

Humanities and Social Sciences - A HASS WA Network Event

The Future of Research and Research Income in the Creative Arts



Paul Caulfield, Craig Speelman, Jonathan Paget, Andrew Donovan, Clive Barstow, Su Baker

Humanities and Social Sciences A HASS WA Network Event

Hosted by the Western Australian Academy of Performing Arts and the School of
Arts and Humanities, Edith Cowan University

11th October

Executive summary

The WA Academy of Performing Arts and the School of Arts and Humanities, with support from the Office of Research and Innovation (ORI), jointly hosted an inter-university HASS Network event in the afternoon Wednesday 11th October 2017 at the Mt Lawley campus. This is the fourth event hosted by the network since its formation in 2015 and the first time ECU has coordinated an event. In the morning, the co-ordinators for the event invited SAH and WAAPA staff to meet with the interstate visitors before the off-campus visitors arrived for the main event.

There were four major components to the day:

- **Consultations** with Australia Council for the Arts (ACA) Director of Artists Services (WAAPA & SAH)
- ERA and NTRO **seminar** with Professor Su Baker (WAAPA & SAH)
- *Future of Research and Research and Research Income in the Creative Arts seminar* with three presentations (WA Universities network)
- WAAPA Journal Launch “Behind the Scenes” (WA Universities network)

The full program is shown in Appendix 1.

The morning sessions was open to ECU staff and 7 staff attended **consultations** with Andrew Donovan from the Australia Council for the Arts. Feedback was extremely positive and is tabled in Appendix 2 with appreciation for the opportunity to meet Andrew face to face and to obtain encouragement to resubmit unsuccessful bids, or to proceed with new applications for current and future funding rounds.

Mid-morning SAH and WAAPA staff were invited to attend a **seminar** with Professor Su Baker on the ERA and NTROs. Twenty two participants registered and there was a valuable exchange and discussion of issues. See notes taken by myself and Panizza Allmark in Appendix 3.

For the HASS WA universities network event after lunch, approximately 60 participants attended (97 registered). Approximately two thirds of the participants were ECU staff/HDR students and the spread of participants comprised mostly early and mid-career researchers and several HDR candidates from across both schools. Approximately a third of the participants were from other WA universities with broad representation of seniority levels and disciplines from each WA university (TBC).

Following the musical welcome to country by Samuel-Yombich Pilot-Kickett (WAAPA theatre graduate and respected activist?), the presenters from the Australia Council for the Arts and Culture and the Arts WA provided an overview of their funding schemes, as well as tips and strategies for writing successful applications; advice on audience and readership engagement, and a discussion of university context. Their presentation slides were obtained and will be disseminated to staff with this report.

Highlights

This is the first time the two funding bodies have presented at a combined WA university event. Universities have only recently been eligible to apply for funding as organisations [true of ACA?].

An ongoing issue has been the University Service Charge (USC). This is a charge levied on approved income sources to ensure that externally funded activities contribute to the Indirect Costs of supporting these initiatives and that the University complies with Competitive Neutrality principles.

In 2016 the USC matter for the Australia Council for the Arts was resolved and is now waived by the ACA and the 15% indicated as an in-kind amount (USC policy <https://intranet.ecu.edu.au/research/for-research-staff/policies-forms-and-guides>).

For Culture and the Arts WA, the policy regarding eligibility criteria was changed in 2016, and ECU staff are now eligible to apply as organisational applicants to any DCA Grants program provided proposed projects “differ from curriculum-based arts activity”. Negotiations are under way to resolve the USC which staff find prohibitive.

Two musical interludes sandwiched the afternoon tea: a performance by James Huntingford of 18th century English piano music, followed by Cissi Tsang’s avian musical performance. Both performers made a strong contribution to showcasing research at WAAPA.

The topics covered by Professor Su Baker are shown in the notes in Appendix 4.

Overall, the feedback about the experience of the presenters was extremely positive with all three highlighting the value of the interchanges and the improved understanding of the university context (tabled in Appendix 5).

Dr Helen Rusak introduced the journal launch for “Behind the Scenes” during pre-prandial drinks. Helen read Dr Sue Studham Fenty’s address (shown in full in Appendix 6), followed by Leisa Landre Ord’s (Associate Dean, Production) acknowledgements.

