



Compiling Griffith University's collection of ERA research outputs

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Policy Officer – Research Excellence



Griffith University's ERA team

Director - Office for Research: Dr Vicki Pattemore

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ERA Support Officer: Mrs Karen Moorehead

Digital Repositories Team Leader, INS: Dr Joanna Richardson

Academic consultants



Creative and performing artists at Griffith University

Griffith University's creative works for ERA come from across the University, including:

- Queensland Conservatorium
- Queensland College of Art
- Griffith Film School
- School of Humanities
- School of Education and Professional Studies



Compiling data on creative works research outputs

‘My Research Publications’

→ Research Administration Database

Griffith has been collecting data on creative works since 1995

- Southbank campus has a strong culture of uploading information about creative works into the University’s database
- The Schools of Humanities and Education have uploaded information about creative works to some extent

Problems with the data:

- Are all the creative works (performances etc) the result of research?
- Multiple performances/works resulting from one piece of research
- Griffith’s categories don’t match the ERA creative works categories



Building a digital repository for peer review

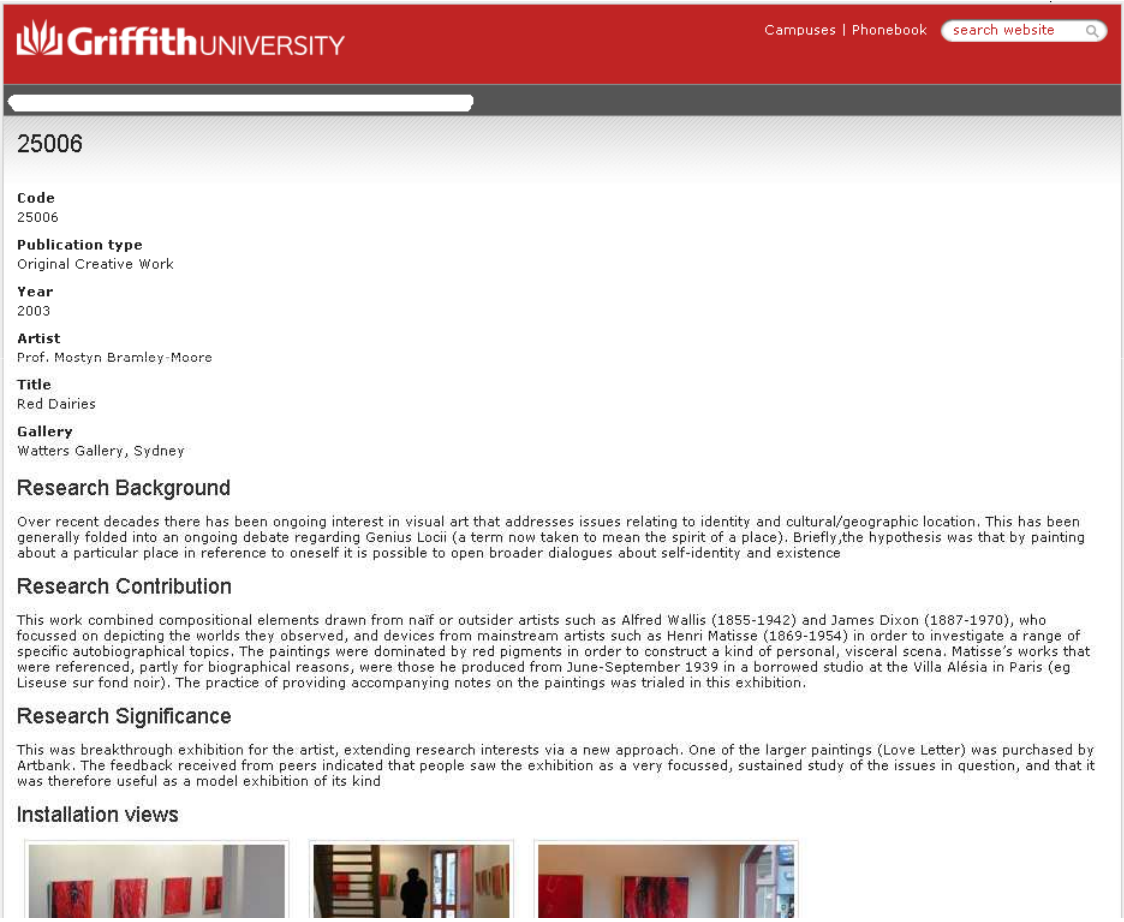
The choice of outputs to be highlighted for peer review fell to our academic consultants

