



higher education  
& training

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Department:  
Higher Education and Training  
REPUBLIC OF SOUTH AFRICA

***Policy on the Evaluation of Creative Outputs and Innovations Produced by  
Public Higher Education Institutions (2017)***

**Implementation Guidelines**

**Revised in October 2021**

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## 1. Glossary

Term	Meaning
Appropriate duration	Each sub-field/ genre has an appropriate 'time' duration in the field. Independent peer reviewers must indicate that this has been met.
Appropriate venue	Each sub-field/ genre has an appropriate venue to the field. Independent peer reviewers must indicate that this has been met.
Body of work	A single coherent work that is defined from research and demonstrates scholarly rigour.
Co-creator	A fellow contributor or partner who also stakes a claim in a creative output creation, innovation or patent.
Competency	Artistic works that demonstrate expert knowledge and mastery of the medium/ genre.
Contribution	Artistic works that are particularly accomplished with a recognised set of conventions or the application of new ways of working in a particular field; or a consolidation of previous working methods and approaches; or that it works across genres.
Originality	The degree to which the creative output contributes to new insight and or stylistic, thematic, or conceptual innovation to the discipline. Has developed a new formulation of data, new methods and new forms of expression.
Rigour	Creative outputs that demonstrate intellectual research coherence, methodological accuracy, depth of scholarship and analytical engagement with other relevant work in the subfield.
Relevance	A creative output that demonstrates an intellectually and creatively informed response to the subject.
Practice-led Research Design	A creative output that demonstrates the research design process, techniques and methodology followed from inception to the finalisation of the output.
Scope	Detailed description of the production of the creative output.
Significance	The degree to which the creative output has enhanced knowledge, thinking and understanding in its field.
Sub-field	The sub-fields are encompassing of theory, history and orientation, which is the study and focus of the art form, as well as the training aspects in the practice of the art form. Thus, bringing out the research and performative aspect. Through this, some works will result in the production of research articles, books and copyrighted material. Some of the sub-fields will have genres such as the case of music, film, television, theatre and performance.
Substantive	Works that demonstrate sustained effort (research component) in the creation of the creative output.

## 2. Acronyms

DHET	Department of Higher Education and Training
DVC	Deputy Vice-Chancellor
InPaDoc	International Patent Documentation
NIPMO	National Intellectual Management Office
NRF	National Research Foundation
OTT	Office of Technology Transfer
PBR	Plant Breeders' Rights
ROSS	Research Outputs Submission System

### 3. Purpose

- 1.1. The purpose of this document is to provide guidelines to higher education institutions in relation to the implementation of the *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions in South Africa, Government Gazette (Vol. 40819 April 2017 no 395) (the policy)*, which began in 2019.
- 1.2. The policy recognises quality creative research outputs produced by public higher education institutions. The three Creative and Innovation fields that are recognised for subsidy allocation are:
  - 1.2.1. Creative artistic outputs;
  - 1.2.2. Registered patents, and
  - 1.2.3. Registered Plant Breeders' Rights.

### 4. Aim

- 4.1. The document interprets the policy and is solely intended to assist in the implementation thereof. It serves to elaborate the assessment guidelines for the creative research outputs in its entirety. Where there are conflicts or contradictions with the provisions of the policy, the policy takes pre-eminence.
- 4.2. The Department of Higher Education and Training (DHET) is working with the National Intellectual Management Office (NIPMO) on the implementation of the policy regarding innovations. The role of the NIPMO is to provide incentives to recipients of public funding for creating intellectual property, and to reward them for proactively securing intellectual property, commercialising it and, generally, promoting innovation.

## 5. Scope

5.1. As with the Policy, the implementation guidelines are applicable to the following fields and subfields:

5.1.1. Creative outputs, and in the following subfields:

- 5.1.1.1. Fine Arts and Visual Arts;
- 5.1.1.2. Music;
- 5.1.1.3. Theatre, Performance and Dance;
- 5.1.1.4. Design;
- 5.1.1.5. Film and Television; and
- 5.1.1.6. Literary Arts.

5.1.2. Only innovations within the following subfields are applicable:

- 5.1.2.1. Registered Patents
- 5.1.2.2. Registered Plant Breeders' Rights

## 6. Research ethics and integrity

6.1. Subsidy for the creative research outputs is allocated to the institution and not the individual scholars/creators.

6.2. Institutions are advised to avoid practices that promote perverse incentives, which may lead to unethical research and academic practices.

6.3. The policy supports and encourages scholarship. Institutions and academics are urged to prioritise research integrity when submitting their claims and to focus on quality of advanced scholarly and creative engagement in art and intellectual innovations scholarship, rather than on quantity aimed at maximising subsidy funding.

6.4. Creative outputs must acknowledge all creators who contributed to the creation of the creative research output accordingly, regardless of their institutional affiliation.

- 6.5. The integrity of peer review reports is of critical importance for quality assurance and ethics. In this regard, any conflict of interest must be declared. Any conflict of interest may compromise the evaluation of the creative research output.
- 6.6. The DHET reserves the right to apply punitive measures (such as the docking of units) against institutions that persistently make incorrect claims that compromise the integrity of scholarship.
- 6.7. Institutions are advised to establish *Institutional Internal Evaluation Committees*, as stated in Paragraph 63.4 of the policy, to conduct institutional peer review processes for creative research output.

## 7. Submission Process for the Creative Outputs

- 7.1. Allowable submissions will be year n-3 (*year n minus 3*). That is, starting from three years prior to the year of the submission, for example, in 2021 the allowable submission will range from 2018.

### *Procedure*

- 7.2. Submissions must be made before the due date, through in the Research Outputs Submissions System (ROSS), which is managed by the National Research Foundation (NRF), for both the peer-review process (as soon as the system opens) and the subsequent final submission to the DHET.
- 7.3. Prior to submission to DHET, the university's *Institutional Internal Evaluation Committee* must screen and verify the outputs for compliance with the policy and for quality.
- 7.4. The institutional research office must consolidate the peer reviews for onward submission to the DHET for final evaluation and allocation of subsidy.

- 7.5. Where possible and relevant, the institution must make available the physical creation to the peer reviewers and to the DHET for verification and evaluation purposes.

### *Required Documentation*

- 7.6. For purposes of consistency in reporting; alignment; standardisation of evaluations and improvement of quality of peer review reports, a template has been developed to assist with evaluations by the peer reviewers. The reports will be used by the relevant evaluation panel to add value to the evaluation. The template shall be improved from time to time.
- 7.7. Each creative output submission must be accompanied by a written annotation by the artist/ applicant to contextualise or elucidate the work as a creative research output. The commentary must be between 500 – 700 words and set out the following:
  - 7.7.1. The overview of the output - A brief introduction to the creation and the research context behind it.
  - 7.7.2. A clear definition of the Problem Statement and Key Research Questions.
  - 7.7.3. The primary objective or aim of the study and/or creation.
  - 7.7.4. An explanation of the creative research methodology, including the conceptual and scholarly framework in which it should be heard and/or viewed.
  - 7.7.5. The results - Locate the output within the discipline and demonstrate the contribution to new knowledge.
  - 7.7.6. A public profile of the output (venue/s, date and year of publication, awards received), proof must be attached.
- 7.8. Where awards have been received, each related submission must be accompanied by copies of proof of the awards.
- 7.9. Each submission must be accompanied by two peer review reports from experts in the discipline or subfield as listed above. If an institution receives two negative peer reviews, it should not solicit further reviews and should not submit the application to the DHET for potential subsidy. Such an application should be considered unsuccessful. In an event there is one positive and one negative review report, a third review must be sought.

