

CREATIVE OUTPUTS AND INNOVATIONS EVALUATION REPORT 2020



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Acronyms

CPUT	Cape Peninsula University of Technology
CUT	Central University of Technology
DHET	Department of Higher Education and Training
DUT	Durban University of Technology
DVC	Deputy Vice Chancellor
HEIs	Higher Education Institutions
HEMIS	Higher Education Management Information System
MUT	Mangosuthu University of Technology
NIPMO	National Intellectual Property Management Office
NMU	Nelson Mandela University
NRF	National Research Foundation
NWU	North West University
PBR	Plant Breeders Rights
ROSS	Research Output Submission System
RU	Rhodes University
SU	Stellenbosch University
TUT	Tshwane University of Technology
UCT	University of Cape Town
UFS	University of the Free State
UJ	University of Johannesburg
UKZN	University of KwaZulu Natal
UNISA	University of South Africa
UOTs	Universities of Technology
UP	University of Pretoria
UWC	University of the Western Cape
WITS	University of the Witwatersrand

Preface

As 2020 draws to a close, it gives me immense pleasure to present this report to our higher education sector. 2020 has been a challenging year for our sector, and the country as a whole, under the unprecedented pandemic ravaging the world.

This report on the Creative Research Outputs and Innovations of public higher education institutions in South Africa certainly fits the bill as one of the few positive stories of 2020. It represents the culmination of a long journey.

Following the implementation of the Department's Policy for Measurement of Research Outputs of Public Higher Education Institutions (2003), revised and re-named the Research Outputs Policy in 2015, which has been widely lauded as having injected impetus into the research productivity of our higher education, the Department sought to also subsidise the outputs from the creative and artistic disciplines as well as innovations resulting from research activities in the public higher education system of South Africa.

The journey towards subsidising outputs from the creative arts disciplines and innovation outputs began with a working group appointed to recommend criteria which could be used in determining the forms of creative outputs, artefacts and innovations that should be recognised for subsidy purposes and procedures for evaluating them. The working group was required to advise on appropriate peer review systems; allocation of units and processes and procedures for submission and evaluation of these outputs. The working group submitted its report in 2013 and, thereafter, the process of developing a policy was set in motion. After wide consultation across the sector between 2014 and 2016, the Policy on the Evaluation of Creative Outputs and Innovations Produced by South African Public Higher Education Institutions (2017) was published in Government Gazette No. 395, on 28 April 2017.

The period preceding the implementation of the Policy was used to develop an implementation plan and to develop the necessary documentation for the review of creative outputs and innovations. Institutions submitted their outputs that had been produced and publicised in 2016, 2017 and 2018, for evaluation in terms of the Policy during 2019. This report is the outcome of the evaluations of the first round of submissions by our public higher education institutions. The subsidies allocated in terms of this evaluation are included in the university budgets for the 2021 financial year.

This report therefore reports on the first analysis of creative outputs and innovations from the public higher education system.

We present this report to the sector as a reflection of the research work taking place in creative disciplines at our universities and the innovations from research in the sector.

We also present it to the sector for the purposes of soliciting ideas on areas that require improvements in order to develop a quality system of appraising and subsidising quality outputs from relevant creative disciplines.

This report, therefore, represents a historic moment for our higher education sector. We trust that you will embrace the processes and support us to improve them. Equally, it is our wish that the universities will continue to strive for quality creative research outputs, to grow research capabilities in these areas; to feed back into the development of the curriculum; to advance the directly affected and associated disciplines; improve the quality of graduates and our society at large.

We hope our universities will defend the good efforts that this policy seeks to promote and the accompanying system of subsidising the outputs produced. We trust that you will find this report interesting and useful.

Mr GF Qonde
Director-General
Department of Higher Education and Training

1. Introduction

The Department published the *Policy on the Evaluation of Creative Outputs and Innovations Produced by South African Public Higher Education Institutions (2017)* in the Government Gazette No. 395, on 28 April 2017. The policy recognises quality creative research outputs for the purpose of allocating subsidy to the universities. The policy covers the following sub-fields:

- Fine and Visual Arts;
- Music;
- Theatre;
- Performance and Dance;
- Design;
- Film and Television and
- Literary Arts.

Under Innovations, the policy recognises Patents and Plant Breeder's Rights. The policy on the creative outputs and innovations outlines the importance of recognising diverse types of research found in higher education institutions.

This report details the implementation process, submissions received and the allocation of units for the creative outputs and innovations. The report is split into two Sections. Section one deals with creative outputs (within the six sub-fields) and section two discusses innovations (patents and plant breeders' rights).

1.1. Implementation of the policy

In order to implement the policy, two sets of implementation guidelines were developed, one for innovations and one for creative outputs by the Directorate University Research Support and Policy Development in consultation with the sector.

The Department conducted several national workshops with representatives from universities in order to develop the guidelines for creative outputs. The implementation guidelines provide for processes and procedures for the implementation of the policy; the process of assessing creative research or artistic research outputs; the determination of allocation of units and the peer-reviewer template.

The policy recognises patents and plant breeder's rights and for the implementation guidelines for innovations, the Department worked with the National Intellectual Property Management Office (NIPMO).

1.2. *Research ethics and integrity*

The policy outlines the principles of research ethics and integrity which must be upheld when submitting claims to the Department. As with all other research outputs, the subsidy for the creative research outputs is allocated to the institution and not the individual scholars or creators. Institutions are advised to avoid practices that promote perverse incentives.

