



## **1. Background**

- 1.1. The purpose of this document is to provide guidelines for universities with regard to the implementation of the *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions* in South Africa. The policy recognises quality creative research outputs produced by public higher education institutions. The policy was published by the Minister of Higher Education and Training in Government Gazette (Vol. 40819 April 2017 no 395), for implementation in 2019.
- 1.2. The document interprets the policy, and is solely intended to assist the implementation of the policy and serves to elaborate the assessment guidelines for the creative research outputs. Where there are conflicts or contradictions with the provisions of the policy, the latter will take pre-eminence.
- 1.3. The first creative research outputs submissions are due to the Department of Higher Education and Training (the Department) by 15 November 2019. The submission date will be revised by the Department for the subsequent years.
- 1.4. This document is applicable to the following subfields:
  - Fine Arts and Visual Arts;
  - Music;
  - Theatre, Performance and Dance;
  - Design;
  - Film and Television; and
  - Literary Arts.

## **2. Research ethics and integrity**

- 2.1. The subsidy for the creative research outputs is allocated to the institution and not the individual scholars/ creators. Institutions are advised to avoid practices that promote perverse incentives.
- 2.2. The policy supports and encourages scholarship. Institutions and academics are urged to prioritise research integrity when submitting their claims and to focus on the quality of research, rather than maximising subsidy funds. Creative outputs must acknowledge all creators who contributed to the creation of the creative output accordingly.

- 2.3. The Department reserves the right to apply punitive measures (such as the docking of units) against institutions which persistently make incorrect claims that compromise the integrity of the scholarship.
- 2.4. Institutions may consider establishing Institutional Research Integrity Committees to conduct institutional peer review processes.

### **3. Submission Process**

- 3.1. When submitting to the Department, Universities must adhere to the following:
  - a) Each submission must be accompanied by two peer reviewers' reports from experts in the discipline or subfield as stated above.
  - b) The institutional research office must consolidate the peer reviews for onward submission to the Department for final evaluation and allocation of subsidy.
  - c) The institutional internal evaluation committee must screen and verify the submitted material in order to ensure policy compliance prior to submission to the Department.
  - d) All claims must be submitted with a letter of declaration signed by the Vice Chancellor (VC), the Deputy Vice Chancellor (DVC) or equivalent on or before the due date. The letter of declaration must reference the internal evaluation committee members.
  - e) Acceptable submissions will be year n-3.

#### **3.2. Research Offices submissions to the Department**

**a) Spreadsheet/template provided by the department capturing all claims.**

**b) Annotation from the applicant briefly contextualising the creative output.**

Each creative output submission must be accompanied by a written commentary (reflection) by the artist/ applicant to contextualise or elucidate the work as a creative research output. The commentary must be between 500 – 700 words and sets out the following:

- The overview of the output: a brief outline of the background information relevant to the output.
- The conceptual and scholarly framework in which it should be heard or viewed.
- Locate the output within the discipline and demonstrate the contribution to new knowledge.
- A public profile of the output (Venue/s, date and year of publication, awards received), proof must be attached.

**c) Proof of any awards received**

Accompanying the submission must be copies of awards received by the scholar/s in relation to the submission or each submission and where such awards exist.

**d) A declaration of originality**, which indicates that the creative research output has not been published in a peer review journal or a book and has not been submitted for subsidy before.

**e) A declaration** that the work generated has not been copied from elsewhere and that the ideas are those of the claiming creator.

**f) A declaration of authorship** / co-authorship and disclosure of other active participants in the production of the work.

**g) Peer review reports**

Institutions must submit two peer review reports to the Department. If an institution receives at least two negative peer reviews, it should not secure further reviews and should not submit the application to the Department 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.

**h) Allocation of subsidy-**

Proof of applicants affiliation, the 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 public

higher education institutions, the subsidy is shared between the claiming institutions. This principle does not take regard of the order of creatorship or proportions of contributors to the creative output being claimed for subsidy.

- i) Each claim must have a clear indication or reference of institutional affiliation of the claiming scholar. In the case of visiting scholars or fellows and retired academics from the claiming institution, a letter from the DVC/Executive Director of Research confirming that the individual's affiliation with the institution (at the time the research was conducted), should be attached and accompanied by proof of supporting documentation. If the output does not indicate the affiliation of the claiming scholar or institution, a letter from the Human Resources Department of the claiming institution, endorsed by the DVC or Executive Director of Research is required.

**j) A letter of declaration signed by DVC of Research or equivalent.**

**k) Evidence of the creative outputs**

Verifiable evidence of the accessibility and re-accessibility of the output, which includes the following forms:

A picture; MP3; MP4; E-Catalogue; relevant internet Uniform Resource Locator (URL)- (institutions should ensure that the URL links remain in full working order where they have been provided); E-Book; PDF musical scores and the venue(s) in which the output was exhibited/ performed or published in the case of literary arts. The institution must make available, where possible and necessary, the physical creative output to the reviewers and to the Department for verification purposes.

