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings must be substantial.		
Individual Output	Details	Possible Examples
<b>Film and Digital Media</b>	<p>A portfolio comprising shorter or less complex screen, media or moving-image works in a related form (such as different levels in a game, different episodes in a web series or similar, or different micro-docs) and in which the researcher is considered the 'chief investigator'.</p> <p>The works will be available on a recognised streaming platform, in a major national or international festival or media showcase, major recognised gallery, and/or may be acknowledged through national/ international prizes and awards.</p> <p>The work may show significant audience interaction through online platforms. The portfolio should reflect a similar period of sustained work as that</p>	

	of a major work and be regarded as equivalent in its research component.	
<b>Creative Writing</b>	<p>A portfolio comprising shorter work in a related genre or form (such as a series of short stories or sequence of poetry) and published in print or spoken word by a commercial publisher or a recognised specialist independent publisher or journal, staged by a recognised theatre company or performed at a recognised national or international festival, or screened at a recognised national or international festival.</p> <p>The portfolio should reflect a similar period of sustained work as that of a major individual output and be regarded as equivalent in its research component.</p>	<p>In the last ERA round, we submitted a portfolio of Lisa L. Hannett's collected short stories (all were a connected series of stories, part of her ongoing research praxis).</p> <p>Alex Vickery-Howe's collection of ten pieces for the State Theatre Company's Decameron 2.0 project would make an ideal major portfolio.</p>
<b>Translation</b>	A portfolio comprising shorter work in a related genre (such as a series of short stories or sequence of poetry) and published in recognised quality journals. The portfolio should reflect a similar period of sustained work as that of a major and be regarded as equivalent in its research component.	
<b>Theatre and Performance</b>	A portfolio may incorporate a set of less mainstream performance contributions that individually may not be either major or minor but, when taken as a whole, can demonstrate a significant contribution to creative work or performance comparable to a major in its research component.	
<b>Music</b>	A portfolio may comprise a series of compositions for any soloist, ensemble or other medium, 30 minutes or more total duration, performed at a recognised venue, published by a recognised publisher or released by a recognised music label.	
<b>Visual Arts</b>	A portfolio comprises a series of artworks that engage with a related theme that have been exhibited individually or collectively in a recognised gallery or venue.	

<b>Minor Portfolios</b>		
The creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings must demonstrate some complexity in structure and scale.		
<b>Individual Output</b>	<b>Details</b>	<b>Possible Examples</b>
<b>Film and Digital Media</b>	A portfolio comprising shorter or less complex screen, media, or moving image works in a related form (see 'major portfolio', above) and in which the researcher is considered the 'partner investigator'. The works will be available on a somewhat less major or recognised streaming platform, media showcase or film festival, or gallery. The minor portfolio should reflect a similar period of sustained work as that of minor work and be regarded as equivalent in its research component.	
<b>Creative Writing</b>	A portfolio comprising shorter works in a related genre that individually do not satisfy major/minor criteria. The portfolio should reflect a similar period of sustained work as that of a minor individual output and be regarded as equivalent in its research component.	
<b>Translation</b>	A portfolio comprising shorter works in a related genre that individually do not comply with the above criteria. The portfolio should reflect a similar period of sustained work as that of a minor and be regarded as equivalent in its research component.	
<b>Theatre and Performance</b>	A portfolio of less mainstream performance contributions that individually do not comply with the criteria for major/minor but, when taken as a whole, can demonstrate a significant contribution to creative work or performance.	Peters, Sarah. (2020). Four monologues, two commissioned as part of State Theatre Company SA and ActNow Theatres Decameron 2.0, and two presented as part of The Itch program, January – August 2020.
	A portfolio of compositions for any soloist, ensemble or other medium, 10–30 minutes total duration, performed at a recognised venue, published by a recognised publisher or	

<p style="text-align: center;"><b>Music</b></p>	<p>released by a recognised music label (including live or delayed broadcast).</p> <p>A portfolio of at least two different solo performances or ensemble performances playing a demonstrably significant role, with a total duration of 60 minutes or more (including concert tour).</p> <p>OR</p> <p>A portfolio of at least two different ensemble performances (total &gt;80 minutes, including concert tour) with more than five associate players.</p>	
<p style="text-align: center;"><b>Visual Arts</b></p>	<p>A portfolio comprises a series of artworks that engage with a related theme that have been exhibited individually or collectively in innovative or emerging gallery spaces or venues.</p>	