Recommendations

Jonathan Paget has taken up Paul Caulfield’s offer to put the case for waiving the USC and he will write a letter to the Executive Officer of CA WA (Colin Walker).

It is recommended that SAH and WAAPA staff continue to build relationships with ACA and Culture and the Arts WA, so we will need to plan a strategy for this.

ACA announced a new guideline for the category of organisations where there can only be three applications per year. In view of this restriction, the university will need to develop a co-ordinated approach. Cat Hope and I have developed a set of

guidelines to encourage staff to apply and described support from ORI regarding preparing a submission. Regular alerts are going out to staff to promote the grants. Many staff have applied to these funding bodies as independent artists and so it will be important to ensure that if they apply through the university they have a positive experience.

In terms of ACA funding, WA receives only 6.8% of ACA funding (*Strategic Directions 2016-2013*, DCA, nd: p. 30). For CA WA (funding under 15K) there is a 20-30% success rate. We will need to monitor ECU's success rates and support processes and lobby if need be.

Follow-up

This report will be made available to ECU colleagues at the same time as the distribution of the presenters' slides. A covering email will provide the links recommended by Su Baker for the King's College London <http://www.culturecase.org/>

Link for subscribing to NiTRO <https://nitro.edu.au>.
ECU are already members of Australian Council of Deans & Directors of Creative Arts (DDCA); however, individuals need to subscribe.

Acknowledgements

I am extremely grateful to Sally Hyslop (WAAPA) for providing administrative support to organise the event and for the support with catering. Thanks also to Melissa Wojcik in SAH for assisting on the day and Kay Noble for assisting with the event form. Thanks to Tim Landauer and Warren Myers for audio and technical assistance in the Music auditorium. Special thanks to the performers Sam Kickett, James Huntingford and Cissi Tsang, and to Stuart Smith.

We appreciate the assistance provided by Renée Newman, Lyndall Adams, Helen Rusak, Leisa Landre Ord and Sue Studham Fenty. Thanks to Paul Godfrey for photos.

Finally, huge appreciation to ADRs Craig Speelman and Jonathan Paget and SAH Head of School Clive Barstow for their involvement in event planning and contributions on the day. Thanks also to Panizza for sharing her notes.

Dr Sally Knowles
Research Development Advisor
Office of Research and Innovation
31st October 2017

Appendix 1

Wednesday 11th October

The Future of Research and Research Income in the Creative Arts

Humanities and Social Sciences A HASS WA Network Event
Hosted by the Western Australian Academy of Performing Arts
and the School of Arts and Humanities, Edith Cowan
University



10.00-12.20pm	Consultations with SAH & WAAPA staff	3.122
11.30-12.30pm	ERA discussion meeting with SAH & WAAPA	6.114
12.30-1.20pm	Lunch/tour with ECU colleagues	
1.20pm	Arrive WAAPA Music Auditorium (1.110)	
1.30-1.40pm	Welcome to country	Sam-Yombich Pilot-Kickett
	Introduction	Dr Jonathan Paget (Associate Dean Research, WAAPA); Professor Craig Speelman, (Associate Dean Research, School of Arts & Humanities)
1.40-2.30pm	Australia Council for the Arts Grant Information session	Andrew Donovan
2.30-3.00pm	Culture and the Arts WA Grant Information session	Paul Caulfield
3.00-3.05pm	Music performance	James Huntingford
3.05-3.30pm	<i>Afternoon tea</i>	
3.30-3.35pm	Music performance	Cissi Tsang
3.35-4.35pm	<i>Considering the Future of Creative Arts Research: Professor Su Baker, Director VCA & President Australian</i>	Professor Su Baker

Council of Deans and Directors of
Creative Arts

4.35-4.55pm

Discussion/Questions/Comments

Chairs: Jonathan Paget &
Craig Speelman

5.00-6.00pm

*Drinks WAAPA upper foyer courtyard
&
Behind the Scenes Journal Launch*

Appendix 2

Feedback on Individual Consultations with Andrew Donovan (ACA)