2. **Process and Procedure**

2.1. *Advisory panel*

The Department appointed an advisory panel comprising senior professionals from the higher education community to evaluate all the submitted creative outputs. Members of the advisory panel are appointed for a term of three years and are tasked, among others, with:

- Advising the Department on the best processes and procedures for efficient assessment of research creative outputs in line with the policy
- Advising the Department on policy improvements
- Chairing the respective subfield panel meetings.

Table 1: Composition of the Advisory Panel

Sub-field Panel	Chair		Co-Chair	
Fine arts and Visual Arts	Dr Rene Smith	DUT	Dr Phethiwe Matutu	NRF
Music	Dr Mario Nell	SU	None	
Film, Television & Performance	Dr Francois Human	TUT	Professor Jean Philippe Wade	DUT
Design	Professor Ian Low	UCT	Professor Johannes Cronje	CUT
Literary Arts	Prof Mokgale Makgopa	UNIVEN	None	

2.2. *Sub-field panel experts*

The Department appointed subfield panel members who are experts in their respective fields. Sub-field panel members are appointed for a period of three years. Their role is to assess the creative outputs from institutions and they are entrusted with identifying the richness and diversity of research within their respective sub-fields. The following component of research inquiry as stipulated in the policy are assessed:

- **Originality:** Whether the output contributes to fresh understanding and or stylistic, thematic or conceptual innovation in the discipline; and
- **Relevance:** whether the work demonstrates an intellectually and creatively informed response to the subject.

- **Newness:** should be understood to indicate a given work that has never been accredited for subsidy before.

2.3. Submission process

The Department is working with the National Research Foundation (NRF) to develop an online Research Outputs Submission System (ROSS) for the creative outputs. All institutions submitted their outputs using this system in order for the peer review process and the evaluations to take place.

Institutions were able to utilise ROSS for the peer review submission process from June 2019. At the same time, institutions could upload approved creative outputs on the system. The deadline for submissions was 15 November 2019. As stipulated in the policy, when submitting to the department universities had to adhere to the following:

- Each submission must be accompanied by two peer-reviewers' reports from experts in the discipline or subfield as stated above.
- The institutional research office must consolidate the peer reviews for onward submission to the Department for final evaluation and allocation of subsidy.
- The institutional internal evaluation committee must screen and verify the submitted material in order to ensure policy compliance prior to submission to the Department.
- 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 internal evaluation committee members.
- Acceptable submissions will have been produced in the prior three-year period (2016, 2017 and 2018) to the date of submission.

2.4. Evaluation process

Universities were required to submit their creative outputs that had been peer-evaluated by their chosen expert reviewers in the respective fields. Each submission had to be accompanied by two peer reviewers' reports from experts in the discipline or subfield. The Department had developed and provided universities with a reviewers' template to assist with their reviews. The submitted creative outputs, therefore, must have been those that had been recommended by the reviewers. In the case where the two reviews were negative, the universities would 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 was one positive and one negative review report, a third review report had to be sought, and if that was positive, then the university could submit with all the reviews attached to the submission for presentation to the respective sub-field evaluation panel.

The evaluation of the creative outputs took place from 24 - 27 February 2020. Prior to the evaluation the Department allocated relevant submissions to sub-field panel members for review. This was done so that sub-panel members had sufficient time to review the outputs in detail. Sub-field panel members who were unable to review items for multiple reasons had the opportunity to withdraw. Such submissions were then reallocated to other sub-field panel members. To assess the creative outputs, the sub-field panel was provided with a template on ROSS. In order to ensure a standardised approach for the awarding of units/subsidy, the template provides a single and consistent set of assessment criteria that were applied by the sub-field panels.

During the evaluation meeting, sub-field panel members presented the submissions and led the discussions on whether or not they qualified for subsidy and the determination of unit allocation. The discussions were recorded. Moving forward, it is likely that the evaluation meeting can take place over two days as the process is simplified.

3. Section One: Creative Outputs

3.1. Unit Allocation

The criteria used to award units is as presented in the **Table 2**. The criteria were used in the two assessment processes, i.e. by the individual peer reviewers and by the sub-field panels, to assess all the submitted outputs. One (1) unit is awarded to an output that demonstrates 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. In order to be awarded two (2) units, the output must demonstrate high levels of artistic thought and show high quality levels of research innovation.

Table 2: Criteria for unit allocation

Fine Arts and Visual Arts	
1 Unit	2 Units
Body of work that can be demonstrated to be substantive and make evident its discursive engagement and visual progression.	Solo exhibition or body of work by a group that demonstrates substantive, significant scholarly contribution to national and international visual/fine art discourse.
Music	
1 Unit	2 Units
A research-based music composition that is of appropriate duration, and demonstrates new research insights and has been publicly performed.	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.

Film and Television	
1 Unit	2 Units
A creative output that is of appropriate duration and demonstrates new creative research insights.	A creative output that has profound influence on its genre and has acquired international critical acclaim through review or awards.
Theatre Performance and Dance	
1 Unit	2 Units
Creative works presented on a significant national or an international platform and contribute to new research insights.	Creative works that are extensive, unique, complex, and direction- changing in its discipline.
Design	
1 Unit	2 Units
Creative works that is presented in a portfolio/catalogue or through a solo exhibition/show in an appropriate public venue/platform and demonstrates a higher level of complexity.	A creative output that meets the standard of the genre or medium that has an appropriate definition of research,
Literary Arts	
1 Unit	2 Units
Creative works that contributes to the South African literary tradition, and the advancement of knowledge, show originality and scholarly rigor.	Creative works that demonstrate profound engagement of issues and contributes to new thinking practices or audiences.