**3.3. Departmental Process**

- a) All submissions will be verified by the Department prior to the evaluation i.e. check if all supporting documents are attached; correct affiliation; and proportion of contributors and units claimed.

**3.3.1. The Department's Advisory Panel**

In terms of *paragraph (74)* of the policy, the Department will establish a Creative Outputs Evaluation Panel comprising of senior professionals from the higher education community to evaluate all creative outputs submitted by claiming institutions. The Department's advisory panel is appointed by the Department for a term of three years

and is tasked with advising the department on the submission of the creative research outputs from institutions and on matters relating to the policy on this regard.

### **3.3.2. Sub-field Panels**

Sub-field panel members are appointed by the Department for a term of three years based on their field of expertise. Each sub-field panel is chaired by a member of the Department's Advisory panel. Sub-field panels will evaluate creative research outputs from the institutions.

#### 4. ALLOCATION OF UNITS

This document 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). Particularly in relation to the principles of the policy.

Submitted creative research outputs must not have been previously submitted for subsidy, either as publications or as creative outputs. Approved submissions can be awarded a maximum of **2 units**.

To award **1 unit**, the 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 the rigor and complexity of the process.

Overall the peer reviewers, sub-field panels and advisory panel should demonstrate confidence that on average the work has achieved the relevant unit level and why the award will be made at this level. Additional comments by reviewers that are not covered by the guideline may be considered in determining the unit allocation of the output.

The evaluation panel and peer reviewers will make use of the guidelines listed below. The guidelines encompass analytical; applied practice-led research; and technological and theoretical approaches to the widest domains of the sub-fields. In order to award 2 units, the output submitted should demonstrate high levels of artistic thought and show high quality levels of research innovation.

The following broad overarching guidelines will be used in the evaluation of the creative outputs<sup>1</sup>:

- **Scope**
- **Competency**
- **Contribution**

The following guidelines for unit allocation are used:

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<sup>1</sup> Refer to the glossary for definition of terms.

	1 Unit	2 Units <i>note that this is not meant to be exhaustive</i>
<b>1. Fine and Visual Arts</b>		
<b>Arts production</b> <b>All media including drawing, painting sculpture, artists books, collage, mixed media, multimedia, performance, animation, robotic installations, online art, video art, software art, transmedial work, interdisciplinary work, etc.</b>	<ul style="list-style-type: none"> <li>• Exhibition/s (or a body of work 3 to 5 pieces) that can be demonstrated to be substantive and which make evident its discursive engagement and the visual progression.</li> <li>• Demonstrate a scholarly visual argument and is thematically coherent.</li> <li>• Demonstrate rigor and complexity of the process and the scientific methodologies utilised.</li> <li>• The works are substantial and of competent contribution to the field.</li> <li>• The work contributes to new research insight, stylistic, thematic and conceptual innovation in the discipline.</li> <li>• It is of appropriate duration and shows evidence of public engagement and demonstrates new research insights.</li> <li>• The work demonstrates professionalism and technical proficiency in preparation.</li> <li>• The work is technically (form) and conceptually (content) resolved and or innovative.</li> <li>• Convincing evidence of preparatory work of how the visual argument has developed.</li> </ul>	<ul style="list-style-type: none"> <li>• One-person/ solo exhibition/installation/ collaborative body of work or significant contributions to exhibitions by a group or a number of individuals that demonstrates to be especially substantive, coherent and makes a significant scholarly contribution to national and international visual/fine art discourse.</li> <li>• Can demonstrate original and competent artistic work.</li> <li>• Exhibition/s (body of work) in a venue appropriate to the output/genre.</li> <li>• For an exhibition that is mobile, the scholar should demonstrate how the exhibition has been re-conceptualised in accordance with the demands of the new contexts.</li> <li>• The work must receive strong recognition from peers in the field and show reception of the work.</li> <li>• It is of appropriate duration and preparation time.</li> <li>• Presentation of the work is exemplary in its professionalism, technical and conceptual finesse.</li> <li>• Evidence of significant and sustained preparatory work.</li> </ul>
<b>2. Music</b>		
<b>Music composition</b>	<ul style="list-style-type: none"> <li>• A research based music composition that is of appropriate duration, and demonstrates new research insights and has been publically performed.</li> <li>• 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> </ul>	<ul style="list-style-type: none"> <li>• A 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>• An internationally recognised performance or broadcast or a digital release or album of a <b>major</b> work in terms of the specific genre.</li> </ul>