<b>Non-Traditional Activities That Do Not Receive Points</b>	
<b>Individual Output</b>	<b>Details</b>
<p style="text-align: center;"><b>Film and Digital Media</b></p>	<p>work that does not have a public exhibition or engagement</p> <p>work that is only screened for private showings</p>
<p style="text-align: center;"><b>Creative Writing</b></p>	<p>work presented at public readings</p> <p>work presented in media appearances or in the performance of related community activities</p> <p>work that appears in minor or low-profile publications (e.g., online blogs, unrefereed e- journals)</p> <p>individual publications of shorter length</p> <p>reviews or articles in newspapers or popular magazines</p> <p>multiple publications of the same work</p>

<p><b>Translation</b></p>	<p>any oral presentation (talks at professional workshops; summer schools; festivals, etc.)</p> <p>pedagogical materials (digital and print)</p> <p>jury membership for excellence awards and/or adjudication of competitions</p> <p>expert opinion (e.g., expert witness verification of documents; reviews of translations; HDR external examination of both standard and practice-based theses).</p>
<p><b>Theatre and Performance</b></p> <p><b>Theatre and Performance (Cont.)</b></p>	<p>convening a PAR symposium (national/international)</p> <p>convening a PAR conference session or stream (national/international)</p> <p>participation as a panel member in a formal critical response session</p> <p>contribution to video conference (national/international) on work-in-progress</p> <p>performance presentation at a conference or workshop at an international or national university</p> <p>seminar performance (local)</p> <p>introduction to a formal critical response series</p> <p>convening/chairing ongoing performance</p> <p>exchange or formal critical response series</p> <p>artistic mentoring of another researcher's PhD or other creative research project (not full participation as per minor work)</p> <p>private feedback to an artist on their creative work</p> <p>written, face-to-face or digitally facilitated exchanges which may include visual or performance-based material</p> <p>blog posts and/or commentary on discipline blogs</p> <p>interview material destined for audio or video, rather than written exchange</p> <p>performance for a general audience with no overt PAR framing</p> <p>'talking head' introduction to a dvd</p> <p>short recorded demonstration of PAR principles and methods</p>
	<p>artistic direction</p> <p>jingles</p> <p>CD liner notes</p>

<b>Music</b>	<p>program notes</p> <p>publications in trade/general interest journals (e.g., <i>Limelight</i> magazine, <i>American Record Guide</i>);</p> <p>position papers and submissions to senate committees, Australia Council, etc.</p> <p>pre-concert talks and lecture-recitals</p> <p>compositions comprising technical exercises for students</p> <p>instructional and pedagogical DVDs and websites</p> <p>workshops and masterclasses, including for student recruitment performances of 6 or more performers</p> <p>mentoring and coaching for institutions such as an opera company or musical festival</p> <p>expert opinion (e.g., media interviews, expert commentary, witness for regulatory bodies such as the Australian Copyright Council; external examination of both standard and practice-based theses)</p> <p>jury membership or adjudication of competitions</p>
<b>Visual Arts</b>	work that is not publicly exhibited in a curated space nor commissioned for public or private spaces

<b>Quality</b>	
<b>Individual Output</b>	<b>Details</b>
<b>Film and Digital Media</b>	<p>Quality is measured by prestige of festival, screening platform, gallery, and/or screening venue; reviews and receipt of prizes; and subsequent manifestations such as uploads, prizes and awards.</p> <p>Quality festivals, platforms, galleries, and venues are expected to follow strict programming practices and would include</p> <p>nationally recognised galleries and festivals whose status is acknowledged through the support of Screen Australia, South Australian Film Corporation and/or the Australia Council</p> <p>international venues of exhibition similarly acknowledged through public support</p> <p>high-status specialist galleries, venues and platforms which provide a recognised forum for work in particular forms, or experimental work that advances technical form.</p>