- 7.10. The following declarations must accompany each submission:
- 7.10.1. A declaration of originality which indicates that the creation has not been published in a peer reviewed journal or a book and has not been submitted for subsidy before.
  - 7.10.2. A declaration that the work generated has not been copied from elsewhere and that the ideas are those of the claiming creator/scholar.
  - 7.10.3. A declaration of authorship/creatorship/co-authorship/co-creation and disclosure of other active participants in the production of the work. Failure to declare all co-contributors may lead to the submission being found to be fraudulent.
- 7.11. Verifiable evidence of the accessibility and re-accessibility of the output, which includes the following forms, which may not exceed 100MB:
- 7.11.1. A picture/photograph or still image;
  - 7.11.2. audio-visual files;
  - 7.11.3. E-Catalogue;
  - 7.11.4. E-Book;
  - 7.11.5. Relevant internet Uniform Resource Locator (URL) - Where URLs have been provided, it is the responsibility of submitting institutions to ensure that the URL links remain accessible and fully operational;
  - 7.11.6. PDF of musical scores and the venue(s) or platforms in which the output was exhibited/ performed, or
  - 7.11.7. Published work in the case of literary arts.
- 7.12. All claims must be submitted with a letter of declaration signed by the Deputy Vice Chancellor (DVC) or equivalent on or before the due date. The letter of declaration must reference the Institutional Internal Evaluation Committee members. The sign-off from the DVC places emphasis on due diligence from the Institutional Internal Evaluation Committee which assess the scholarly contribution of the submitted creative research outputs (see the *DVC Sign-Off Form* at **Annexure A**)

### *Proof of Affiliation*

- 7.13. Subsidy for creative outputs follows the institutional affiliation of the scholars, therefore, assumes that the claiming institutions is where research was carried out. The claiming institution accrues full subsidy if all the scholars are affiliated to it. In the case where scholars are affiliated with two or more local universities<sup>1</sup>, the subsidy is shared between the claiming institutions. The formula for allocation of units does not give weighting to the order of co-creators or proportions of co-contributors to the creative output being claimed for subsidy. Failure to declare all co-contributors may lead to the submission being found to be fraudulent.
- 7.14. Each claim must have a clear indication or reference of institutional affiliation of the claiming scholar.
- 7.15. A letter from the DVC confirming the individual's affiliation with the institution (at the time the research was conducted), should be attached and accompanied by the required supporting documentation<sup>2</sup>.

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<sup>1</sup> Refer to the sub-section on "Principles" in the Policy for further detail on the allocation of units and subsidy. Basically, research outputs subsidy is the State funding that is being allocated to public higher education institutions in South Africa. As such, research outputs subsidy can only be allocated to the local universities even in an event where South African scholars worked collaboratively with scholars from outside the public higher education sector or internationally. Institutional policies must determine the recognition of scholars from outside the public higher education sector.

<sup>2</sup> Refer to Paragraph 16 of the Policy. In the event where a scholar has changed affiliation during or after completion of research or artistic output, the subsidy should accrue to the institution where research was conducted, or a larger portion should accrue to the institution where most research was conducted.

## 8. Submissions Process for the Innovations Outputs

- 8.1. Allowable submissions will be for Intellectual Property (IP) rights granted within the past three years prior to the year of the submission (that is, using the formula, year  $n$  minus 3 or  $n-3$ ). For example, in 2021 the allowable submission will range from 2018.

### *Procedure*

- 8.2. On Innovations, when submitting to the DHET, the Office of Technology Transfer (OTT) or the institutional research office, whichever is relevant, must consolidate the evidence for onward submission to the Institution's Internal Evaluation Committee.
- 8.3. The recognised innovations are:
  - 8.3.1. the first granted patent application in a patent family in a jurisdiction with substantive search and examination (see **table 1**)
  - 8.3.2. the first granted plant breeders' right for a new plant variety (see **table 2**) in an area with examination.
- 8.4. The NIPMO will extract granted IP rights data from its IP7 database and send formal communication to identified institutions, through their respective OTT, requesting supporting documentation.
- 8.5. Institutions must demonstrate, through provision of assignment documents and/or employment contracts, that the rights legitimately passed from the inventor to the patentee or the breeder to the plant breeders' rights holder. No application will qualify for subsidy if the patentee/PBR (Plant Breeders' Right) holder is the inventor/breeder. Instead, the patentee and the PBR holder must be the institution(s). The determination of patentee versus inventor should be handled in accordance with the IP policy of the institution.

*Table 1: Major Jurisdictions that conduct substantive examination of patent applications*

African Regional Intellectual Property Organisation Contracting states	Malaysia
Australia	Malta
Brazil	Monaco
Canada	New Zealand
China	Philippines
Egypt	Republic of Korea
Ethiopia	Russian Federation
European Patent organisation contracting states	Saudi Arabia
India	Singapore
Indonesia	Sri Lanka
Israel	Sweden
Japan	Switzerland
Jordan	United States of America
Libya	Vietnam

- 8.6. All submissions must be screened, captured and prepared by the OTT for the patent or plant breeders' rights *Verification Panel*. That is, the OTT must check for all supporting documents; correct affiliation; and proportion of inventors/breeders per higher education institution.
- 8.7. The *Institutional Internal Evaluation Committee* must verify the submitted material to ensure compliance with the Policy, prior to submission to the DHET for final evaluation and allocation of units.

*Table 2: Major Jurisdictions that conduct examination of plant breeders' rights applications*

African Regional Intellectual Property Organisation Contracting states	Lithuania
Albania	Macedonia
Argentina	Mexico
Australia	Moldova
Austria	Morocco
Azerbaijan	Netherlands
Belgium	New Zealand
Bolivia	Nicaragua
Brazil	Norway
Bulgaria	Oman
Canada	Panama
China	Paraguay
Chile	Peru
Colombia	Poland
Costa Rica	Portugal
Czech Republic	Republic of Korea
Denmark	Romania
Dominican Republic	Russia Federation
Ecuador	Serbia
Estonia	Singapore
Finland	Slovakia
France	Slovenia
Georgia	South Africa
Germany	Spain
Guatemala	Sweden
Hungary	Switzerland
Iceland	Trinidad and Tobago
Ireland	Tunisia
Israel	Turkey
Italy	Ukraine
Japan	United Kingdom
Jordan	United States of America
Kenya	Uruguay
Kyrgyzstan	Uzbekistan
Latvia	Vietnam

### *Required Documentation*

- 8.8. The DHET and NIPMO will provide a Spreadsheet/template for the capturing of all submissions.
- 8.9. Each registered patent submission must be accompanied by a copy of the granted patent including the permissible claims together with any drawings (if applicable). In addition, a copy of the Certificate of Issuance (such as a Patent Letter) must accompany the submission providing proof of the grant.
- 8.10. Evidence that the granted patent is the first granted right of a patent family in a jurisdiction with substantive examination must be provided, such as the International Patent Documentation (InPaDoc) Patent family on Espacenet.
- 8.11. Should a granted right be obtained in a jurisdiction not contained in Tables 1 and 2 above, proof of substantive examination must be provided in the form of all the examination reports received and the responses provided, including the correspondence indicating acceptance by the examiner in the relevant jurisdiction.
- 8.12. Each registered PBR submission must be accompanied by a copy of the granted right (as subjected to examination in a particular jurisdiction) including the technical questionnaire and illustrations. In addition, a copy of the Certificate of Registration must accompany the submission providing proof of grant.
- 8.13. All claims must be submitted with a letter of declaration signed by the designated Deputy Vice Chancellor (DVC) on or before the due date. The letter must confirm that the patent and/or plant breeders' right for which an allocation is being claimed is the first of the patents in the family and the first plant breeders' right for the new plant variety. The letter of declaration must reference the Internal Evaluation Committee members of each institution.