	<ul style="list-style-type: none"> <li>• An internationally recognized performance or broadcast or a release digital of a medium work.</li> <li>• A nationally recognised performance or broadcast, or a release digital album of a major work.</li> <li>• A music composition which either has a score or recording.</li> </ul>	
<b>Music performance (inclusive of solo and group performance, conducting and directing)</b>	<ul style="list-style-type: none"> <li>• It is of appropriate duration, and demonstrates new research insights.</li> <li>• Is publicly performed in an appropriate venue of recognised standing appropriate to the genre.</li> <li>• Solo music performance or recital in major national/standard international appropriate venue as part of a series, or a release on digital album.</li> <li>• Group music performance or recital in major national/ standard international concert venue as part of a series, or release on digital album.</li> <li>• The performance demonstrates high level of artistic thought and is original and innovative.</li> <li>• Is privately performed for recording purposes only.</li> <li>• Invitation to conduct a leading national orchestra/choir in an established national concert venue in recognized series.</li> </ul>	<ul style="list-style-type: none"> <li>• Can be demonstrated to have involved the performer in lecture recitals, colloquia or other public engagements of a scholarly nature.</li> <li>• Solo musical performance or recital in an established international concert venue or a release on digital album.</li> <li>• Must be especially substantive and exhibit exceptional creative innovations, interpretative insights, technical proficiency and research informed practice.</li> </ul>
<b>3. Film</b>		
<b>Fiction full length feature films (There must be clear demonstration of the research component of the film in its totality. In other words, collaboration within the team to realise the films vision).</b>	<ul style="list-style-type: none"> <li>• It is of appropriate duration and demonstrates creative research originality.</li> <li>• Demonstrates new creative research insights.</li> </ul>	<ul style="list-style-type: none"> <li>• A feature-length fiction film for theatrical exhibition that demonstrates creative originality and new research insights and is instrumental in developing new thinking practices, paradigms or audiences.</li> </ul>

	<ul style="list-style-type: none"> <li>• Product/work has acquired exposure on a national level through reviews and/or awards.</li> <li>• Contributors have addressed and engaged academic audience on their work in respect of their discipline.</li> <li>• Demonstrated understanding of the medium and genre and shows what stands out from the work and what has been brought forward.</li> <li>• A feature film that investigates a given theme in considerable depth, from different perspectives and or in relation to different contexts.</li> </ul>	<ul style="list-style-type: none"> <li>• A feature film that has been of profound influence on its genre.</li> <li>• A product or work that has been displayed in a reputable film festival.</li> <li>• Product/work has acquired widespread national and/or international critical acclaim through reviews and/or awards.</li> </ul>
<b>Script Writing</b>	<ul style="list-style-type: none"> <li>• A screenplay that demonstrates a mastery of story/dramatic structure.</li> <li>• A screenplay that demonstrates a mastery of story/dramatic <b>plot</b> techniques.</li> <li>• A screenplay that demonstrates original and engaging film characters.</li> <li>• A screenplay that demonstrates a mastery of film dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>• A screenplay that demonstrates excellence in the application of film/dramatic structural techniques.</li> <li>• A screenplay that demonstrates excellence in the application of film/dramatic plot techniques.</li> <li>• A screenplay that demonstrates excellence in the application of screenplay writing techniques to the creation and application of film characters.</li> <li>• A screenplay that demonstrates excellence in the application of screenplay writing techniques to the creation and application of film dialogue.</li> <li>• A screenplay that demonstrates excellence in the application of screenplay writing techniques to the creation and application of strong and appropriate emotion.</li> </ul>

<p><b>Directing (only the main director will be assessed).</b></p>	<ul style="list-style-type: none"> <li>• Demonstrates substantial research in terms of constructing versions of reality that suit the context of presentation and use.</li> <li>• An incorporation of social, cultural discourses relation to the portrayal of ideas, concepts, society and place. In other words the reality of the world of that is being created.</li> <li>• A film that demonstrated the creative film making process and the creative magnitude.</li> </ul>	<ul style="list-style-type: none"> <li>• Approach is extensive, unique, complex, and direction- changing in its discipline.</li> <li>• Demonstrate substantial scholarly engagement.</li> <li>• Must have significant international exposure (in terms of performance or reception/response).</li> <li>• Is publicly performed in collaboration with performers of recognised standing.</li> </ul>
<p><b>Acting</b></p>	<ul style="list-style-type: none"> <li>• A performance that displays evidence of appropriate acting technique in the three dimensional development of a character (i.e. text, script and written word).</li> <li>• Demonstrate substantial interpretation of the text and subtle nuanced approach to material.</li> <li>• Performance that demonstrates substantial clarity of directorial elements and strong actor engagement.</li> <li>• A performance that demonstrated substantial synthesis of staging choices with scene’s dramatic action.</li> </ul>	<ul style="list-style-type: none"> <li>• 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 research insights.</li> <li>• Approach is extensive, unique, complex, and direction- changing in its discipline. Substantial proof of other scholarly engagement with the performance itself needs to be provided.</li> <li>• Must have significant international exposure (in terms of performance or critical reception/response).</li> <li>• Replicability of the performance that demonstrates something that has not been done before.</li> </ul>
<p><b>Producing (the producer will have to present the final product and also submit written evidence which will include information for budgets, schedules, distribution, location, contracts and any other documentation that will contribute to the assessment process).</b></p>	<ul style="list-style-type: none"> <li>• Demonstration production support for the film, including a portfolio of budgets, schedules, distributions location.</li> <li>• Demonstrate fair evidence of copyright, images and audio are properly credited.</li> </ul>	<ul style="list-style-type: none"> <li>• Must have significant international and or national exposure.</li> <li>• Make contribution at a national level.</li> <li>• Recognition from peers.</li> </ul>