Research statements were written by individual researchers and collected by academic consultants

Digitisation of creative works was carried out in the Schools

Repository pages - designed by Queensland College of Art
 - produced by INS

Digital repository



Griffith UNIVERSITY Campuses | Phonebook

25006

Code
25006

Publication type
Original Creative Work

Year
2003

Artist
Prof. Mostyn Bramley-Moore

Title
Red Dairies

Gallery
Watters Gallery, Sydney

Research Background

Over recent decades there has been ongoing interest in visual art that addresses issues relating to identity and cultural/geographic location. This has been generally folded into an ongoing debate regarding Genius Loci (a term now taken to mean the spirit of a place). Briefly, the hypothesis was that by painting about a particular place in reference to oneself it is possible to open broader dialogues about self-identity and existence


Research Contribution

This work combined compositional elements drawn from naïf or outsider artists such as Alfred Wallis (1855-1942) and James Dixon (1887-1970), who focussed on depicting the worlds they observed, and devices from mainstream artists such as Henri Matisse (1869-1954) in order to investigate a range of specific autobiographical topics. The paintings were dominated by red pigments in order to construct a kind of personal, visceral scena. Matisse's works that were referenced, partly for biographical reasons, were those he produced from June-September 1939 in a borrowed studio at the Villa Alésia in Paris (eg Liseuse sur fond noir). The practice of providing accompanying notes on the paintings was trialed in this exhibition.

Research Significance

This was breakthrough exhibition for the artist, extending research interests via a new approach. One of the larger paintings (Love Letter) was purchased by Artbank. The feedback received from peers indicated that people saw the exhibition as a very focussed, sustained study of the issues in question, and that it was therefore useful as a model exhibition of its kind

Installation views



Digital repository

Installation views



23 individual works




Related projects

- [Poco Mosso 2006](#)
- [Red Velvet 2004](#)

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Digital repository

**Griffith**UNIVERSITY

Campuses | Phonebook

24757

Code
24757

Publication type
Minor Musical Works: Presentation

Date
2003

Artist(s)
S. Newcomb

Title
First Impressions (Arrangement for Jazz Orchestra)

ERA Classification
Original Creative Work // Other

Research Background

Much current writing for Jazz Orchestra has sought to explore the 'orchestral' side of this ensemble, meaning instruments more commonly found in the symphony orchestra are employed, and instruments normally found within the jazz big band and used in a way that is akin to their symphonic counterparts. The research undertaken for this project explored the notion of 'orchestral jazz' in an orchestration of an existing work for string trio and piano, and an arrangement of themes from an orchestral score accompanying the moving image. In summary, two distinctly different tasks and processes were linked in the final artistic output.

Research Contribution

In both cases, a methodology towards transcription was involved whereby material in audio form was converted to written form, or at least a sketched summary of important features, harmony, rhythm and the like. In the first instance, a new understanding of how the components of the jazz orchestra can be used to emulate the sound of a string trio was achieved, and in the second case, the ideas relating to story and thematic development (as is often the case in music accompanying moving image) were a strong underpinning for decisions made within the arranging process.

Research Significance

The significance of this research is that it involved a variety of methods to arrive at works that align themselves within the 'orchestral jazz' format, whilst demonstrating two distinct ways of achieving a finished result.

File / Media Links

- [Cinema Paradiso_score.pdf \(PDF 242k\)](#)
- [cinema_paradiso.mp3 \(MP3 11mb\)](#)
- [First Impressions_score.pdf \(PDF 224k\)](#)
- [first_impressions.mp3 \(MP3 6mb\)](#)