## 9. The Role of the DHET and NIPMO

- 9.1. All submissions will be verified by the DHET prior to evaluation. The verification process includes checking for the presence of all the supporting documents; checking and, where necessary, verifying correct affiliation; proportion of contributors and units claimed.
- 9.2. The DHET has established a *Creative Outputs Advisory Panel (Advisory Panel)*, comprising senior professionals from the higher education sector, to evaluate all creative outputs submitted by claiming institutions. The *Advisory Panel* is also tasked with advising the DHET on submissions of the creative research outputs from the institutions and on matters relating to the policy.
- 9.3. The DHET has also established expert *Evaluation Panels* to evaluate creative research outputs from the institutions. Each *Evaluation Panel* is chaired by a member of the *Advisory Panel*. *Evaluation Panel* members are appointed by the DHET based on their field of expertise for a term of three years.
- 9.4. Regarding Innovations, the *Verification Panel*, comprising representatives from NIPMO and the DHET, will check for:
  - 9.4.1. A copy of granted patent including the allowed claims together with any drawings
  - 9.4.2. Certificate of issuance
  - 9.4.3. A copy of the granted PBR including the technical questionnaire and illustrations
  - 9.4.4. Copy of the Certificate of registration.
- 9.5. The *Verification Panel* must confirm that the submission which is being verified is for the first granted member of the patent family or the first granted member of the plant breeders' rights family.
- 9.6. The verified submissions will be sent to the DHET *Advisory Panel* for a final recommendation.

## 10. Unit Allocation for creative outputs

- 10.1. These guidelines must be used in conjunction with the *Policy on the Evaluation of the Creative Outputs and Innovations produced by South African Higher Education Institutions (2017)*. Submitted creative research outputs must not have been previously submitted for subsidy, either as publications or as creative outputs.
- 10.2. Approved submissions can be awarded up to a maximum of 2 units.
- 10.3. For subsidy recognition, the policy stipulates the submission of ‘creative research outputs’. This means that the output is intelligent of its own genesis within a language, a form, a tradition, a genre, or a history. In short, the output will be able to measure its embodiment of content and form in relation to what has already been achieved in the relevant field, whether locally or globally. It will be aware (the research component) of the degree of both its indebtedness and its originality (the creative component).
- 10.4. The allocation of units is solely applicable to higher education institutions and excludes the patent or PBR owned by a private party or science council. Where the co-creator or co-inventor is a private company or science council, the institution will only be allocated subsidy in accordance with its’ share of the unit. Subsidy does not get allocated to private companies/parties/individuals or science councils.
- 10.5. Where more than one institution (patentee) own a patent or PBR, the units will be divided equally between the institutions.

### *The Guide to Allocation of Units*

- 10.6. While evaluation panels will refer to the “annotation” as a guide to the creative research output, a subsidy award will be based finally on the overall achievement of the output. Peer Reviewers; Evaluation Panels, Verification Panel and the Advisory Panel, must be confident that, on balance, the work has achieved the relevant unit level and merits the award being made at that level. In its deliberations, the Evaluation Panel will seek to acknowledge that quality creative research outputs can enter the

public domain in a range of traditional or experimental forms, contexts, and methods, including the analytical; in applied practice-led research; and technological and theoretical embodiment.

10.7. Additional comments by peer reviewers that are not covered by the above guidelines may be considered in determining the unit allocation of the output.

10.8. The following guide shall be used:

10.8.1. To award **0.5 unit**, the creative research output must demonstrate the application of artistic research methodology and provide new insights into the respective subfield or discipline.

10.8.2. To award **1 unit**, the creative research output must demonstrate new research insight; creative originality and competent academic contribution that is contextually situated in the field. The creative research output must have contemporary relevance in its subfield and demonstrate new research insights and scholarly rigour in its methodological process. In other words, it must show the integration between the final 'product' and process. The creative output must demonstrate scholarly rigour and complexity of the process.

10.8.3. To award **2 units**, the creative research output should significantly differentiate itself by demonstrating high levels of artistic thought and illustrate high quality levels of innovation. The creative research output should further advance understanding within fields and across the research spectrum.

Table 3: Guide on Allocation of Units

<b>Fine Arts and Visual Arts</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<p>To award a 0.5 unit, the creative research output must demonstrate the artistic research methodology and provide new insights into the respective subfield.</p> <ol style="list-style-type: none"> <li>1. The creative research output must:               <ol style="list-style-type: none"> <li>1.1. Demonstrate its own creative evolvement through close integration between making, doing, thinking, imagining, inventing, performing, and enacting, or any combination thereof.</li> <li>1.2. Demonstrate keen, critical, and creatively informed responsiveness to the subject, issue, and/or phenomenon that it explores or proposes.</li> <li>1.3. Demonstrate thematic visual articulacy and consistent conceptual development.</li> <li>1.4. Relate, overtly or covertly, the creative evolvement that underlies and supports its manifest form.</li> </ol> </li> <li>2. In terms of providing new insights into the field, the creative research output should:               <ol style="list-style-type: none"> <li>2.1. Show innovation and originality in terms of art practice/praxis, thematic, and conceptual investigation.</li> <li>2.2. Be encompassing in meaning, relevance, criticality, and purpose (that could include but is not limited to socio-political bearing only).</li> </ol> </li> <li>3. With regards to practical execution, the creative research output should:               <ol style="list-style-type: none"> <li>3.1. Demonstrate the rigour and complexity of the practical, technical, and/or creative processes involved in giving it form (material and/or performative and/or enactive).</li> <li>3.2. Demonstrate integration and purposeful relation between form, situ, and content.</li> <li>3.3. Demonstrate technical, practical, versatility, and articulacy.</li> </ol> </li> </ol>	<p>To award 1 unit, the creative research output must demonstrate new research insight, creative originality and competent academic contribution that is contextually situated in the field. The creative output should further demonstrate scholarly rigour and complexity of the process.</p> <ol style="list-style-type: none"> <li>1. Creative originality should be evident:               <ol style="list-style-type: none"> <li>1.1. in and through the inventive form that the artistic research process has produced as new synthesis and consolidation between the practical, technical, and imagination processes involved in giving it form (whether material and/or performative and/or enactive).</li> <li>1.2. Originality therefore must manifest in all or any of its components comprising praxis, ideation, theme, intent, content and so on.</li> </ol> </li> <li>2. The degree to which the artistic research output produces new research insight would be evident in the degree to which it actively functions in the public domain:               <ol style="list-style-type: none"> <li>2.1. To qualify for public display and engagement, where it would stimulate new insights by engaging a viewing audience, the artistic research would have to be encompassing in meaning, relevance, criticality, and purpose (that could include but is not limited to socio-political bearing only).</li> <li>2.2. The work would therefore potentially invite critical, appreciative inquiry, and reflective engagement that include academic, cultural, and/or public acknowledgement in the form of published review/s, in the media and in the academic domain.</li> <li>2.3. As such, the output should contribute to the field because it both evidences and stimulates further research, new insights, and innovation in terms of stylistic, thematic, and conceptual investigation.</li> </ol> </li> <li>3. As a competent academic contribution that is contextually situated in the field the artistic research output should:               <ol style="list-style-type: none"> <li>3.1. Manifestly demonstrate close integration and resolution between form (or non-form), situ (both spatial and non-spatial), and content that convinces of the researcher's critical, and creatively informed responsiveness to the subject, issue, and/or phenomenon that they explore or propose.</li> <li>3.2. To further convince of competence in this context the artistic research process should demonstrate technical, practical, versatility, and articulacy to the extent that any one or all of these aspects are relevant to final form and situ.</li> </ol> </li> <li>4. Scholarly and artistic research rigour should come to the fore:               <ol style="list-style-type: none"> <li>4.1. in a thorough and convincing integration between art making as artistic research and the appropriate theoretical framework that would viably support the artistic research.</li> <li>4.2. Closely related to this, would be the degree to which the artistic research output affirms visual artmaking as research <i>in and through</i> processes of invention and discovery.</li> <li>4.3. The artistic research output should therefore relate or suggest the creative evolvement that supports its manifest form.</li> </ol> </li> </ol>