Dr Amanda Gardiner	As an early career researcher and also a female academic living in a regional location, a direct consultation with Andrew Donovan was a valuable opportunity. My work is interdisciplinary and the opportunity to ask direct questions and talk through strategies and also the practicalities of my potential grant applications were very useful. It would be wonderful if these direct meetings could be made more regularly available. Thankyou for facilitating this meeting Sally.
SAH Postdoctoral Research Fellow	
Sue Starcken Art Collection Curator	We spoke about my potential international collaborations and the viability of my application. Andrew also said it would be useful to apply and even if the application does not succeed the feedback can be useful. I also really appreciated your attendance and valuable questions Sue - thank you again!
Sue Peacock	Yes, thanks for the opportunity it was useful touch base with Andrew and to get first hand information about what we need to do and consider before submitting an application.
Acting Head of Dance WAAPA	I think given our location (WA), the personal contact and advice is invaluable.
Michael Whaites	
Donna Mazza	It was very helpful to speak to Andrew about my applications with ACA and he gave me some very specific advice on how to improve the chances of success. He was also very encouraging about how competitive the grant rounds are and we discussed timing of applications and how this might also help with a positive outcome.
Creative Writing SAH	I am going to apply again next year. Thanks so much for including me via phone from home.
Dr Frances Barbe	It was really valuable to have the chance to talk to Andrew Donovan from Australia Council.
Theatre WAAPA	It was particularly good to be able to discuss the question of applying through ECU versus applying as an individual. As a result of this meeting I will be submitting an application in February 2018 for a new work, so good to gain momentum and encouragement as well as information.
Tom O'Halloran Music WAAPA	Yes I found the session informative and it was good to make some face to face contact and build the relationship. Together we can build the case that universities are doing good things in the creative work space, and that new, innovative work should be supported around us - especially when they can leverage our infrastructure.

Appendix 3

Notes taken by Sally Knowles

ERA and NTROs Professor Su Baker

Key points

Gaming issue with ERA

Peers who review do not have an agreed position (true of other disciplines!)

Difficult issue of quality and how to provide evidence of that

Thresholds below which not worth submitting for 2 researchers in FOR 19

Australia borrowed from NZ system (quality assurance through peer review)

Australian system measures the university so takes it out of individual hierarchies

Research income for the Arts is problematic

Good idea to focus on philanthropic funding and industry funding bodies

Odds improve with ARC Linkage possibilities now that in-kind from GLAMS is permitted

For example a writing and theatre venue can provide in-kind

These possibilities are to be tested but don't turn yourself inside out get on with the work

Need to get cleverer about how to measure impact

Survey responses from audiences are limited (people see, hear, feel performances differently).

Social media has potential

Must build a common language amongst ourselves

Take the ERA seriously

Challenge ERA errors via peak bodies such as DDC

Don't game to get a good score

A good score does not protect the field case of College of the Arts at the University

Sydney receiving an ERA 5 ranking and then being disbanded

Research statements will morph into case studies

These should be taken seriously

The UK have codified claims for impact

We have adopted a case study model

Tell stories of impact

Use people good at telling stories

General public are readers and will be engaged by this

Citations - we have tools for this now and can locate data on references to the artist

Politicians are suspicious of us (ie academics and artists)

Mobilise/activate grassroots communities and politicians in marginal seats

Opportunity to recast the narrative

Example of art project on ABC 7.30 Report silo paintings near an Indigenous massacre site in NSW wheat belt - our research projects can make great stories

Our job is to develop a consistent narrative around engagement.
Several institutions rated poorly in recent rounds of ERA so ECU is not alone.
3/20 assessing are not practitioners
Universities are paranoid about the volume
More rigorous assessment
No feedback so hard to know
people have prejudices
smaller institutions are harder on themselves
The tradition of NTRO is established.
Emerging cultures
UK REF uses creative research in their equivalent of the HERDC
They have their own Research Council for the Arts
There is a critical ass issues.

Meeting Notes

- The government is yet to release information about the agenda for ERA.
- **The measure of success is based on understanding and evidence.**
- It's a whole university approach - not about the individual's outputs.
- 'in kind' support can be used for funding instead of \$\$\$\$. This is the best for industry linkage grants for the Arts.
- Instead of citations use Altmetrics or other measurements -such as exhibition attendance, reviews, press reporting, social media activity, Google analytics, percentages.
- Research Statements are very important in telling the story about the significance of the work. Story telling (creating a narrative) about the **impact of the work is vital.**
- **Narrative building** in the research statement needs to be **supported by evidence.**
- Need to demonstrate engagement - e.g. 'richer experience for the community by....'
- Emerging cultures are important - must develop a persuasive argument in the research statement
- **Build critical mass through collaborations and joint projects-** locally, nationally or internationally.
- Avoid vanity publications - **get someone outside your university to write about your work (an esteemed academic/artist/critic).**
- Consider the opportunities for sharing resources with other universities through collaboration
- Connect research with teaching