3.2. Creative Research Output Submissions

The Department received a total of 262 submissions from 15 institutions. Of the 15 institutions that submitted creative research outputs, 9 were traditional universities, 3 comprehensive universities and 3 were universities of technology.

3.2.1. Submissions by Institutions and Institutional Types

The three Universities of Technology (UOTs), Durban University of Technology (DUT), Central University of Technology (CUT) and Tshwane University of Technology (TUT), largely made submissions in the sub-fields of Design and Fine Arts. However DUT also submitted in the sub-field of Theatre, Performance and Dance. This pattern may be reflective of the mandate or mission of the UOTs but, as with other sub-fields, this is the first analysis of this kind and future analyses will determine if the UOTs also feature in more or other sub-fields.

Table 3: Total Number of Creative Research Outputs by Sub-Field and Institutions

Institutions	Television	Film	Literary Arts	Design	Theatre, Performance & Dance	Fine Arts	Music	Total	Percentage
SU		1	4		6	37	59	107	40.84%
UFS			4	3	20	8	2	37	14.12%
UCT				4		18	7	29	11.07%
UP			1			1	13	15	5.73%
DUT				8	4	2		14	5.34%
WITS	2				1	6	3	12	4.58%
UWC		2	5		1	1	1	10	3.82%
NMU				3		4	3	10	3.82%
UJ			5			2		7	2.67%
UKZN				1		3	1	5	1.91%
RU			1			1	2	4	1.53%
UNISA						4		4	1.53%
CUT				2		1		3	1.15%
TUT				2		1		3	1.15%
NWU			1				1	2	0.76%
Total	2	3	21	23	32	89	92	262	100.00%
Percentage	0.76%	1.15%	8.02%	8.78%	12.21%	33.97%	35.11%	100.00%	

Overall, the submissions from the UOTs constitute 7.64% of the total submissions, while submissions from the three Comprehensive Universities, NMU, UJ and UNISA, constitute 8.02% of the total submissions. The three comprehensive universities largely feature in the submission of outputs in the sub-field of Fine Arts (with all three having submitted) and individually feature in the Literary Arts (UJ), Design (NMU) and Music (NMU).

Two-thirds of the submissions (66.03%) were received from three institutions, SU, UFS and UCT, meaning that the other twelve institutions submitted the remaining third (33.97%). Stellenbosch University (SU) had the largest proportion of submissions, with a total of 107 followed by the University of the Free State (UFS) as shown in **Table 3** and **Figure 1**. The table and the graph also show that SU, UCT and UWC submitted in five of the seven sub-fields.

The University of South Africa (UNISA) being the only dedicated distance education and comprehensive university also features among the institutions that submitted. Noticeably, UNISA only features in the Fine Arts category and does not have outputs that are under review, meaning that there are no outstanding submissions to be reviewed from the university. It will be interesting to see in future if institutions will be submit in a similar pattern to this first round of submissions.