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|  | <p>5. The complexity of the artistic research process should become evident through:</p> <p>5.1. The degree to which the artistic research output successfully demonstrates its own creative evolvment through close, innovative and convincing integration between making, doing, thinking, imagining, inventing, performing, and enacting, or any combination there-of.</p> |
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**2 Units**

1. To award 2 units, the creative research output should demonstrate high levels of artistic thought and illustrate high quality levels of research innovation. The creative research output should further advance understanding in fields across the research spectrum.
2. As artistic research output that further advances understanding in fields across the research spectrum, the output should:
  - 2.1. Significantly and actively function in the public domain with encompassing meaning, relevance, criticality, and purpose (that could include but is not limited to socio-political bearing only).
  - 2.2. It should demonstrate a thorough understanding and elegant employment of cross-disciplinary reference, (visual) citing, assimilation, or consolidation that convincingly produces new form, insight, and grounds for expanded artistic research.
  - 2.3. Suggest a possibly wider reach as potential resource for studies in other fields or domains of knowledge (A potential indicator would be whether the output has in any way been incorporated into nationally or internationally based studies in other fields but not excluding the visual arts).
  - 2.4. Substantively contribute to the field in national or international spheres of academia because it both evidences and stimulates further research, new insights, and innovation in terms of stylistic, thematic, and conceptual investigation.
3. As artistic research output that should demonstrate high levels of artistic thought and illustrate high quality levels of research innovation, the submission should, in addition to the above (#1 – 4) and in relation to the specific output:
  - 3.1. Substantivize visual artmaking as research in and through exceptionally sophisticated processes of invention and in-phase discovery.
  - 3.2. Convincingly convey integration between art making as artistic research and the appropriate theoretical framework that would viably support the output as artistic research.
  - 3.3. Demonstrate its own creative evolvment through close, innovative and convincing integration between making, doing, thinking, imagining, inventing, performing, and enacting, or any combination there-of.
  - 3.4. Demonstrate keen, critical, and creatively informed responsiveness to the subject, issue, and/or phenomenon that it explores or proposes.
  - 3.5. Demonstrate exceptional thematic articulacy and consistent conceptual development.
  - 3.6. Demonstrate extraordinary rigour and complexity in the practical, technical, and/or creative processes involved in giving it form (material and/or performative and/or enactive).
  - 3.7. Demonstrate close and innovative integration and resolve between form, situ, and content as unique form.
  - 3.8. Relate, overtly or covertly, the creative evolvment that underlies and supports its form manifest.
  - 3.9. Demonstrate remarkable technical, practical skill, versatility, and articulacy that smoothly incorporates re-conceptualisation in accordance with the demands of diverse contexts (in the case of travelling or mobile exhibitions or installations, etc).
  - 3.10. Stimulate substantive and publicised critical inquiry and study by peers in the visual arts domain on national levels and not excluding international levels.

## Literary Arts

<b>Novel</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
A compelling narrative prose fiction with at least ONE of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the novel as a literary genre	A compelling narrative prose fiction with at least TWO of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the novel as a literary genre
<b>2 Unit</b>	
A compelling narrative prose fiction and, in addition to the components stipulated for 0.5 unit and 1 unit, provides: 1. new insights to the field of novelistic discourse, and/or 2. scholarly contribution to the novel as a literary genre.	
<b>Novella</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
A short novel or compelling narrative prose fiction with at least ONE of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the novella as a literary genre	A short novel or compelling narrative prose fiction with at least TWO of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the novella as a literary genre
<b>2 Unit</b>	
A short novel or compelling narrative prose fiction and, in addition to the components stipulated for 0.5 unit and 1 unit, provides: 1. new insights to the field of novelistic discourse 2. scholarly contribution to the novella as a literary genre	
<b>Collection of Short Stories</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
A collection of brief fictional prose with at least ONE of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the short story as a literary genre	A collection of brief fictional prose with at least TWO of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of novelistic discourse 4. scholarly contribution to the short story as a literary genre
<b>2 Unit</b>	
A collection of brief fictional prose and, in addition to the components stipulated for 0.5 unit and 1 unit, provides: 1. new insights to the field of novelistic discourse 2. scholarly contribution to the short story as a literary genre	
<b>Collection of Poetry</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
A poetic composition or series of deviation from 'ordinary' language with at least ONE of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of poetic discourse 4. scholarly contribution to poetry as a literary genre	A poetic composition or series of deviation from 'ordinary' language with at least TWO of the following components: 1. substantive and reflective purpose to the output 2. imaginative structure/design (form embodies purpose) 3. new insights to the field of poetic discourse 4. scholarly contribution to poetry as a literary genre
<b>2 Unit</b>	
A poetic composition or series of deviation from 'ordinary' language and, in addition to the components stipulated for 0.5 unit and 1 unit, provides: 1. new insights to the field of poetic discourse 2. scholarly contribution to poetry as a literary genre	
<b>Creative non-fiction</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
A factual based narrative with at least ONE of the following components:	A factual based narrative with at least TWO of the following components:

