

# Adventures in supporting and reporting on the tangible (and not-so-tangible) – Librarians and Creative Practice research

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## ABSTRACT

Creative practice research outputs such as interpretive dance and performance, fine art installations and exhibitions, musical composition and recitals, and architecture all evoke emotion and defy valuation by citation statistics.

Using citations as a measure fails to communicate the considerable value, with their high levels of social impact, which these incredibly diverse outputs provide to a University's research portfolio.

As a Research Support Advisor at Te Tumu Herenga/Libraries and Learning Services at the University of Auckland, I support the Faculty of Creative Arts and Industries. This small Faculty encompasses the Elam School of Fine Arts, the School of Architecture and Planning, the School of Music, the Dance Studies programme and, from 2020, the Design programme. Applying the theme of diversity to such a varied academic body is an easy task. Aligning support tools and services to the creative demands of each field so you get up-take by academics? Not so easy.

Standard research reporting systems typically exclude the Creative disciplines and their outputs as they don't comply with requirements that are designed to suit text based outputs. How best then to support creative researchers when (unintended) marginalization fosters a culture of avoidance?

The challenge faced by myself and my colleagues is to develop ways to better engage creatives with the research support tools that are beneficial to them in their academic workflow and aid the discoverability of their research.

Leveraging relationships established during the national research quality evaluation and the growing emphasis of funders on proof of societal impact are way for us to ensure that creative outputs are more discoverable and our creative academics get the wider recognition they deserve.