

# Guidelines for Creative Production Thesis

## Higher Degree by Research Students

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*These Guidelines should be considered in conjunction with Higher Degree by Research Policies and Procedures. These documents are available on the [Compliance, Legislation and Policy website](#).*

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### 1.0 Creative Production Research Thesis

- 1.1 A creative production thesis must be a substantial original contribution to the knowledge or understanding of a field of study and demonstrate the candidate's ability to conceive, design, carry to completion and appropriately present independent research.
- 1.2 A creative production thesis consists of two components:
  - a. A creative production (such as a novella, a series of paintings, a film, etc.), and;
  - b. A discursive text, called the exegesis.
- 1.3 The two components of the thesis form two complementary outcomes of a singular research program. Both components must address the same central research question through articulating, in differing modes or languages, ideas or meanings which address that question.
- 1.4 The exegesis should not provide a direct commentary on the creative production. The creative production should not simply illustrate the exegesis. The creative production and exegesis must maintain the integrity of the specific discourse in which they are created, and "speak to" each other through their common purpose of elucidating a response to the research question. The exegesis, however, may refer to the creative production and/or contain commentary on the production as an appendix or a subsidiary portfolio. In some creative genres (such as creative non-fiction) the creative production component and the exegesis may be integrated into a single piece of writing, in which they still "speak to" each other through their common purpose of elucidating a response to the research question.
- 1.5 A decision on the format of a thesis should be made early in candidacy and with advice from the candidate's Thesis Committee. This format should be discussed and approved at Milestone 1.
- 1.6 A creative production thesis is an option for those who work in fields where ideas are explored and meanings are made not only through expository writing but also through the media of the visual arts, creative writing, film, television, design, jewellery, theatrical performance, curatorial studies, among others.
- 1.7 Candidates should consider carefully that a creative production thesis requires functioning in at least two roles (maker and writer), and sometimes in three (maker, writer and performer/director/exhibiter). Candidates should take care to devise a research project that can be achieved within the provided timeframe, including appropriate time for making, writing and, in some cases, performing/exhibiting.
- 1.8 Any published creative work or research output of which the candidate is a joint author may only be included in the thesis provided the work done by the candidate is clearly identified in an attribution statement (see: *Guidelines for the Attribution of Research Outputs in the HDR Thesis*).

### 2.0 Submission of Creative Production Theses

- 2.1 A creative production is examined as a whole (as a thesis comprised by both exegesis and creative production). Both components must be submitted for examination at the same time.
- 2.2 Where the production component of the thesis is in print format (e.g. a collection of poetry, a novella, a collection of professional writings) the thesis should be submitted for examination as a single bound document.
- 2.3 Where the production component of the thesis is in an electronic medium (e.g. filmic, televisual, web-based) the thesis should be submitted for examination in two formats - the exegesis in print format and the electronic production in digital format.

- 2.4 Where the production component of the thesis is a performance or exhibition, the thesis should be submitted for examination in two formats - the exegesis in print format and the creative production in live performance or exhibition. In these instances, candidates should ensure that the print exegesis is submitted to the Thesis Examinations office at least four weeks before any performance or exhibition.
- 2.5 As a creative-production thesis consists of two components (production and exegesis), the Abstract submitted with the thesis should address the thesis as a whole (i.e., both components) and should make clear to examiners what is the central research question of the thesis as a whole, and how the two components form two different but related answers to that question.
- 2.6 The selection of the venue for the presentation of a performance or exhibition should be appropriate to the creative production and made in consultation with the candidate's Thesis Committee.

### **3.0 Permanent Recording of Creative Production Theses**

- 3.1 The permanent record of creative-production theses should use technologies appropriate to the field of study. Such material must be presented in a stable and commonly accepted format. Candidates should discuss the options with their Thesis Committee and with the Faculty Librarian, so as to ensure archival quality
- 3.2 Candidates should familiarise themselves with Curtin University's regulations for digital submission of the thesis.
- 3.3 Where candidates use the services of an editor, web designer, video editor, camera operator, photographer or other technical support, full acknowledgement of the role of any person or people providing such support needs to be attributed in the thesis.

### **4.0 Funding Source Acknowledgement**

- 4.1 HDR candidates supported by the Australian Government Research Training Program (RTP) are required to acknowledge this support in all research publications, including the research thesis, that come from the HDR research. An example acknowledgement statement would be, 'This research is supported by an Australian Government Research Training Program (RTP) Scholarship'.

### **RELATED DOCUMENTS/LINKS/FORMS**

[Curtin University Act 1966 \(WA\)](#)

[Rule No. 10 made pursuant to Statute No. 12 – Enrolment: Degree of Doctor by Research](#)

[Rule No. 11 made pursuant to Statute No. 12 – Enrolment: Degree of Master by Research](#)

[TEQSA Higher Education Standards Framework](#)

[Higher Education Standards Framework \(Threshold Standards\) 2015](#)

[Education Services for Overseas Students \(ESOS\) Act](#)

[Competition and Consumer Act 2010](#)

[Course Approval and Quality Manual](#)

[Universities Australia Principles for Respectful Supervisory Relationships](#)

Guidelines for the Attribution of Research Outputs in the HDR Thesis

Guidelines for Thesis by Publication and Hybrid Thesis

Guidelines for Thesis Preparation