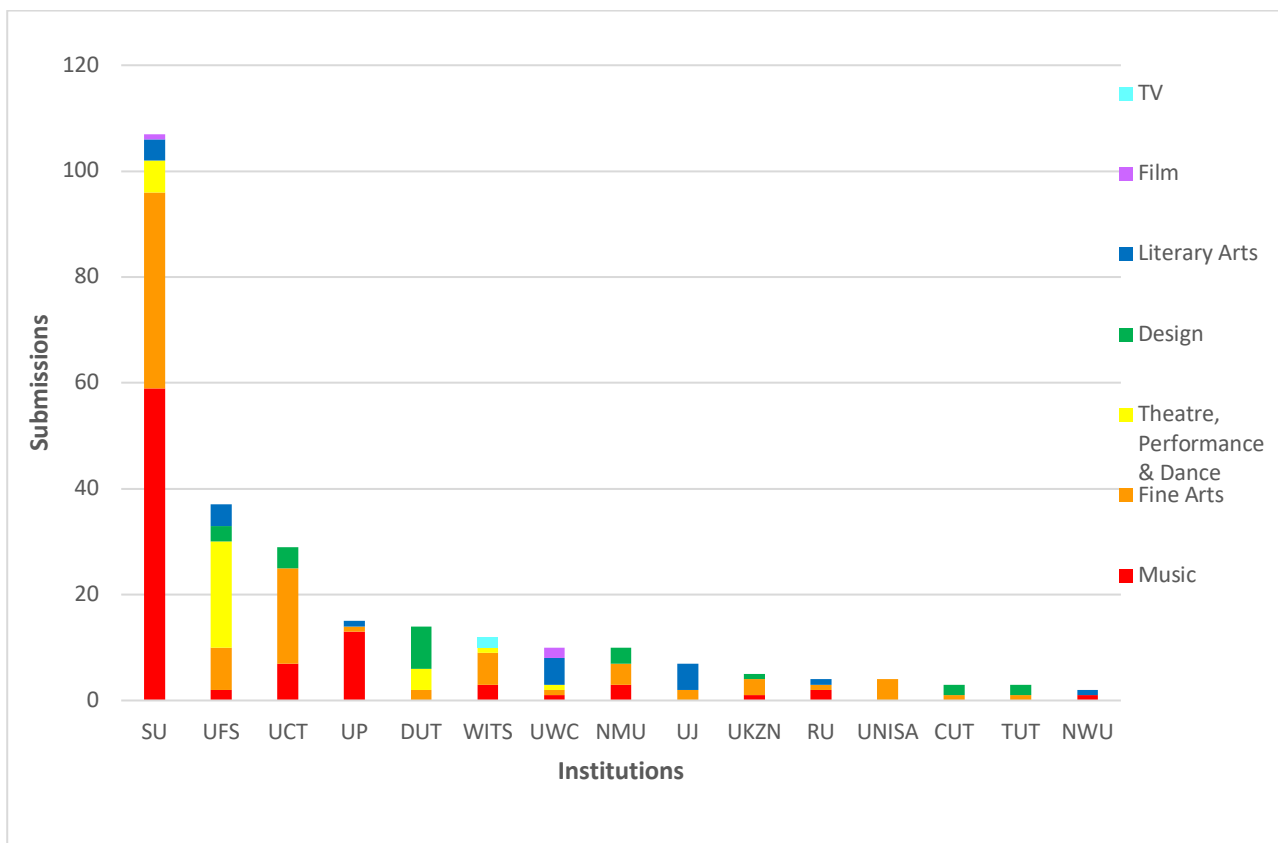
3.2.2. Submissions by Sub-Fields

Across the institutions, Music has the highest proportion of submissions (35.11% of the total submissions) when compared to other sub-fields, and is followed by the Fine Arts (33.97%). These two sub-fields constitute more than two-thirds (69.08%) of the submissions, and together with Theatre, Performance and Dance (12.21%) they constitute 81.29% of the total submissions. The remaining sub-fields, Design (8.78%), Literary Arts (8.02%), Film (1.15%) and Television (0.76%), only constitute a total of 18.71% of the total submissions.

While in the sub-field of Music is among the two that had submissions from across institutions, five institutions did not submit in this sub-field and only one institution did not submit in the Fine Arts sub-field. Ten institutions submitted outputs for the Music sub-field, with Stellenbosch University accounting for two-thirds of the Music submissions. In Fine Arts category, all but one (14 out of 15) institutions submitted in this sub-field. Therefore the quantity of submissions in Music resulted in it having the highest proportion and not the number of institutions that submitted.

Submissions in the Television sub-field came from only Wits university, as can be seen in **Figure 1**. Possibly Wits is the only institution that offers the sub-field. The film sub-field had three submissions from two institutions, Stellenbosch University (1) and the University of the Western Cape (2). The fewer the number of institutions that offer a field, the scarcer are the reviewers to review creative research outputs across the system. The analysis of categories of submissions is carried out below. Figure 1 shows the relatively high number of submissions in the sub-field of Theatre Performance and Dance (following Music and the Fine Arts).

FIGURE 1: OVERALL CREATIVE OUTPUTS BY INSTITUTIONS AND SUB-FIELDS



Both **Table 3** and **Figure 1** show the sub-fields which different institutions offer and possibly in which they specialise. The number of outputs per sub-field per institution is also a reflection of the size of the sub-field at the respective institutions, that is, in terms of the number of academics and, therefore, students and relative to other research fields within the institution and across the higher education system. The next layer of analysis, and to ascertain the above observation, would be per capita output. That is, the number of creative research outputs per researcher per the given period, in this case a three-year period. The policy recognises submissions that were made public three years prior to the year of submission (n-3). The per capita creative research outputs analysis is not yet possible with the available data, wherein the number of researchers involved in a single output is not known and the existing HEMIS (Higher Education Management Information System) data may not provide the accurate number of researchers in a sub-field at the individual institutions.

Interestingly, as much as Music is one of the two sub-fields with submission that feature across the majority of the institutions (10 out of 15), the three UOTs are among the five institutions that did not submit in the Music sub-field. Fine Arts is the only sub-field that features predominantly across the (14 out of 15) institutions.

As this is the first analysis of the creative research outputs from the higher education system, no comparison or trend analyses is possible yet. The outputs data, however, shows the particular sub-

fields that are spread across the system. An understanding of why certain programmes are offered at certain institutions and not at the others could be important for the development of the creative output fields across the system.