<p><b>Editing (visual and sound editing are considered as one package).</b></p>	<ul style="list-style-type: none"> <li>• The production of a creative output which was contingent if a complex and extensive period of studio practice.</li> <li>• Exemplary demonstration of shot length and cohesion in the final creative output.</li> <li>• Engaging rhythmic use that demonstrates complex punctuation and the creation of emotion through sound.</li> <li>• Use of original music score to manipulate the film.</li> <li>• Text is readable and includes clear title and credit. The final product is exported appropriately for screening.</li> </ul>	<ul style="list-style-type: none"> <li>• Must have significant international and or national exposure.</li> <li>• Make contribution at a national level.</li> <li>• Recognition from peers.</li> </ul>
<p><b>Cinematography (only the first camera is considered)</b></p>	<ul style="list-style-type: none"> <li>• Demonstrate exemplary use of graphics and images that are scientifically accurate and contribute to effective presentation of the film.</li> <li>• Demonstrate exemplary technical use, smooth and steady camera work.</li> <li>• Demonstrates innovation with creativity and original content to enhance the production.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate new ways of thinking that influence the creative research practice.</li> <li>• Must have significant international and or national exposure.</li> <li>• Demonstrate recognition at a national level.</li> <li>• Demonstrate substantial creative research insight to the discipline.</li> </ul>
<p><b>Set Design</b></p>	<ul style="list-style-type: none"> <li>• Demonstrate effective set design, construction and integration with the performance.</li> <li>• Demonstrate extensive research in exploration of a variety of approaches and interpretation of script.</li> <li>• Comprehensive set design that brings the directorial vision to life and illustrates technical skill.</li> </ul>	<ul style="list-style-type: none"> <li>• Must have significant international and or national exposure.</li> <li>• Make contribution on the national set design landscape.</li> <li>• Demonstrate creative research process in design.</li> </ul>
<p><b>Costume Design</b></p>	<ul style="list-style-type: none"> <li>• Design that appropriately represent the time period.</li> </ul>	<ul style="list-style-type: none"> <li>• Must have significant international and or national exposure.</li> <li>• Make contribution on the national costume design landscape.</li> </ul>

	<ul style="list-style-type: none"> <li>• A comprehensive design report, for each design project, that clearly illustrates the following: <ul 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 methodology</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> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate creative research process in design.</li> </ul>
<b>4. Television</b>		
<b>Fiction</b>	<ul style="list-style-type: none"> <li>• A work that accomplishes its aim based on how successfully it manipulates the conventions of its form and medium to communicate a specific theme or idea.</li> <li>• A film that demonstrates the editorial process for inclusion in a film festival.</li> <li>• Works that have been purchased or licensed for publication by a recognised television broadcaster or reputable virtual platform.</li> <li>• Sound production of a video essay.</li> </ul>	<ul style="list-style-type: none"> <li>• Works that demonstrate the creative decision making and research process that informs the film.</li> <li>• A film or series that offer an invigorated and innovative aesthetics (in terms of form and style) that illustrated how the submitted work is different to similar output in its context.</li> <li>• Works that demonstrate salient, conceptual technical aspects that call to attention themselves to be problematized.</li> <li>• Works that develop a narrative through the construct of time and space. In other words, tacit narration.</li> </ul>