Problems with the ERA round

- Only 3 out of 20 on ERA Arts panel were from the arts.
- There were no practitioners.
- The peer review process is only as good as the peers that assess.
- **We need to develop impact statements that are powerful testimonials with evidence that inform the committee of a work's significance.**

Notes prepared by Associate Professor Panizza Allmark

Appendix 4a

Notes taken by Sally Knowles

Key points

Andrew Donovan (ACA)

Policy-focused research is of interest e.g. Building cases for particular art forms
ARC Linkages - chamber opera project with RMIT; Australia's live music exports
Arts/Science ("Synapse project")

<http://www.synapse.net.au/>

Research and ACA grants program - give us your best idea and we'll try and fund it

Takes 12 weeks to assess a grant

International organisations (e.g. festivals) can apply

NEW under the category of organisations there can only be 3 applications per year

For Fellowships, the applicant must be a well-established artist.

Academic salaries

Teaching relief for full-time permanent is OK

Be clear about arrangement for salaries on the project

Highlight the artistic value

Downplay "research" language

Talk to Paul about ARC project ideas

Timing may be an issue (ARC timing)

If ARC funding is unsuccessful **ACA can support projects if a partner withdraws**

Be persistent with your applications

No means, not yet!

Individuals applying and administered by universities face no limits (unlike new rule for organisations who can only submit 3 applications per year)

It is not a disadvantage being a university applicant

Separate entities are OK (with separate ABN) within organisations.

Appendix 4b

Key points

Paul Caulfield - Culture & the Arts (WA)

CA WA do not fund curriculum-based activities

No restrictions for universities

No peer assessment for under 15K

Takes 25 days

NB there are multiple layers of management signing off on these

They receive 1,000 applications per year

Budget is for 3.5M

1 more year for regional programs

NB Mandurah is considered regional

95% success rate for regional touring

USC question

If there are 2 projects one costs more due to USC then the non-USC project will be funded

Paul will help with this matter

We need to write a statement to C&A WA

Capture the uni support

This provides a strong basis if administered by a university

Teaching relief also applies

Evaluation through "Culture Counts" used by Arts organisations

How do you measure quality?

10 dimensions - originality, currency, innovation

Systematic descriptors

They have worked with Griffith on an ARC

QUT "Dynamics of Australia's Creative Industries"

Agenda - value of the Arts - intrinsic, instrumental, institutional

Public Value Framework and Culture Counts

Quality, reach, participatory

Social Impact

Health and Arts

Creative Industries

Employment & Growth

Appendix 4c

Considering the Future of Creative Arts Research Professor Su Baker

ENGAGEMENT

Build a meaningful evidence base

Externally focussed - how unis are interacting with the world

History- in 1990s when Arts came into unis during the Dawkins era the university stereotype of the ivory tower existed, yet Arts had a strong engagement

The notion of impact wasn't discussed in formal terms

Paradox - public interaction is assessed for creative arts disciplines

There is an enormous amount of cultural infrastructure within universities

Find points of intersection with the public

Design disciplines

Producer/user relationship - direct hard to measure their real world interactions

We need to iron out the crinkles

REF impact case studies are useful

"Engagement: - a terrible title

Non-serious stuff a conviction that reciprocal relationship with local communities and professional partners

There is a perception that unis are hard to deal with

In the Q&A section SB attributed this to unis being risk-averse (although this is changing and the contract negotiation difficulties)

What can we learn from traditional research cultures?