3.2.3. Units Awarded

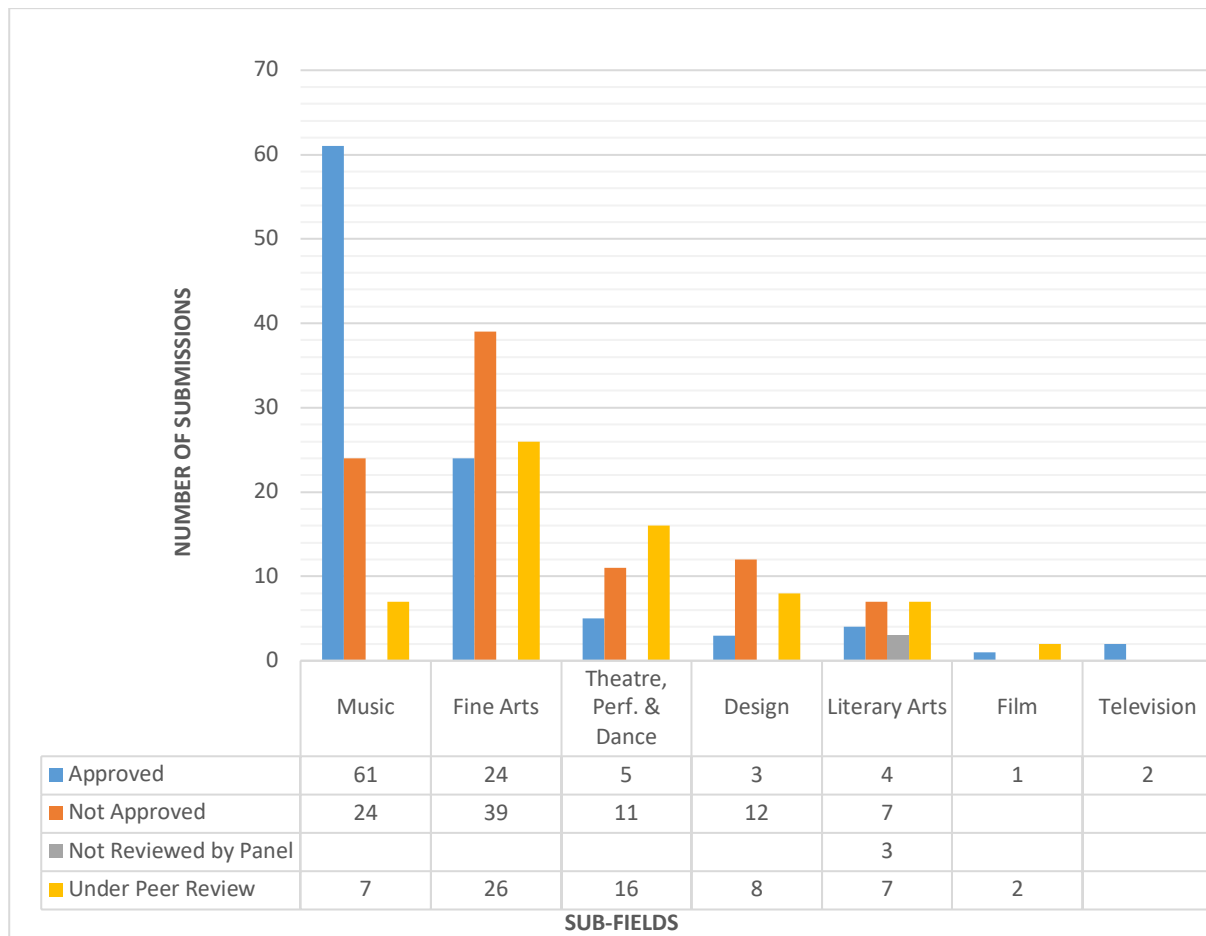
Of the total of 262 creative research outputs submitted, 193 outputs were evaluated by the sub-panels. Of the 193 outputs that were evaluated, 100 were approved and 93 were not approved by the respective sub-panels. Of the remaining 69 output submissions, three (3) could not be presented to the sub-panels as they had not been peer reviewed by field experts, and 66 were still undergoing peer reviews.

Table 4: Breakdown of the Submissions by Outcome and Status of Evaluation

Institutions	Approved		Not Approved		Not Evaluated by Panel		Under Peer Review		Total
		%		%		%		%	
SU	46	43.0%	46	43.0%	1	0.9%	14	13.1%	107
UFS	5	13.5%	18	48.6%	2	5.4%	12	32.4%	37
UCT	16	55.2%	4	13.8%		0.0%	9	31.0%	29
UP	12	80.0%	3	20.0%		0.0%		0.0%	15
DUT		0.0%	7	50.0%		0.0%	7	50.0%	14
WITS	7	58.3%	3	25.0%		0.0%	2	16.7%	12
NMU	6	60.0%	2	20.0%		0.0%	2	20.0%	10
UWC		0.0%		0.0%		0.0%	10	100.0%	10
UJ	3	42.9%	3	42.9%		0.0%	1	14.3%	7
UKZN	1	20.0%		0.0%		0.0%	4	80.0%	5
RU	3	75.0%	1	25.0%		0.0%		0.0%	4
UNISA		0.0%	4	100.0%		0.0%		0.0%	4
CUT	1	33.3%	2	66.7%		0.0%		0.0%	3
TUT		0.0%		0.0%		0.0%	3	100.0%	3
NWU		0.0%		0.0%		0.0%	2	100.0%	2
Total	100	38.2%	93	35.5%	3	1.1%	66	25.2%	262

Table 4 presents the breakdown of status of the outcomes of the evaluation, being: approved, not approved, not evaluated and under peer review submissions. **Figure 2** shows the breakdown of the above categories by sub-fields. The figure shows the breakdown of the submissions by the stage of the submission process and the outcomes of the evaluation by sub-fields. The graph shows that, as much as the Fine Arts sub-field has the second highest submissions, it also had a higher number of outputs not approved than in any other sub-field. In fact, Fine Arts had more outputs that were not approved (39) than approved within the sub-field. Similarly, Fine Arts has also the highest number of outputs still under review (26) than other sub-fields. The Film and Television are the only sub-fields that did not have submissions that were not approved.