	<ul style="list-style-type: none"> <li>• Scholarly work that is presented in video form which cover the presentation of research and factual information.</li> </ul>	
<b>Documentary (Investigative journalism) (with a demonstration of academic research)</b>	<ul style="list-style-type: none"> <li>• A broadcast insert of at least 15 minutes.</li> <li>• The piece must demonstrate to be an original, topical, systematic, in-depth exploration of a single topic, of high journalistic quality which makes evident its discursive engagement with the field.</li> <li>• The output is broadcasted in a local, national or international broadcast outlet of recognised standing, but of limited exposure, and which subscribes to an academic and journalistic code of ethics.</li> <li>• It is of appropriate length and demonstrates new creative research insights.</li> </ul>	<ul style="list-style-type: none"> <li>• Substantial investigative journalism broadcast insert of at least 30 minutes that investigates a single topic of interest deeply.</li> <li>• The broadcast can be demonstrated to be original, topical, systematic, in-depth exploration of a single topic of high journalistic quality on matters of importance, and which makes a significant scholarly contribution to national and international journalistic discourse.</li> <li>• It has substantial exposure and breaks new news, leading to republication and uptake by other news outlets.</li> </ul>
<b>5. Design</b>		
<b>Built Environment (is inclusive of urban design and town planning) interior architecture</b>	<ul style="list-style-type: none"> <li>• Presented in a portfolio/catalogue format or through a solo exhibition/show in an appropriate public venue/platform and demonstrates a higher level of complexity.</li> <li>• Creative designs that demonstrate the spatial planning and or use of design artefacts such as civil structures, human made landscapes buildings, prototypes or product software.</li> <li>• Creative designs that encompass realised, constructed, fabricated (of permanent or temporary nature) or unrealised projects.</li> <li>• Creative designs that contribute to society as an outcome of responding to a perceived need or opportunity.</li> <li>• The creative output must demonstrate new knowledge through embodied/tactic or explicit new insights or new discourses as it</li> </ul>	<ul style="list-style-type: none"> <li>• The creative output that meets the standard of the genre or medium that has an appropriate definition of research.</li> <li>• The work must have an incorporation of appropriate practice of the genre, history and theory.</li> <li>• The creative output must demonstrate the methods of making, representation, interrogation and interpretation as integral parts to their production.</li> <li>• Must have physical form, i.e. not just plans or drawings, perhaps a prototype where appropriate.</li> <li>• The creative output should have been in existence for a period of time whereby it can demonstrate its role and effect in the public realm.</li> </ul>

	relates to spatial planning and or design processes and products performance.	<ul style="list-style-type: none"> <li>• The creative output embodies tactic and new explicit insights and must be ground breaking as it relates to a spatial planning, design process and product performance.</li> </ul>
<b>Architectural design</b>	<ul style="list-style-type: none"> <li>• A design project of acceptable scale and complexity at the initiative of the designer that responds to opportunity benefits of society.</li> <li>• Portfolio of at least three related design projects of acceptable scale and complexity generated at the initiative of the designer that demonstrate theoretical and conceptual framing.</li> <li>• Design projects should lead to new or improved insights, solutions, devices, products, processes or uses.</li> <li>• Attributable design standards or other standards, codes of practice, or design guidelines that sets it apart from other design projects.</li> <li>• A comprehensive design report, for each design project, that clearly illustrates the following: <ul style="list-style-type: none"> <li>i) The problem and its context</li> <li>j) The key questions / issues to which the design would respond</li> <li>k) The design methodology</li> <li>l) Critical analysis of primary and secondary sources.</li> <li>m) Synthesis of design research into a design concept.</li> <li>n) Technological development of the design</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The work must contribute to conceptual innovation.</li> <li>• Universally adaptable design or features.</li> <li>• Reviewed in international literature.</li> <li>• The design has received awards (for projects at a regional and national level and recognition from professional bodies.)</li> <li>• There must be evidence of deep 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>• . Design projects should lead to new or improved insights, solutions, devices, products, processes or uses.</li> <li>• A design work that demonstrates artistic presentation and exhibition.</li> <li>• The creative output should have been in existence for a period of time whereby it can demonstrate its role and effect in the public realm.</li> </ul>

	<ul style="list-style-type: none"> <li>o) A critical review (self-assessment) of the design.</li> <li>p) Peer review of the design / portfolio.</li> </ul>	
<b>Landscape architecture Inclusive of landscape design, construction and maintenance.</b>	<ul style="list-style-type: none"> <li>• A landscape design that is presented in an acceptable scale and demonstrates complexity of the design principles.</li> <li>• A design project that shows understanding of sensitivity to sustainable use of resources.</li> <li>• A design project that illustrates a well thought out plan of action that addresses all issues of the landscape.</li> <li>• A portfolio of work that has been successfully implemented in the landscape and that the practice and process is evident.</li> </ul>	<ul style="list-style-type: none"> <li>• A landscape design that clearly demonstrates originality and responds to contextual factors of the discipline and society.</li> <li>• An integration of a landscape design into a broader architectural/ built environment project that illustrates the multi-disciplinary framework.</li> <li>• The creative output must demonstrate the methods of making, representation, interrogation and interpretation as integral parts to their production.</li> <li>• Recognition by peers in the broader global context.</li> <li>• The creative output should have been in existence for a period of time whereby it can demonstrate its role and effect in the public realm.</li> </ul>
<b>Fashion, jewellery, and textile design</b>	<ul style="list-style-type: none"> <li>• An outstanding design development that shows its creativity and reflects research process of creative thinking and the development of an individual styles.</li> <li>• Works that is distinctive and demonstrated technical proficiency.</li> <li>• A design that shows imaginative selection on use of materials (fabrics, metals, precious stones and so on) to enhance the design.</li> <li>• A design that demonstrated customer needs and lifestyle.</li> </ul>	<ul style="list-style-type: none"> <li>• Substantial recognition in local platform and has received awards.</li> <li>• A design that demonstrates innovation with use of materials and colour.</li> <li>• A design that illustrates clear strong concepts that show the designers individual, imaginative and innovative ideas.</li> <li>• A design that demonstrates three dimensional views that are compelling with outstanding use of perspective, colour, light and shadow.</li> </ul>