<ol style="list-style-type: none"> <li>1. substantive and reflective purpose to the output</li> <li>2. imaginative structure/design (form embodies purpose)</li> <li>3. new insights to the field of novelistic discourse</li> <li>4. scholarly contribution to non-fiction as a literary genre</li> </ol>	<ol style="list-style-type: none"> <li>1. substantive and reflective purpose to the output</li> <li>2. imaginative structure/design (form embodies purpose)</li> <li>3. new insights to the field of novelistic discourse</li> <li>4. scholarly contribution to non-fiction as a literary genre</li> </ol>
<b>2 Unit</b>	
<p>A factual based narrative and, in addition to the components stipulated for 0.5 unit and 1 unit, provides:</p> <ol style="list-style-type: none"> <li>1. new insights to the field of novelistic discourse</li> <li>2. scholarly contribution to non-fiction as a literary genre</li> </ol>	

## Music Composition

0.5 Unit	1 Unit
<ol style="list-style-type: none"> <li>1. A research-based music composition that is of appropriate duration, demonstrates an appropriate research methodology and has been performed in the public domain.</li> <li>2. A music composition performed in an appropriate space recognised within the genre. Works that have been engaged by peers.</li> <li>3. A recognised performance or broadcast or a digital release of an appropriate work.</li> <li>4. A nationally recognised performance or broadcast, or a release of a digital album of a work.</li> <li>5. A small-scale music composition.</li> </ol>	<ol style="list-style-type: none"> <li>1. A research-based music composition that is of appropriate duration, demonstrates new research insights and has been publicly performed.</li> <li>2. A music composition performed by trained professional performers in an appropriate performance space recognised within the genre. Works that have been engaged by peers.</li> <li>3. A nationally recognised performance or broadcast or a digital release of a medium work.</li> <li>4. A music composition which either has a score or recording.</li> </ol>
<b>2 Unit</b>	
<p>In addition to the components stipulated for 0.5 unit and 1 unit:</p> <ol style="list-style-type: none"> <li>1. A major music composition that can be demonstrated to have involved the composer in lectures, colloquia, the adjudication of musical works or other public engagements of a scholarly nature.</li> <li>2. An internationally recognised performance, broadcast, digital release or album of a major work (or works) in terms of the specific genre.</li> </ol>	
<b>Music performance (inclusive of solo and group performance, conducting and directing)</b>	
0.5 Unit	1 Unit
<ol style="list-style-type: none"> <li>1. A research-based music performance that is of appropriate duration, demonstrates an appropriate research methodology, and has been performed in the public domain.</li> <li>2. A music performance in an appropriate local venue recognised within the genre. Works that have been engaged by peers.</li> <li>3. Solo music performance or recital in a major appropriate local venue as part of a series, or a release on digital album.</li> <li>4. Group music performance or recital in an appropriate local standard venue as part of a series, or release on digital album.</li> <li>5. The performance demonstrates artistic thought and innovation.</li> <li>6. Invitation to conduct a leading orchestra/choir in an established concert venue.</li> </ol>	<ol style="list-style-type: none"> <li>1. A research-based music performance that is of appropriate duration, demonstrates new research insights and has been publicly performed.</li> <li>2. A public performance in an appropriate venue of recognised national standing appropriate to the genre.</li> <li>3. Solo music performance or recital in a major appropriate national venue as part of a series, or a release on digital album.</li> <li>4. Group music performance or recital in an appropriate national standard venue as part of a series, or release on digital album.</li> <li>5. The performance demonstrates high level of artistic thought and is original and innovative.</li> <li>6. A performance for recording purposes only.</li> <li>7. Invitation to conduct a leading national orchestra/choir in an established national concert venue.</li> </ol>
<b>2 Unit</b>	
<p>In addition to the components stipulated for 0.5 unit and 1 unit:</p> <ol style="list-style-type: none"> <li>1. A major music performance that can be demonstrated to have involved the performer in lectures, colloquia or other public engagements of a scholarly nature.</li> <li>2. A major solo musical performance or recital in an established international concert venue, or a release on digital album.</li> <li>3. Must be especially substantive and exhibit exceptional creative innovations, interpretative insights, technical proficiency and research informed practice.</li> </ol>	

## Film and Television

### Directing

For an individual submission, only the main director will be assessed

For a group submission, the directing will be assessed holistically

#### 0.5 Unit

1. It is of appropriate duration.
2. The performance directing is at a regional (as defined by the discipline and/or practitioners) professional level.
3. The visual directing is at a regional professional level.
4. The sound design directing is at a regional professional level.

#### 1 Unit

1. It is of appropriate duration and requires more than average production time.
2. The performance directing is at a national professional level.
3. The visual directing is at a national professional level.
4. The sound design directing is at a national professional level.

#### 2 Units

1. It is of appropriate duration and requires extensive production time.
2. The performance directing is at an international professional level.
3. The visual directing is at an international professional level.
4. The sound design directing is at an international professional level.
5. Significant scholarly engagement is demonstrated by the product and described in the accompanying documentation.

### Script Writing

Only the main writer will be assessed

For a group submission, the scriptwriting will be assessed holistically

#### 0.5 Unit

##### **Narrative:**

1. The screenplay is of appropriate duration.
2. The screenplay demonstrates story, plot, and structural writing techniques.
3. The screenplay demonstrates film character writing development and writing techniques.
4. The screenplay demonstrates film dialogue writing techniques that imbue structured argument supported by relevant evidence.

##### **Factual:**

1. The script demonstrates structural writing techniques.
2. The script demonstrates film commentary/narration writing techniques.
3. The script is of appropriate duration and level of excellence.

#### 1 Unit

##### **Narrative:**

1. The screenplay is of appropriate duration and requires more than average writing time.
2. The screenplay demonstrates a mastery of story, plot, and structural writing techniques.
3. The screenplay demonstrates a mastery of film character writing techniques.
4. The screenplay demonstrates a mastery of film dialogue writing techniques.
5. The screenplay elicits appropriate emotion in the reader.

##### **Factual:**

1. The script demonstrates a mastery of structural writing techniques.
2. The script demonstrates a mastery of film commentary or/and narration writing techniques.
3. The script is of appropriate duration and level of excellence.

#### 2 Units

##### **Narrative:**

1. It is of appropriate duration and requires more than average writing time.
2. The screenplay demonstrates excellent structural writing techniques.
3. The screenplay demonstrates excellent story and plot writing techniques.
4. The screenplay demonstrates excellent film character writing techniques.
5. The screenplay demonstrates excellent film dialogue writing techniques.
6. The screenplay elicits intense and appropriate emotion in the reader.
7. The screenplay is at a level of international excellence.
8. Significant scholarly engagement is demonstrated by the product and described in the accompanying documentation.