FIGURE 2: CATEGORIES OF DECISIONS ON SUBMISSIONS BY SUB-FIELDS



Of the approved submissions, the majority (61) are in the Music sub-field followed by the Fine Arts (24). Of the 92 submissions made in the Music sub-field (see **Figure 2**), 61 were approved, 24 not approved (declined) and seven under peer review. The Television sub-field is the only one that does not have outputs that are under review.

Table 5 presents the breakdown of the units awarded by institution and by the sub-fields. The 100 submissions that were approved by the sub-panels accrued a total of 124.095 units that were awarded by the sub-panels. Proportionally, the majority of units accrued to the Music sub-field (71.27 units); followed by the Fine Arts (34.83 units); Literary Arts (7 units); Design (2.33 units); Television (1,67) and Film (1 unit).

Table 5: Units Awarded per Institution per Sub-field

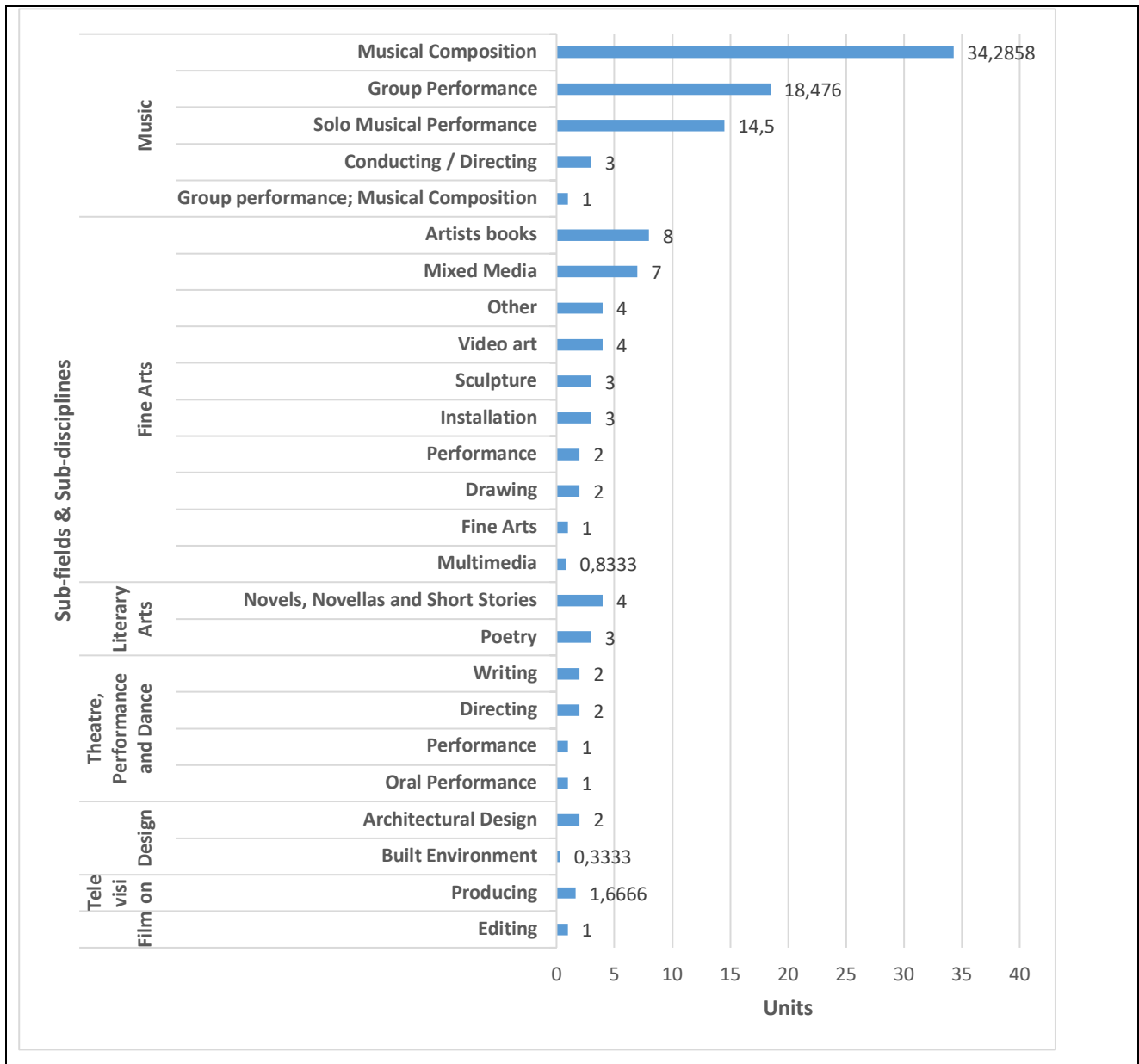
Units Awarded by Sub-Field								
Institution	Design	Film	Fine Arts	Literary Arts	Music	Television	Theatre, Perf. & Dance	Total
CUT			1					1
NMU	1		4		2			7
RU				1	2			3
SU		1	9	2	37.67		4	53.67
UCT	1		14		9.29			24.29
UFS	0.33		2		3		2	7.33
UJ			3	2				5
UKZN			1					1
UP				2	11,31			13.31
WITS			0,83		6	1.67		8.50
Total	2.33	1	34.83	7	71.27	1.67	6	124.095

Table 5 also shows the number of units accrued by individual institutions. It will be noted that, when Table 4 and 5 are read together, of the 15 institutions that made creative research output submissions, five had no units awarded/approved, four of which still have submissions that are under review. In other words, the analysis of approved or awarded units is an analysis of output from 10 institutions. Put differently, the total of 124.095 units are awarded to 10 institutions.