Example: Centre for the History of the Emotions - we need to develop WA uni projects like this

ARC look for scale and focus

There is an opportunity for collaboration and greater co-operation

HOWEVER there is the problem of competition

Example of Kings College London Deborah Ball
Culturecase.org

University Art Museums

Intellectual capital is untapped

To be used as research infrastructure

University Art Museum Association

Museum is a research institution

Research students as research fellows as they develop their careers

Advocacy roles of DDCA ongoing

Researchers need to be at the head of a curve

Extend our disciplines

NiTRO - invite to participate

Only the paranoid survive
Culture/politics/economics in that order (Stuart Hall)

Public facing
Reciprocity of the Arts
Alienation of the public example seen in increasingly marked terms in Manchester
Can be very local going out to meet the world
Don't be dominated by the metrics
Evaluation is a paranoid response and an accountability measure
Find a way to make it work - that is our challenge
Universities are risk-averse (but this is changing)
Many partners experience contract frustration - this takes time

The University of Melbourne has a new Performance for Management procedure
Engagement in teaching and research is highlighted
Panel team review progress in 3 year cycles
Meet annually
Line manager is not part of the panel
Works much better than MPS

DCA are looking for social impact
Seeking a consistent methodology
Dedicated impact measures at Melbourne University
Employ at staff member to work on this

Appendix 5

Feedback from Presenters

Andrew Donovan	Thanks for your email. I enjoyed attending and talking with so many engaged and passionate people. Hopefully we can see some work supported through the grants programs. ...
Australia Council for the Arts	It was great to meet you all and hear about the terrific work that's going on at WAAPA.
Director of Artists Services	

Professor Su Baker	It was a pleasure and I also got a lot out of it. We should all share and talk more and we will be stronger for it.
Pro-Vice Chancellor Engagement	Again thank you for the invitation and all the best in your own endeavours.
The University of Melbourne	It was nice meeting you and thank you for inviting me and for the stimulating conversation.

Paul Caulfield	It was interesting to hear the issues and discussion yesterday.
Culture and the Arts WA	It was an enjoyable afternoon, and it was useful to hear about the issues for researchers and academics in the arts.
A/Manager, Research, Policy & Evaluation	I'll certainly keep an eye out for WAAPA's performances, and you let you know if I'm able to come along to any.
	And, it would also be great to catch up in early next year to continue the discussion on research issues and possibilities.



Cissi Tsang, WAAPA Doctoral candidate



Journal launch “Behind the Scenes” Jonathan Paget, Helen Rusak, Leisa Landre Ord

Appendix 6

BTS Launch statement: Dr Sue Fenty Studham, Asst Professor and Head of the BFA Stage Management Program at The Theatre School, DePaul University, Chicago.

<http://journals.sfu.ca/bts/index.php/bts>

Thank you for attending the launch of *Behind the Scenes: Journal of Theatre Production Practice* and many thanks to The Western Australian Academy of Performing Arts executive committee for supporting the development of the inaugural issue through an Editorship Grant in 2016.

This journal was developed to fill a void in the publication of articles that give focus to the production aspects of live performance. Its purpose is to give visibility to and engage current researchers in a dialogue on the many aspects of performance that are seemingly 'behind the scenes'. At the completion of my PhD in 2015, I realised that there wasn't yet a dedicated space for the dissemination of production-based research, and I was not alone on this journey. This type of research, often practice-led, does not fit within a traditional research model, nor an industry format. It is hybrid and so, a new hybrid space was required to showcase it. With an increase in the number of practitioner-researchers investigating the practices of theatre production, the team of *Behind the Scenes* aims to provide a platform to disseminate the ever-evolving research produced. This publication is designed to complement existing scenography journals.

I would like to thank Dr Helen Rusak for mentoring me in the development of this journal. I'd also like to thank Dr Renée Newman for graciously accepting our invitation to complete the executive team of editors. I am indebted to this team for their dedication and friendship, as well as to the efforts of our esteemed list of editorial committee members from three continents; including WAAPA's Dr. Jonathan Marshall, Dr. Lyndall Adams, Fleur Kingsland and copyeditor, Dr Sharon Matthews. On a personal note, I'd also like to thank Ian Studham for his support, encouragement and advice throughout this process, Clo Bullen who first suggested I think about creating a journal, Professor Cat Hope, who supported the initial journal application and Sally Hyslop who assisted throughout the process. My sincere thanks to all who participated in the creation of this journal.

The inaugural issue of *Behind the Scenes: Journal of Theatre Production Practice* is dedicated to A/Prof Maggi Philips. Her belief in the value of practice-led research is one of the reasons that this journal exists. As stated in the editorial: "Maggi was fascinated with the movement of bodies, ideas and identities and this journal is indebted to her musings on performance as research ... her words live on in this journal and beyond."

We, the editorial team, welcome you: readers, authors, colleagues, and sponsors to this space, and to this conversation. Thank you.