<p><b>Film and Digital Media (cont.)</b></p>	<p>The above criteria cannot be applied in an exclusive manner, since some distinguished work for which cases can be made for inclusion may be exhibited by relatively minor venues, galleries and screening platforms that are not subject to formal 'recognition'.</p>
<p><b>Creative Writing</b></p>	<p>Quality is measured in reference to</p> <ul style="list-style-type: none"> <li>prestige of publisher</li> <li>journals with strict editorial practices</li> <li>funding</li> <li>subsidiary rights, subsequent manifestations, translations</li> <li>public recognition and reviews</li> <li>prizes and awards</li> <li>festival inclusion.</li> </ul> <p><b>Prestige of publisher</b></p> <p>Refers to major international and national publishers and their imprints; publishers supported by public funding or universities; and publishers recognised by the Australian Society of Authors, the Small Press Network of Australia and New Zealand, or similar international bodies.</p> <p>Examples include Affirm; Allen &amp; Unwin; Black Inc; Cordite; Currency; Fremantle Press; Giramondo; Glimmer; Hachette; HarperCollins; Kill Your Darlings; Macmillan; Melbourne University Press; Midnight Sun; Penguin; Random House; Scholastic; Scribe; Simon and Schuster; Text; Transit Lounge; University of Queensland Press; Vagabond; Wakefield Press.</p> <p><b>Journals with strict editorial practices</b></p> <p>Refers to national literary journals whose status is acknowledged through the support of Australia Council and/or university funding; national and international venues of publication similarly acknowledged through public support and/or university funding; and high-status specialist literary publications which provide a recognised forum for work in particularly genres or forms or experimental work that advances technical form.</p> <p>Examples include <i>Analog</i>; <i>Andromeda</i>; <i>Clarkesworld</i>; <i>Fangoria</i>; <i>Granta</i>; <i>Griffith Review</i>; <i>Harvard Review</i>; <i>Hudson Review</i>; <i>Iowa Review</i>; <i>The Lifted Brow</i>; <i>MacSweeneys</i>; <i>Meanjin</i>; <i>The New Yorker</i>; <i>Overland</i>; <i>Paradox</i>; <i>Paris Review</i>; <i>Ploughshares</i>; <i>Southerly</i>; <i>Spaceways</i>; <i>Strange Horizons</i>; <i>TEXT</i>; <i>Tin House</i>; <i>Westerly</i>.</p> <p><b>Funding</b></p> <p>Refers to work which has received an advance from a publisher; Australia Council or other national grant funding; Arts SA or other state grant funding; any other philanthropic or local council-based funding; or international fellowship funding.</p>

<p style="text-align: center;"><b>Creative Writing (cont.)</b></p>	<p><b>Subsidiary rights, subsequent manifestations, translations</b> Refers to the territories the work has been sold into (ANZ, Asia Pacific, North America, Europe or World); print, audio, ebook, film and television rights; and rights that lead to all other subsequent manifestations of the work. It also refers to reprints and translations of the work. All of these manifestations are a measure of the work's quality.</p> <p><b>Public recognition and reviews</b> Refers to reviews in commercial newspapers, magazines, television and radio and other electronic media and online platforms with wide distribution or recognised niche genre expertise.</p> <p>Examples include reviews in <i>The Advertiser</i>; <i>The ABC Book Show</i>; <i>The Australian Book Review</i>; <i>Locus</i>; <i>Marie Clare</i>; <i>The New Yorker</i>; <i>Publisher's Weekly</i>; <i>SF Reviews</i>; <i>Smart Bitches Trashy Books</i>; <i>The Weekend Australian</i>.</p> <p><b>Prizes and awards</b> Refers to literary prizes and awards such as the Adelaide Festival Awards; the Aurealis Awards; the Booker Prize; the Miles Franklin Literary Award; the Nita B Kibble Awards; the NSW Literary Awards; the Patrick White Award; The RITA Awards; the RUBY Awards; the Stella Award; the Victorian Premier's Literary Awards; the World Fantasy Awards.</p> <p><b>Festival Inclusion</b> Refers to inclusion on the program of international and national literary festivals and conventions, including Adelaide Writers Week; Brisbane Writers Festival; Byron Bay Writers Festival; Edinburgh International Book Festival; GenreCon; Jaipur Literature Festival; Melbourne Writers Festival; Romance Writers of America; Romance Writers of Australia; Romance Writers of New Zealand; Salisbury Writers Festival; Sydney Jewish Writers Festival; Sydney Writers Festival; Ubud Writers Festival; World Fantasy Convention.</p>
<p style="text-align: center;"><b>Translation</b></p>	<p>Refers to related high-status specialist literary translation publications with international advisory boards, along with a range of established international venues of publication.</p> <p><i>The above criteria cannot be applied in an exclusive manner, since some distinguished work in the field of translation may be published by relatively minor presses or specialist journals/reviews that are not subject to formal 'recognition'.</i></p>
	<p>Quality and impact are quantified in reference to the following criteria:</p> <ul style="list-style-type: none"> <li>venue/company/institution</li> <li>funding</li> <li>public recognition</li> <li>prizes and awards</li> </ul>