<b>Interior design</b>	<ul style="list-style-type: none"> <li>• Design projects that are of acceptable scale and complexity.</li> <li>• The scale and complexity of the output must show a high level of academic research and/or professional practice thoroughness and carefulness.</li> <li>• The output must be critically reviewed, nationally, as merit worthy and/or worthy of being awarded a prize/ received accolade/ be cited for achievement by credible assessors or publications.</li> <li>• A design that demonstrated customer needs and lifestyle.</li> </ul>	<ul style="list-style-type: none"> <li>• Design works that contribute to innovation</li> <li>• The output must be critically recognized, internationally, as merit worthy and/or worthy of being awarded a prize/ received accolade/ be cited for achievement by reputable assessors or publications.</li> <li>• The design must respond appropriately to its context or may be or have been successfully replicated in a range of contexts.</li> </ul>
<b>Industrial information, multimedia and Communication Design</b>	<ul style="list-style-type: none"> <li>• The creative output must be conceptually resolved and must be critically recognised as unique and innovative. The approach must include experimental development by using existing knowledge to produce new improved plans.</li> <li>• The creative output must respond appropriately to its context.</li> <li>• The scale and complexity of the creative output must show rigour of the academic research and or professional practice thoroughness and careful consideration.</li> <li>• The creative output must be critically reviewed nationally as merit worthy by peers and be cited for achievement by credible assessors or publications.</li> </ul>	<ul style="list-style-type: none"> <li>• Creative output that demonstrate the process and be practically implemented.</li> <li>• Commercial realisation of the creative output.</li> <li>• Contextually situated designs to the local situation.</li> <li>• The creative outputs that meet the standard of the genre or medium that has an appropriate definition of research.</li> <li>• The work must have an incorporation of appropriate practice of the genre, history and theory.</li> <li>• The creative output must demonstrate the methods of making, representation, interrogation and interpretation as integral parts to their production.</li> <li>• The creative output should have been in existence for a period of time whereby it can demonstrate its role and effect in the public realm.</li> </ul>
<b>6. Literary Arts</b>		

<p><b>Novel</b></p>	<ul style="list-style-type: none"> <li>• A novel that can be demonstrated to be especially substantive, compelling and/or complex in terms of its form and content and provide new creative insights.</li> <li>• A novel that poses literary merit and language that foregrounds literariness and demonstration of the local context.</li> <li>• A novel that contributes to the South African literary tradition. A novel that contributes to the advancement of knowledge, shows originality and scholarly rigor. Works should be made publicly available so that reviewers can access it.</li> </ul>	<ul style="list-style-type: none"> <li>• A novel that demonstrates richness and interesting use of language and is compelling in its story telling.</li> <li>• A novel that demonstrates profound engagement of issues and contributes to new thinking practices or audiences.</li> <li>• A novel that can be demonstrated to offer profound influence.</li> <li>• Works that can demonstrate a significant expansion of range and depth of research in the form, narrative or character development.</li> <li>• The output that can be demonstrated to have involved the author in a number of public lectures, colloquia and other engagements of a scholarly artistic nature.</li> </ul>
<p><b>Novella</b></p>	<ul style="list-style-type: none"> <li>• A novella that can be demonstrated to be especially substantive, compelling and/or complex in terms of its form and content and provide new creative insights.</li> <li>• A novella that poses literary merit and language that foregrounds literariness and demonstration of the local context.</li> <li>• A novella that contributes to the South African literary tradition.</li> <li>• A novella that contributes to the advancement of knowledge, shows originality and scholarly rigor.</li> </ul>	<ul style="list-style-type: none"> <li>• A novella that demonstrates richness and interesting use of language and is compelling in its story telling.</li> <li>• A novella that demonstrates profound engagement of issues and contributes to new thinking practices or audiences.</li> <li>• A novella that can be demonstrated to offer profound influence.</li> <li>• Works that can demonstrate a significant expansion of range and depth of research in the form of narrative or character development.</li> <li>• The output that can be demonstrated to have involved the author in a number of public lectures, colloquia and other engagements of a scholarly artistic nature.</li> </ul>