A further breakdown of the units approved by each sub-field, by sub-disciplines¹, reveals a finer detail of output patterns. **Figure 3** shows the breakdown of approved/awarded units by sub-fields and sub-disciplines.

¹ In the further breakdown of each sub-field, the different sub-fields use different nomenclature. For instance, the Music sub-field refers to “types”; Film and Television refer to “genres” and a further breakdown of “categories”; Theatre Performance and Dance also refers to “categories”; the Design sub-field refers to its further sub-divisions as “disciplines”; and Literary Arts refers to “types”. This report uses “sub-disciplines” as a collective noun to denote sub-divisions of the sub-fields where appropriate.

FIGURE 3: UNITS APPROVED/AWARDED BY SUB-FIELDS

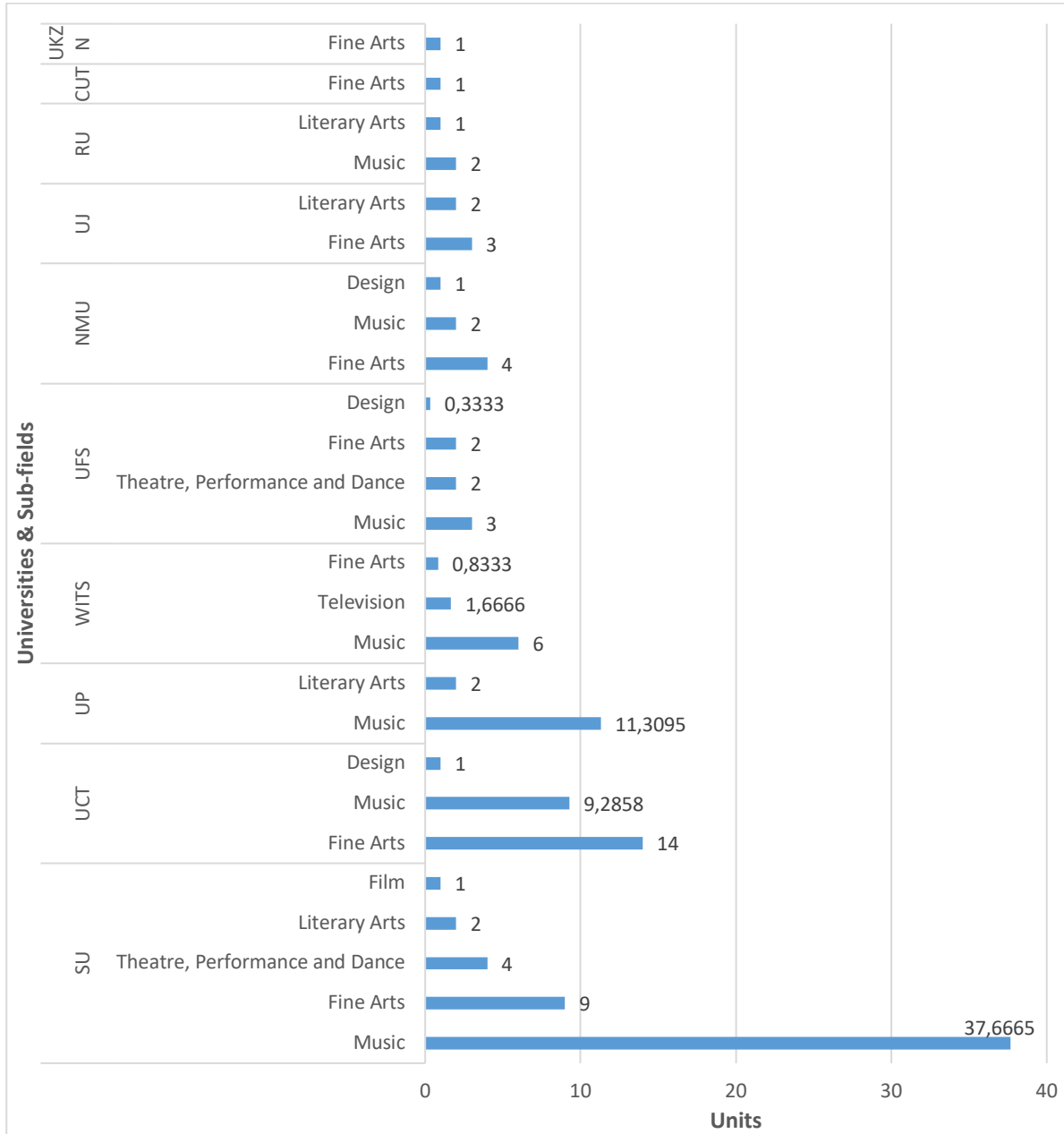


The accrual of units by each sub-discipline may depict the dominance of that respective sub-discipline; or it may reflect the patterns of investments within each sub-discipline; or even the preference or demand for each sub-discipline over others; or the relative level of difficulty or development of research in each sub-discipline; or other reasons that may not yet be obvious at this stage. As this is the first report of the creative research outputs, it will only be possible to determine the reasons for the prevailing patterns in future analyses and reports as our knowledge of the fields build up. This kind of analysis could assist institutions and the sector on determining investments to be made, either to further develop existing strengths or to concentrate on less productive sub-disciplines or both. The analyses could assist with the determination of niche areas by individual institutions or even how such sub-disciplines and sub-fields are to be resourced and developed over time. Analyses have to be carried out carefully and with insight on the underlying causes as the

outputs may be a reflection of the size and presence of researchers per sub-discipline and university and, therefore rather than the a result of lack of productivity.