##### **Factual:**

1. The script is of appropriate duration.
2. The script demonstrates excellence in structural writing techniques.

<ol style="list-style-type: none"> <li>3. The script demonstrates excellence in film commentary or/and narration writing techniques.</li> <li>4. The script is at a level of international excellence.</li> <li>5. The script elicits strong and appropriate emotion in the reader.</li> <li>6. Significant scholarly engagement is demonstrated by the product and described in the accompanying documentation.</li> </ol>	
<b>Acting</b> For an individual submission, only main actors will be assessed For an overall submission, the acting will be assessed holistically	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The performances display professional acting and vocal techniques at a regional level.</li> <li>2. The performances and/or documentation demonstrate that the roles have been researched.</li> <li>3. The performances demonstrate that body language techniques have been applied.</li> <li>4. The performances involve average preparation time.</li> </ol>	<ol style="list-style-type: none"> <li>1. The performances display professional acting and vocal techniques at a national level.</li> <li>2. The performances and/or documentation demonstrate that the roles have been well researched.</li> <li>3. The performance supports the genre of the film.</li> <li>4. The performances demonstrate that body language techniques have been applied well.</li> <li>5. The performances involve more than average preparation time.</li> </ol>
<b>2 Units</b>	
<ol style="list-style-type: none"> <li>1. The performances display professional acting and vocal techniques at an international level.</li> <li>2. The performances and/or documentation demonstrate that the roles have been thoroughly researched.</li> <li>3. The performance supports the genre, mood, and style of the narrative.</li> <li>4. The performances demonstrate that exceptional macro and micro body language techniques have been applied.</li> <li>5. The performances involve substantial preparation time.</li> <li>6. The performances and/or accompanying documentation demonstrate excellent scholarly engagement.</li> <li>7. The performance is extensive and unique in its discipline.</li> </ol>	
<b>Producing</b> Only the main producer will be assessed	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The product is presented on a local or regional platform, e.g. local or regional television, a local film festival; and/or the product is presented online on a website/channel with at least 100,000 play-events (users) monthly.</li> <li>2. The technical artistic execution is at a regional professional level.</li> <li>3. The artistic execution is at a regional professional level.</li> <li>4. The production is of appropriate duration.</li> <li>5. The producers' documentation contains appropriate documentation like budgets, schedules, and contracts.</li> </ol>	<ol style="list-style-type: none"> <li>1. The product is presented on a regional or national platform, e.g. regional or national television, a regional or national film festival, or national cinema distribution. Or the product is presented online on a website/channel with at least 200,000 play-events (users) monthly.</li> <li>2. The technical artistic execution is at a national professional level.</li> <li>3. The artistic execution is at a national professional level.</li> <li>4. The producing demonstrates that it added production value to the film.</li> <li>5. The producing demonstrates that it applied the budget cost-effectively.</li> <li>6. The producers' documentation contains appropriate professional documentation like budgets, schedules, and contracts.</li> <li>7. It is of appropriate duration and requires more than average production time.</li> </ol>
<b>2 Units</b>	
<ol style="list-style-type: none"> <li>1. The product is presented on an international platform, e.g. international television or international cinema distribution. Or the product is presented online on a website/channel with at least one million play-events (users) monthly.</li> <li>2. The technical artistic execution is at an international professional level.</li> <li>3. The artistic execution is at an international professional level.</li> <li>4. The producing demonstrates that it added substantial production value to the film.</li> </ol>	

5. The producing demonstrates that it applied the budget cost-effectively.
6. The producers' documentation contains extensive professional documentation like budgets, schedules, and contracts.
7. It is of appropriate duration and requires extensive production time.
8. Significant scholarly engagement is demonstrated by the product and described in the accompanying documentation.

### Cinematography

Only the Director of Photography (main cinematographer) will be assessed

0.5 Unit	1 Unit
<ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The lighting/exposure is at a regional professional standard.</li> <li>3. The camera operation is at a regional professional standard.</li> <li>4. The camera movements are at a regional professional standard.</li> <li>5. The cinematography supports the artistic content of the film.</li> </ol>	<ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The lighting/exposure is at a national professional standard.</li> <li>3. The camera operation is at a national professional standard.</li> <li>4. The camera movements are at a national professional standard.</li> <li>5. The cinematography supports the artistic content of the film.</li> </ol>

### 2 Units

1. The production is of appropriate duration.
2. The lighting/exposure is at an international professional standard.
3. The camera operation is at an international professional standard.
4. The camera movements are at an international professional standard.
5. The cinematography supports the artistic content of the film innovatively and creatively.
6. The cinematography obtained recognition at an international level.
7. Significant scholarly engagement is demonstrated by the cinematography and described in the accompanying documentation.

### Editing

Visual editing, visual effects, and sound editing(design)/mixing

0.5 Unit	1 Unit
<p><b>Visual Editing</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The visual editing is at a regional professional standard.</li> <li>3. The colour correction/-grading is at a regional professional standard.</li> <li>4. The editing supports the artistic content of the film.</li> </ol> <p><b>Visual Effects</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The visual effects are at a regional professional standard.</li> <li>3. The visual effects support the artistic content of the film.</li> </ol> <p><b>Sound Editing (design) &amp; Mixing</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The sound editing and mixing are at a regional professional standard.</li> <li>3. The sound editing and mixing support the artistic content of the film.</li> </ol>	<p><b>Visual Editing</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The visual editing is at a national professional standard.</li> <li>3. The colour correction/-grading is at a national professional standard.</li> <li>4. The editing supports the artistic content of the film well.</li> </ol> <p><b>Visual Effects</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The visual effects are at a national professional standard.</li> <li>3. The visual effects support the artistic content of the film.</li> </ol> <p><b>Sound Editing (design) &amp; Mixing</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The sound editing and mixing are at a national professional standard.</li> <li>3. The sound editing and mixing support the artistic content of the film.</li> </ol>

### 2 Units

- Visual Editing**
1. The production is of appropriate duration.
  2. The visual editing is at an international professional standard.

3. The colour-grading is at an international professional standard.
4. The visual editing supports the artistic content of the film innovatively and creatively.
5. The visual editing obtained recognition at a national or international level.
6. Significant scholarly engagement is demonstrated by the editing and described in the accompanying documentation.

**Visual Effects**

1. The production is of appropriate duration.
2. The visual effects are at an international professional standard.
3. The visual effects support the artistic content of the film innovatively and creatively.
4. The visual effects obtained recognition at a national or international level.
5. Significant scholarly engagement is demonstrated by the editing and described in the accompanying documentation.

**Sound Editing (design) & Mixing**

1. The production is of appropriate duration.
2. The sound editing and mixing are at an international professional standard.
3. The sound editing and mixing support the artistic content of the film innovatively and creatively.
4. The sound editing and mixing obtained recognition at a national or international level.
5. Significant scholarly engagement is demonstrated by the sound editing and mixing and described in the accompanying documentation.

**Production Design**

Inclusive of set, costume, and props design

0.5 Unit	1 Unit
<p><b>Set Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The set design is at a regional professional level.</li> <li>3. The set design supports the artistic content of the film.</li> <li>4. The set design reflects set design research, which is reflected in an accompanying design report.</li> </ol> <p><b>Props Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The props design is at a regional professional level.</li> <li>3. The props design supports the artistic content of the film.</li> <li>4. The props design reflects props design research, which is reflected in an accompanying design report.</li> </ol> <p><b>Costume Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The costume design is at a regional professional level.</li> <li>3. The costume design supports the artistic content of the film.</li> <li>4. The costume design reflects costume design research, which is reflected in an accompanying design report.</li> </ol>	<p><b>Set Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The set design is at a national professional level.</li> <li>3. The set design supports the artistic content of the film.</li> <li>4. The set design obtained recognition at a regional or national level.</li> <li>5. The set design reflects set design research, which is reflected in an accompanying design report.</li> <li>6. The approach demonstrates creativity.</li> </ol> <p><b>Props Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The props design is at a national professional level.</li> <li>3. The props design supports the artistic content of the film.</li> <li>4. The props design obtained recognition at a regional or national level.</li> <li>5. The props design reflects props design research, which is reflected in an accompanying design report.</li> <li>6. The approach demonstrates creativity.</li> </ol> <p><b>Costume Design</b></p> <ol style="list-style-type: none"> <li>1. The production is of appropriate duration.</li> <li>2. The costume design is at a national professional level.</li> <li>3. The costume design supports the artistic content of the film.</li> <li>4. The costume design obtained recognition at a regional or national level.</li> <li>5. The costume design reflects costume design research, which is reflected in an accompanying design report.</li> <li>6. The approach demonstrates creativity.</li> </ol>

**2 Units**

**Set Design**

1. The production is of appropriate duration.
2. The set design requires extensive preparation time.
3. The set design is at an international professional level.
4. The set design supports the artistic content of the film in a substantial way.
5. The set design obtained recognition at a national or international level.
6. The set design reflects substantial set design research.
7. The approach demonstrates originality and/or technological/material innovation.
8. Significant scholarly engagement is demonstrated by the set design and described in the accompanying documentation.