	<p>broadcast</p> <p>festival inclusion.</p> <p><b>Venue/company/institution</b> Refers to work produced by a funded or commercial company or theatre space. Examples include</p> <p>triennially funded theatre companies, e.g., Company B Belvoir; Malthouse; Melbourne Theatre Company; Queensland Theatre Company; State Theatre of South Australia; Sydney Theatre Company</p> <p>artistically curated funded spaces with a competitive submission process such as LaMama</p> <p>independent theatre production companies with an established track record such as Vital Statistics</p> <p>one-off production companies bringing together professional artists to produce a specific show provided other markers are present</p> <p>inclusion of work in school or university curriculum.</p> <p><b>Funding</b> Refers to work produced or publicly shown that has been funded by competitive grants from funding bodies such as Arts SA; Asia Link; Australia Council; Myer Foundation; Pratt Foundation; as well as large city councils, etc.</p> <p><b>Public recognition</b> Refers to recognition in review articles by recognised reviewers in commercial newspapers, magazines, and electronic media and internet with either wide distributions or recognised arts niche demographics.</p> <p><b>Prizes and awards</b> Refers to work that is recognised through prizes and awards such as AWGIE Award; Green Room Award; Griffin Award; Helpmann Award; Sydney Theatre Award.</p> <p><b>Broadcast</b> Refers to</p> <p>work that is broadcast by commercial, not-for-profit or institutional broadcasters of national or international reputation, and is distributed widely by a commercial distributor or respected not-for-profit organisation</p> <p>work that is presented at internationally/nationally recognised professional creative works venues such as film festivals, radio programs, television shows, art galleries, exhibitions, theatres, artistic conferences and major institutional websites.</p>
<p><b>Theatre and Performance (cont.)</b></p>	<p><b>Festival inclusion</b> Refers to a series of unique events held at multiple venues and/or on multiple dates. Festivals are staged in a variety of venues, which may use</p>

	<p>the same venue or venues each year in a particular geographical location or they move from one location to another over a period of years. Evidence of excellence is assessed in relation to one or more of the following:</p> <p>the quality of past and/or current venues</p> <p>the broadcasting of content from the festival</p> <p>the range of partners</p> <p>the standing of the organising body</p>
<b>Music</b>	<p>Quality is measured by prestige of venue and subsequent manifestations such as broadcasts of live performances, publication of scores by recognized commercial publishers, and receipt of prizes and reviews.</p>
<b>Visual Arts</b>	<p>Evidence of excellence would include</p> <p>exhibition or presentation in a venue recognised nationally or internationally by peers in the discipline, such as a major festival or gallery location</p> <p>commissioning or funding by a distinguished public or private body</p> <p>acquisition by a public or private collection</p> <p>inclusion of work in an exhibition catalogue from a reputable international or local academic or commercial publisher</p> <p>inclusion of work in school or university curriculum</p> <p>recognition in awards and prizes</p> <p>discussion and dissemination by esteemed organisations, e.g., in print, online, or broadcast or televised</p> <p>additional evidence of significance and impact may be provided by reproduction and repeat exhibitions</p>

## Non-Traditional Research Output Assessment Committee

### The Process

1. Academic staff member (or delegate) completes the Non-Traditional Outputs Form supplying a research statement and evidence of quality.
2. Academic staff member (or delegate) submits the form to the NTRO assessment round.
3. The collected NTRO Forms are then submitted to the Chair of a committee constituted of representatives of all artforms for consideration.

4. The Chair of the committee then reports to the CHASS Research Committee.

### **Functions of the Committee**

To receive and review Non-Traditional Research Output documentation from staff in the College and agree to

- whether the output meets the definition of research (based on the documentation provided)
- the category of the output (including 'portfolios') (based on the documentation provided)
- the scale of the output (Major/Minor) (based on the documentation provided)
- if the output meets the quality criteria for the Non-Traditional Research area (based on the documentation provided).

The Research Committee is responsible for the final decision.

## Non-Traditional Research Outputs Form – Submission Template

### 1. Author Information

\* Please enter all authors who contributed to the research output in the same order as they are credited. Clicking on 'choose an item' will reveal a drop down box for selection.