<p><b>A collection of short stories</b></p>	<ul style="list-style-type: none"> <li>• An collection of short stories that can be demonstrated to be especially substantive, compelling and/or complex in terms of its form and content and provide new creative insights.</li> <li>• A collection of short stories that poses literary merit and language that foreground literariness.</li> <li>• A publication of a collection of short stories in reputable journals/ or publisher.</li> <li>• A collection of short stories that contributes to the advancement of new knowledge and is context based to South Africa and the global arena.</li> <li>• A collection of short stories that demonstrates scholarly rigor and profound engagement of societal issues.</li> <li>• A collection published with a reputable publisher and that is compelling and foregrounding with literary merit.</li> </ul>	<ul style="list-style-type: none"> <li>• A collection of stories that demonstrate richness and interesting use of language and is compelling in its story telling.</li> <li>• A collection of short stories that demonstrate profound engagement of issues and contributes to new thinking practices or audiences.</li> <li>• A collection of stories that can be demonstrated to offer profound influence.</li> <li>• Works that can demonstrate a significant expansion of range and depth of research in the form, narrative or character development.</li> <li>• The output that can be demonstrated to have involved the author in a number of public lectures, colloquia and other engagements of a scholarly artistic nature.</li> </ul>
<p><b>Poetry (A volume of poetry consisting of either a collection of poems or a single book length poem)</b></p>	<ul style="list-style-type: none"> <li>• A volume of poetry that demonstrates substantive, compelling and/or complexity in terms of its form, adequate and accurate use of language and content and provide new creative insights.</li> <li>• A volume of poetry (consisting of either of series of poems or a book length poem).The work contributes to fresh understanding and/or stylistic, thematic or conceptual innovation in the discipline.</li> <li>• A poem that is substantive in its form.</li> </ul>	<ul style="list-style-type: none"> <li>• The volume that can be demonstrated to have involved the author in a number of book launches, poetry reading, and other engagements of a scholarly artistic nature.</li> <li>• Works that demonstrate exceptional graphological innovative patterns that influence the message of the poem.</li> </ul>
<p><b>Literature</b></p>	<ul style="list-style-type: none"> <li>• A collection of oral literature that is substantive and/or complex in terms of its</li> </ul>	<ul style="list-style-type: none"> <li>• A collection of oral literature that is substantive and/or complex in terms of its</li> </ul>

	<p>form and content and demonstrates new research insights.</p> <ul style="list-style-type: none"> <li>• The work is substantial and is of competent contribution to its field.</li> <li>• The work contributes to fresh understanding and/or stylistic, thematic or conceptual innovation in the discipline.</li> </ul>	<p>form and content and demonstrates new research insights.</p> <ul style="list-style-type: none"> <li>• The collection that can be demonstrated to have involved the author in a number of lectures, colloquia and other engagements of a scholarly nature.</li> </ul>
<b>Creative Non-Fiction</b>	<ul style="list-style-type: none"> <li>• A book (whether in the form of a non-fiction novel, a collection of essays, a memoir or any other type of creative non-fiction) that can be demonstrated to be especially substantive, compelling and/or complex in terms of its form and content and demonstrates new research insights.</li> <li>• A book that creates a strong connection to the reader illustrating the writer's insightful self-reflection and powerful voice.</li> <li>• A book that is purposefully engaging and provides a persuasive argument.</li> </ul>	<ul style="list-style-type: none"> <li>• The output can be demonstrated to have involved the author in a number of public lectures, colloquia and other engagements of a scholarly artistic nature.</li> <li>• A book that demonstrates richness and interesting use of language and is compelling in its story telling.</li> <li>• A book that demonstrates profound engagement of issues and contributes to new thinking practices or audiences.</li> <li>• A book that can be demonstrated to offer profound influence.</li> </ul>
<b>7. Theatre, Performance and Dance</b>		
<b>Directing</b>	<ul style="list-style-type: none"> <li>• The product is presented on a significant national or an international platform and contributes to new research insights.</li> <li>• It is of appropriate duration and demonstrates more than average preparation time.</li> <li>• It makes a significant contribution to the national performance landscape in terms of creative originality.</li> <li>• Demonstrate the art form and can be analysed according to its choreography, repertoire of movements, and classified in a national or international context.</li> </ul>	<ul style="list-style-type: none"> <li>• Approach is extensive, unique, complex, and direction- changing in its discipline.</li> <li>• Demonstrate substantial scholarly engagement</li> <li>• Must have significant international exposure (in terms of performance or reception/response).</li> <li>• Is publicly performed in collaboration with performers of recognised standing.</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstrate originality in interpreting, staging of the script or text.</li> <li>• Demonstrate the ability to analyse, conceptualise, visualise text and guide cast and crew to finalise the product.</li> </ul>	
<b>Theatre-making/Dramaturgy/Choreography</b>	<ul style="list-style-type: none"> <li>• The product is presented on a significant national or an international platform and contributes to new creative research insights and stylistics expression.</li> <li>• It makes a significant contribution to the national performance landscape.</li> <li>• The production must demonstrate the working methods used, that is the combination of research analysis, and writers' intuition.</li> <li>• Technical quality of the performance must demonstrate high aesthetic standards.</li> </ul>	<ul style="list-style-type: none"> <li>• It is of appropriate duration and demonstrates more than average preparation time.</li> <li>• The approach is extensive, unique, complex, and direction- changing in its discipline.</li> <li>• The production demonstrates substantial scholarly engagement.</li> <li>• It can demonstrate that it has drawn international attention either in terms of creative originality and performance possibilities in a significant domain.</li> <li>• Must have significant international and or national exposure (in terms of performance or reception/response).</li> <li>• Demonstrate creative process in staging an original piece/ performance.</li> </ul>
<b>Writing</b>	<ul style="list-style-type: none"> <li>• The text has been produced for performance and presented on a significant national platform and contributes to new research insights.</li> <li>• It makes a significant contribution to the national performance landscape.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• The text has been produced for performance and presented on an international platform and contributes to new research insights.</li> <li>• It is of appropriate duration and demonstrates more than average preparation time.</li> <li>• The approach is extensive, unique, complex, and direction- changing in its discipline.</li> <li>• The writing demonstrates substantial scholarly engagement.</li> <li>• The writing must have significant international exposure (in terms of performance or reception/response).</li> </ul>