**Props Design**

1. The production is of appropriate duration.
2. The props design requires extensive preparation time.
3. The props design is at an international professional level.
4. The props design supports the artistic content of the film in a substantial way.
5. The props design obtained recognition at a national or international level.
6. The props design reflects substantial props design research.
7. The approach demonstrates originality and/or technological/material innovation.
8. Significant scholarly engagement is demonstrated by the props design and described in the accompanying documentation.

**Costume Design**

1. The production is of appropriate duration.
2. The costume design requires extensive preparation time.
3. The costume design is at an international professional level.
4. The costume design supports the artistic content of the film in a substantial way.
5. The costume design obtained recognition at a national or international level.
6. The costume design reflects substantial costume design research.
7. The approach demonstrates originality and/or technological/material innovation.
8. Significant scholarly engagement is demonstrated by the set design and described in the accompanying documentation, which should include a design report.

## *Theatre, Performance and Dance*

<b>Directing</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The product is presented on a local or regional platform.</li> <li>2. It is of an appropriate duration.</li> <li>3. Displays technical skill and creative application of aesthetic elements and principles of performance.</li> <li>4. Can be analysed according to its choreography, repertoire of movements, and classified in a local, regional, or national context.</li> <li>5. Demonstrate originality in its staging and performance(s).</li> </ol>	<ol style="list-style-type: none"> <li>1. The product is presented on a regional or national platform.</li> <li>2. It is of an appropriate duration and demonstrates more than average preparation time.</li> <li>3. It contributes to the regional or national performance landscape in terms of creative originality.</li> <li>4. Demonstrate the art form and can be analysed according to its choreography, repertoire of movements, and classified in a regional, national, or international context.</li> <li>5. Demonstrate originality in interpreting, and/or staging of the script or text.</li> <li>6. Demonstrate the ability to analyse, conceptualise, visualise text and guide cast and crew to finalise the product.</li> </ol>
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. Must have significant international exposure (in terms of performance or reception/response).</li> <li>2. Displays evidence of a comprehensive process that creatively alters aspects in its discipline.</li> <li>3. Approach is extensive, unique, complex, and direction-changing in its discipline.</li> <li>4. Demonstrates substantial scholarly engagement and contributes to new academic insights.</li> <li>5. Is publicly performed in collaboration with performers who display advanced technique and interpretation of the material.</li> <li>6. Is publicly performed in collaboration with performers of recognised standing.</li> </ol>	
<b>Theatre-making/Dramaturgy/Choreography</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The product is presented on a local or regional platform.</li> <li>2. It is of appropriate duration.</li> <li>3. The process demonstrates engagement with relevant research.</li> <li>4. It contributes to the local or regional performance landscape.</li> <li>5. The performance demonstrates an advanced level of performance technique and application of aesthetic principles and elements.</li> </ol>	<ol style="list-style-type: none"> <li>1. The product is presented on a regional or national platform and contributes to new academic insight or stylistics expression.</li> <li>2. It is of an appropriate duration.</li> <li>3. It contributes to the regional or national performance landscape.</li> <li>4. The production must demonstrate the working methods used, that is the combination of research analysis, and writers' intuition.</li> <li>5. Technical quality of the performance must demonstrate high aesthetic standards.</li> </ol>
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. Must have significant international exposure (in terms of performance or reception/response).</li> <li>2. It can demonstrate that it has drawn international attention either in terms of creative originality and performance possibilities in a significant domain.</li> <li>3. It is of an appropriate duration and demonstrates more than average preparation time.</li> <li>4. The approach is extensive, unique, complex, and direction-changing in its discipline.</li> <li>5. The production demonstrates substantial scholarly engagement.</li> <li>6. It demonstrates a creative process in staging an original piece/ performance.</li> </ol>	
<b>Writing</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. It contributes to the local or regional performance landscape.</li> <li>2. The text displays technical skill and innovation.</li> <li>3. The text has been produced for performance and potentially contributes to new research insights.</li> </ol>	<ol style="list-style-type: none"> <li>1. The text has been produced for performance and presented on a significant regional or national platform.</li> <li>2. It contributes to the regional or national performance landscape.</li> </ol>

4. It can demonstrate that it has drawn national attention either in terms of creative originality and performance possibilities in a significant domain.	3. It can demonstrate that it has drawn international and or national attention either in terms of creative originality and performance possibilities in a significant domain.
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. The text has been produced for performance and presented on an international platform and contributes to new research insights.</li> <li>2. The writing must have significant international exposure (in terms of performance or reception/response).</li> <li>3. It is of appropriate duration and demonstrates substantial preparation time.</li> <li>4. The approach is extensive, unique, complex, and direction-changing in its discipline.</li> <li>5. The writing demonstrates substantial scholarly engagement.</li> <li>6. The writing has received positive reviews from peers.</li> </ol>	
<b>Performance/Acting</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The performance displays advanced technique and creative interpretation.</li> <li>2. Must demonstrate that the role has been adequately researched.</li> <li>3. The performance itself impacts on the local or regional performance landscape.</li> <li>4. It involves average preparation time.</li> <li>5. It can demonstrate that it has drawn local or regional attention in terms of popular/critical response and/or scholarship.</li> </ol>	<ol style="list-style-type: none"> <li>1. Must demonstrate that the role has been adequately researched and presents an excellent level of performance.</li> <li>2. The performance itself makes a contribution and has an impact on the regional or national performance landscape.</li> <li>3. It might involve more than average preparation time.</li> <li>4. It can demonstrate that it has drawn regional/national attention in terms of popular/critical response and/or scholarship.</li> </ol>
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. The performance is in a major role or roles in a production of appropriate duration and is performed on a significant national or an international platform and contributes to new academic insights.</li> <li>2. Approach is extensive, unique, complex, and direction- changing in its discipline.</li> <li>3. Proof of substantial scholarly engagement with the performance itself is provided.</li> <li>4. Must have significant international exposure (in terms of performance or critical reception/response).</li> <li>5. Replicability of the performance that demonstrates something that has not been done before.</li> </ol>	
<b>Oral Performance</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. Creative interpretation and use of lexical resources.</li> <li>2. A performance that demonstrates appropriate technique preparation.</li> <li>3. Performance that demonstrates creative interpretation from the performer.</li> </ol>	<ol style="list-style-type: none"> <li>1. Outstanding use of lexical resources.</li> <li>2. A performance that demonstrates advanced embodied technique and effective preparation.</li> <li>3. Performance that demonstrates substantial creative interpretation from the performer.</li> </ol>
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. The performance must demonstrate creative production that encompasses analytical, historical practice-led, technological and theoretical approached to the wide domain of performance.</li> <li>2. A performance that illustrates an in-depth understanding of the subject discipline within any cultural, geographical and historical context.</li> </ol>	
<b>Scenography/Design/Performance Technology (Entertainment technology)</b>	
<b>0.5 Unit</b>	<b>1 Unit</b>
<ol style="list-style-type: none"> <li>1. The work is prepared for presentation on a local/regional platform.</li> <li>2. It is of an appropriate duration.</li> <li>3. Evidence of the conceptual and technical design process is documented and connected to relevant research.</li> </ol>	<ol style="list-style-type: none"> <li>1. The work is prepared for presentation on a regional/national platform.</li> <li>2. It is of appropriate duration and might demonstrate more than average preparation time.</li> <li>3. It makes contribution to the national performance and/or production landscape.</li> </ol>