	Title	First Name	Last Name	Author Type	Author Role	Individual Contribution (percentage)	Affiliation (College /University/ Organisation details)
1.	Choose an item.			Choose an item.	Choose an item.	List the author's contribution as a percentage. E.g., 80%	Provide college/university/ organisation details here.
2.	Choose an item.			Choose an item.	Choose an item.		
3.	Choose an item.			Choose an item.	Choose an item.		
4.	Choose an item.			Choose an item.	Choose an item.		
5.	Choose an item.			Choose an item.	Choose an item.		
6.	Choose an item.			Choose an item.	Choose an item.		
7.	Choose an item.			Choose an item.	Choose an item.		
8.	Choose an item.			Choose an item.	Choose an item.		
9.	Choose an item.			Choose an item.	Choose an item.		
10.	Choose an item.			Choose an item.	Choose an item.		

## 2. Output Information

Date of publication/date presented	
Title of output	
Title of publication (if different to above)	
Publisher/Producer	
Place published/produced	
Size/duration/pages	
Medium(s)	
Is this work aligned with an ARC/NHMRC Grant? If so, please specify.	
<i>For research reports only.</i> Please provide the web link/URL of the research work.	

### 3. CHASS Non-Traditional Research Area (please select ONE area which best reflects the output)

<input type="checkbox"/>	Creative Writing
<input type="checkbox"/>	Film and Digital Media
<input type="checkbox"/>	Music – Sound composition (Musical scores, notes, sheets)
<input type="checkbox"/>	Theatre and Performance (Dramatic or musical entertainment)
<input type="checkbox"/>	Translation
<input type="checkbox"/>	Visual Arts
<input type="checkbox"/>	Report or Other

### 4. Flinders Publication Category: Non-Traditional Research Output Type (please tick ONE appropriate category)

	<b>Categories</b>	<b>Code for entry in Research Now</b>
<input type="checkbox"/>	Original Creative Works	N1CW
<input type="checkbox"/>	Live Performance of Creative Works	N1L
<input type="checkbox"/>	Recorded/Rendered Creative Works	N1RCW
<input type="checkbox"/>	Curated or Produced Substantial Public Exhibition and Events	N1CWE
<input type="checkbox"/>	Report	A2R (ERA eligible)
<input type="checkbox"/>	Portfolio	N1PORT

## 5. Major or Minor Output

Please select **ONE**. Examples of each are provided in pages 7-11 of the NTRO guidelines document.

<input type="checkbox"/>	Major output (equivalence to a book, 5pts)
<input type="checkbox"/>	Major Portfolio (accumulatively equivalent to a book, 5pts)
<input type="checkbox"/>	Minor output (equivalence to a journal article, 1pt)
<input type="checkbox"/>	Minor portfolio (accumulatively equivalent to a journal article, 1pt)

## 6. Field of Research (FoR) Codes

\*Please ensure the FoR total = 100%, and that you code your submission when entering into ResearchNow.

<b>FoR code</b>				
<b>% Split</b>				

## 7. Research Statement

The statement should be 250 - 300 words in total and cannot contain any embedded links.

### Research Statement

**Please use this section to provide the following key pieces of information:**

- What did you do?
- How did you do it?
- Why is it research?

**In order to fully capture this, please consider discussing the following in your statement:**

- What is the field of research and practice that this work is contributing to?
- How does this work contribute to new knowledge, and/or what is the research question?
- What is this research exploring, and how is this evident in your output?
- What is the significance of this research? (highlight the evidence of excellence, perhaps through reviews, awards, media attention etc)



## 8. Subsequent Manifestations (if applicable)

If your work has also been republished or produced at another event/location, please provide the details of this subsequent manifestation here.

*For example, an art work that appears in a subsequent exhibition, a short story which is republished in an anthology, or a song that is included in a live production may all be examples of subsequent Manifestations.*

<b>Subsequent Manifestations</b>
<b>Author Declaration</b>
<p><input type="checkbox"/> I certify that the information provided is correct and that I undertook the research leading to this work in my capacity as a staff member/student at Flinders University.</p> <p><input type="checkbox"/> I have correctly classified this research output and all information provided is in accordance with the College of Humanities, Arts and Social Sciences NTRO guidelines.</p> <p style="text-align: center;"><b>OPTIONAL</b></p> <p><input type="checkbox"/> I give permission for my application to be shared internally at Flinders with colleagues who would benefit from seeing an example application from my field.</p>
<b>Notes to Author</b>
<ul style="list-style-type: none"><li>• Once assessed, the author must enter the endorsed outputs into the ResearchNow system</li><li>• The author must upload the signed confirmation letter received in regard to their NTRO outcome</li></ul>