		<ul style="list-style-type: none"> <li>• The writing has received positive reviews from peers.</li> </ul>
<b>Performance/ can be encompassing of aspects of acting</b>	<ul style="list-style-type: none"> <li>• Must demonstrate that the role has been adequately research and presents new form of performance that has been presented on stage.</li> <li>• The performance itself makes a contribution and has an impact on the national performance landscape.</li> <li>• It might involve more than average preparation time.</li> <li>• It can demonstrate that it has drawn international attention in terms of critical response and/or scholarship.</li> </ul>	<ul style="list-style-type: none"> <li>• 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 research insights.</li> <li>• Approach is extensive, unique, complex, and direction- changing in its discipline. Substantial proof of other scholarly engagement with the performance itself needs to be provided.</li> <li>• Must have significant international exposure (in terms of performance or critical reception/response).</li> <li>• Replicability of the performance that demonstrates something that has not been done before.</li> </ul>
<b>Oral Performance</b>	<ul style="list-style-type: none"> <li>• Outstanding use of lexical resources.</li> <li>• A performance that demonstrates appropriate technique preparation.</li> <li>• Performance that demonstrate substantial interpretation from the performer.</li> </ul>	<ul style="list-style-type: none"> <li>• The oral performance must be research led, that demonstrates creative production that encompasses analytical, historical practice led, technological and theoretical approached to the wide domain of performance.</li> <li>• A performance that illustrated a broad understanding of the subject discipline within any cultural, geographical and historical context.</li> </ul>
<b>Scenography/Design/Performance Technology (Entertainment technology)</b>	<ul style="list-style-type: none"> <li>• The work is prepared for presentation on a significant national or an international platform and contributes to new research insights.</li> </ul>	<ul style="list-style-type: none"> <li>• It is of appropriate duration and might demonstrate more than average preparation time.</li> <li>• The approach is extensive, unique, complex, and direction- changing in its discipline.</li> </ul>

	<ul style="list-style-type: none"> <li>• It is of appropriate duration and might demonstrate more than average preparation time.</li> <li>• It makes contribution to the national performance and/or production landscape.</li> <li>• It can demonstrate that it has drawn international attention either in terms of scholarship or in terms of production possibilities in a significant domain.</li> </ul>	<ul style="list-style-type: none"> <li>• Be performed locally and invited internationally.</li> <li>• Winning an award nationally or internationally.</li> <li>• The approach demonstrated originality and demonstrate technological and material innovation in terms of its production.</li> <li>• Demonstrate substantial scholarly engagement.</li> <li>• Must have significant international exposure (in terms of production or reception/response).</li> </ul>
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## 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	Process where the creative output is created/ produced by more than one scholar. A scholar who has produced a creative output.
Competency	Works that demonstrate expert knowledge and mastery of the medium/ genre.
Contribution	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.
Research design that is practice led for the creative outputs	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.