<ol style="list-style-type: none"> <li>4. The work displays innovation and creativity that could contribute to new research insights.</li> <li>5. It is of appropriate duration and might demonstrate more than average preparation time.</li> <li>6. It potentially contributes to the national performance and/or production landscape.</li> </ol>	<ol style="list-style-type: none"> <li>4. It must demonstrate that it has drawn national or international attention either in terms of scholarship or in terms of production possibilities in a significant domain.</li> </ol>
<b>2 Unit</b>	
<ol style="list-style-type: none"> <li>1. It is of appropriate duration and might demonstrate more than average preparation time.</li> <li>2. The approach is innovative, extensive, unique, complex, and direction- changing in its academic discipline.</li> <li>3. Be performed locally and internationally.</li> <li>4. Winning an award nationally or internationally.</li> <li>5. The approach demonstrates originality and demonstrates technological and material innovation in terms of its production.</li> <li>6. Demonstrate substantial scholarly engagement.</li> <li>7. Must have significant international exposure (in terms of production or reception/response).</li> </ol>	

## *Design: Architecture and Built Environment*

<b>0.5 Unit</b>	<b>1 Unit</b>
<p>To award a 0.5 unit, the creative research output must demonstrate the artistic research methodology and clearly demonstrate new insights into the respective subfield.</p> <ol style="list-style-type: none"> <li>1. A design project of acceptable scale and complexity at the initiative of the designer that responds to opportunity benefits of society.</li> <li>2. Design portfolio of projects of an acceptable scale and complexity, generated at the initiative of the designer, that demonstrates theoretical and conceptual framing.</li> <li>3. Design projects should lead to new or measurably improved design insights, solutions, devices, products, processes or uses.</li> <li>4. Attributable design standards or other standards, codes of practice, or design guidelines that sets it apart from other design projects.</li> <li>5. A comprehensive design report, for each design project, that clearly illustrates the following:               <ol style="list-style-type: none"> <li>a) The problem and its context</li> <li>b) The key questions / issues to which the design would respond.</li> <li>c) The design process and method adopted</li> <li>d) Critical analysis of primary and secondary sources.</li> <li>e) Synthesis of design research into a design concept.</li> <li>f) Technological development of the design.</li> <li>g) A critical review (self-assessment) of the design.</li> <li>h) Peer review of the design / portfolio.</li> </ol> </li> </ol>	<p>To award 1 unit, the creative research output must demonstrate new research insight, creative originality and competent academic contribution that is contextually situated within the field. The creative output should further demonstrate scholarly rigour and complexity of the process.</p> <ol style="list-style-type: none"> <li>1. The work must contribute to conceptual innovation.</li> <li>2. Universally adaptable design or features.</li> <li>3. Have been critically reviewed in international or local DHET recognised literature.</li> <li>4. The design has been recognised through blind peer review and/or other high level scholarly recognition. At least one scholarly review shall be from outside of the discipline.</li> <li>5. There must be evidence of deep research-led design thinking and process in one or more of the following focus areas: spatial transformation, environmental sustainability, socio-economic redress, heritage and culture.</li> <li>6. Design projects should evidence research that contributes new or improved insights, and solutions, devices, products, processes or uses.</li> <li>7. A design work that demonstrates an advanced level of artistic presentation and exhibition.</li> <li>8. The creative output should have been in existence for a period whereby it can demonstrate its role and exposure to the public realm.</li> </ol>
<b>2 Unit</b>	
<p>To award 2 units, the creative research output must have met the requirements for the award of 1 Unit and demonstrate high levels of artistic thought further demonstrate evidence of:</p> <ol style="list-style-type: none"> <li>1. Advanced scholarship in creative output that illustrates high quality levels of research innovation.</li> <li>2. Critique of dominant approaches to creative production or advancing practice in creative work.</li> <li>3. Promoting understanding in fields across the creative research range.</li> <li>4. The creative output must be of exemplary quality</li> </ol> <p>The awarding of 2 units will be at the discretion of the subfield panel.</p>	

## *Innovations*

1. Approved individual submissions are awarded **2 units**. In the case where inventors/breeders are affiliated with two or more institutions, the subsidy will be shared between the claiming institutions.
  
2. The following criteria for unit allocation are used:
  - First patent application of a patent family granted in a particular substantive examination jurisdiction.
  - First Plant Breeders' Right (PBR) application of a PBR family granted in a particular substantive examination jurisdiction.



higher education  
& training

Department:  
Higher Education and Training  
REPUBLIC OF SOUTH AFRICA

## 11. Appendix 1: DVC Sign-Off Form

### CREATIVE RESEARCH OUTPUTS SUBMISSION TO THE DEPARTMENT OF HIGHER EDUCATION AND TRAINING FOR THE PURPOSES OF SUBSIDY ALLOCATION

In terms of the Department of Higher Education and Training's (DHET) *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions*, 2017 (the policy) the (name of institution): \_\_\_\_\_

herewith submits the creative research outputs produced by scholars affiliated to the university.

It is understood that the policy provides a framework for the DHET to allocate research funding solely to public higher education institutions and is awarded as a subsidy in support of research activities which contribute towards knowledge production and furthering and fostering critical discourse within the creative and innovation disciplines.

The submission is for the creative outputs produced within the stipulated period of three years preceding (n-3) the year of submission.

The submission is the product of scholarly pursuits by academics in the creative arts disciplines whose work is predicated on practice and performance-based pursuits.

It is understood that the submission shall, henceforth, undergo evaluation by the relevant panels of experts appointed by the DHET, which will recommend their decisions to the DHET, and that, as stipulated in the policy, there is no recourse for appeals. That, the assessors are interested to identify demonstration of critical inquiry in the production of the creative and innovations outputs, and their demonstration of scholarly rigour in terms of theoretical and research methodology as fundamental to scholarship.

The submission has been ascertained and is certified that it meets all the criteria.

I hereby confirm that the internal institutional evaluation process has been undertaken and the above have been taken into consideration.

Designated DVC

signature :

Title and Name : \_\_\_\_\_