

Guidelines for PhD with a Creative Practice Component

Overview

A PhD with a Creative Practice Component is a model of doctoral research in which creative practice is integral to the research methodology and contribution to knowledge. It requires the doctoral researcher to produce substantial new and original works in their chosen medium/media, together with a written thesis that critically situates, analyses and reflects on the research. Creative formats may include, but are not limited to, music or dance performance, composition, film, work for stage, screen or broadcast, creative writing, exhibition of visual art, craft, or design. The creative and written components must be conceived and examined as an integrated whole, together making an original and substantial contribution to knowledge or practice. Creative practice research may be exploratory and differ in its presentation, but it is subject to the same expectations of intellectual rigour and scholarly contribution as any PhD. The candidate and supervision panel should establish how the creative practice and written thesis inform one another and how each contributes to the overall research inquiry.

Presentation and Format

A PhD with a Creative Practice Component is presented in three interrelated parts. The relative weighting of the written and creative practice components can range between 40:60 and 60:40.

- **Thesis Abstract (max. 2 pages)** that outlines the nature, scope and intent of the creative project. The abstract must provide a brief description that locates the creative and written components within their relevant fields of practice and theory. It must also outline the proportionate balance between the respective creative and written components, and their preferred 'reading/viewing/listening' order.
- **A Creative Practice Component** presented in a professional, high-quality format/medium that provides a durable record of the creative work undertaken for the creative project. This component will be submitted to SGR with the written thesis. A copy of the recorded material will also be submitted to the University Research Repository upon completion of the degree. It is the responsibility of the student to plan (costs and resourcing required), prepare and organise for the recording to be made, and appropriately saved and stored.
- **Written Thesis Component** of between 30,000 and 60,000 words which follows the general structural requirements of a thesis document (containing, for example, introduction, literature review, methodology, findings chapters, and a synthesis) and which provides a critical scholarly analysis of the creative project and its outcomes. A written creative practice component, such as prose fiction, poetry or script, cannot be counted as part of the written thesis component. The thesis is required to do more than describe the practice or creative process and should situate the project within a conceptual framework and context, including articulating and evidencing a systematic approach to research inquiry. The Guidelines for Thesis in Monograph Format are relevant to producing the thesis component and should be read in conjunction with these guidelines for further guidance.

Admission and Progression

Admission for a PhD with a Creative Practice Component

In addition to meeting the entry criteria for the PhD, applicants who wish to pursue a creative practice component in their PhD are expected to have advanced training or professional experience in the relevant creative field. Advanced training may be understood as a postgraduate degree or diploma and professional experience may be understood as two or more year's employment or productivity in the relevant field(s).

The supervision panel should include at least one supervisor who also has professional experience as a practitioner in the relevant creative field/s and is registered as a creative practice supervisor with Te Mata Kairangi School of Graduate Research (SGR).

Confirmation of Enrolment for a PhD with a Creative Practice Component

At the point where confirmed enrolment is applied for (normally at six months of full-time study), candidates are required to present a formal research proposal and must confirm their intent to undertake a PhD with a Creative Practice Component.

It is expected that a candidate undertaking this PhD model will have clarified within their completed research proposal:

- (a) the intended examinable format of the practice;
- (b) the intended integration of the creative and written components, outlined within a draft methodology section;
- (c) how the combined works (practice and written thesis) will lead to substantial new knowledge or insights in a research context;
- (d) confirm that the required resources are available to undertake the creative research project including any live occurrences.

Collaboration and Contributions

The candidate must clearly identify the contributions of any collaborators and demonstrate the nature and extent of their own contribution. This should include, where relevant, the candidate's role in the production, performance, curation, recording and editing of the work.

The candidate is responsible for obtaining any copyright permissions, performer consents, or cultural permissions required for examination, recording and deposit in the University's Research Commons digital archive. Any restrictions on public access must be identified before submission and managed with appropriate embargoes.

Examination

The PhD with a Creative Practice Component is to be examined as the combination of the creative practice component and the written thesis. These components are not to be examined separately, but instead as a coherent and integrated whole constituting the original and substantial contribution to knowledge required of research candidates at doctoral level.

1. Examiners should be nominated following the standard procedure for nominating examiners. Examiners should normally have a PhD and at least one examiner should have professional experience as a practitioner in the relevant creative field(s).

2. Examiners must be advised by the Chief Supervisor that they are being invited to examine a PhD with a Creative Practice Component at the time they are contacted for nomination. SGR will also ensure the examiners are advised and provided with these guidelines.
3. At the time of nomination, the examiners must also be advised of how the student would like them to interact with/examine the creative work, subject to resourcing approval from the Division/Faculty.
4. If examiner attendance at a live occurrence of the creative component is required, these additional requirements apply:
 - 4.1 At the time of nomination, each examiner must confirm their availability for *both* the proposed date of the live component *and* for the usual 6-8 weeks for thesis examination following the estimated submission date.
 - 4.2 SGR must be notified of the details of the live occurrence, including the date, time, and location.
 - 4.3 Examiner attendance at a live occurrence of the creative practice would normally take place within the 6 months preceding the submission of the thesis, and in ordinary circumstances may only take place once.
 - 4.4 If an examiner is attending a live occurrence that will form an examinable component, a Convenor will be appointed by SGR and must attend also. The same Convenor may not necessarily be present at the live occurrence and the oral examination, although this is preferable.
 - 4.5 Examiners should be provided with the Thesis Abstract at least 2 weeks prior to their attendance at a live occurrence.
 - 4.6 At least one examiner must view the live occurrence(s) of the creative practice.
 - 4.7 Costs associated with examiner/convenor travel to view the live occurrence are the responsibility of the relevant Division/Faculty.
 - 4.8 Attending examiner(s) at a live occurrence of the creative component are not to consult with the student over the creative work, nor to discuss the written thesis at the occurrence or any time before the oral examination.
 - 4.9 Because examination of the creative practice component is to be undertaken with a mind to the PhD in its entirety, examiners who attend live occurrences will not be required to submit reports until after they have been sent the written thesis and the high-quality documentation of the creative practice component. Examiners will then be encouraged to reflect on the creative component, the thesis, and the interrelationship between the two, in their reports.
 - 4.10 A recording/high quality documentation of the live occurrence must be provided to SGR by the thesis submission date, along with the written thesis, both of which will be sent to the examiners.
 - 4.11 Where the Postgraduate Research Committee consider that the quality of the work being examined will be retained through recorded media, they may allow an examiner to receive a recording of the performance or exhibition instead of attending in person. A request to this effect must accompany the nomination of examiners when it is submitted to Te Mata Kairangi School of Graduate Research for approval.
 - 4.12 Where examiners require amendments to, or re-examination of, the creative component, this may include examination of revised documentation or recording where restaging a live occurrence is not reasonably practicable.