Figure 4 provides the breakdown of unit allocations by institutions and by sub-fields, and within institutions.

FIGURE 4: APPROVED UNITS BY INSTITUTIONS AND SUB-DISCIPLINES



3.2.3.1. Music Sub-field

The Policy on the Evaluation of Creative Outputs and Innovations Produced by South African Public Higher Education Institutions, 2017 recognises the following types of outputs in the Music sub-field: Composition, Solo Performance, Group Performance and Conducting/Directing. **Table 6** provides a

breakdown of units accrued to the Music sub-field by type. Most units accrued to Composition (34.2858 units), followed by Group Performance (18,476 units), then Solo Performance (14,5 units) and Conducting or Directing (3 units).

Table 6: Unit Allocation per Music genre

Institution	Conducting / Directing	Group Performance	Composition	Solo Performance	Total
NMU		1		1	2
RU		1		1	2
SU	3	9.6665	18	7	37.6665
UCT		2	5.2858	2	9.2858
UP		2.8095	7	1,5	11.3095
UFS		1		2	3
WITS		2	4		6
Total	3	18.476	34.2858	14.5	71.2618

The sub-field panel recognised that the creative outputs may be undertaken in different contexts and that the functioning of a music venue can have a bearing on how a creative piece is interpreted and experienced. Since this is the maiden round of analyses of submissions and it has recognised outputs from year n-3, all performances could not be peer-reviewed live and at the venues where they were first performed live. Therefore, for some outputs, there was a reliance on recordings, press clippings and/or reviews. The Department encourages institutions to establish the peer review process as and when musical creative outputs are performed or presented in the future.

The high rejection rate (28%) in Music submissions was attributed to the outputs that did not demonstrate the research component, and for some of the outputs, insufficient maturation had been attained.

3.2.3.2. Fine Arts and Visual Arts Sub-field

Under Fine Arts and Visual Arts, the policy recognises the production of artwork featuring in a one-person exhibition or an installation work exhibited in a two – or three-person exhibition; a substantive single-work/series included in a group exhibition.

Table 7 presents the research output units accrued to the Fine Arts and Visual Arts. The majority of units came through Artists books (8 units), Mixed media (7), Video Art and Other (with 7 units each) and the others.

During the evaluation process it was noted that because of the nature of disciplines and faculty in which they are housed, there was a bearing on classification for creative outputs. For example, in some institutions, the fields of fine arts and visual arts offer subjects of jewellery design or textile design. The implementation guidelines, recognise these fields, but under the broad scope of design. Furthermore, the implementation guidelines make use of criteria that is distinct to the sub-field. Experts in the field will need to refine the different sub-disciplines for a better analysis of the sub-field.

Table 7: Breakdown of Unit Allocations to Fine Arts and Visual Arts Sub-disciplines

Institution	Artists books	Drawing	Fine Arts	Installation	Mixed Media	Multi media	Other	Performance	Sculpture	Video art	Total
CUT					1						1
NMU					2			2			4
SU	2	2		1	1		0		3	0	9
UCT	6	0		0		0	4			4	14
UJ					3						3
UKZN			1								1
UFS		0		2	0	0		0	0		2
WITS				0	0	0,8333					0,8333
Total	8	2	1	3	7	0,8333	4	2	3	4	34,8333

3.2.3.3. Film, Television, Theatre Performance and Dance Sub-fields

Due to the low number of submissions across these subfields, the decision was to combine them. Together, the sub-fields submitted a total of nineteen submissions and 8 were approved. A large proportion of items under the subfield of film, television and performance are still under peer review and could not be evaluated in this cycle.

According to policy, the Film and Television sub-fields recognise the fiction and documentary genres for the purpose of research output units eligibility. The sub-field is further broken down into the following categories: Script, Directing, Producing, Acting, Cinematography, Editing, Set and

Costume. For Theatre Performance and Dance sub-fields, the policy recognises the following categories for the purposes of subsidy: Directing, Direction /Choreography - making/Dramaturgy Theatre,

Table 8 presents the units accrued to these sub-fields. A relatively large proportion accrued to both Directing and Writing, with each earning two units. The rest accrued one or a fraction of a unit.

Table 8: Units Awarded in Film, Television, Performance and Dance

Institution	Directing	Editing	Oral Performance	Performance	Producing	Writing	Total
SU	2	1	1	1		0	5
UFS	0			0		2	2
WITS					1,6666		1,6666
Total	2	1	1	1	1,6666	2	8,6666

3.2.3.4. Design Sub-field

Under the Design sub-field, the policy recognises the following sub-disciplines: Architectural design, Built Environment design, Communication, Fashion design, Graphic design, Industrial design, Information design, Interior design, Jewellery design, Landscape design, Multimedia design and Textile design. Despite the broad variety of sub-disciplines within the Design sub-field, only Architectural design and Built Environment accrued outputs units, as shown in **Table 9**. The other sub-disciplines that had submitted but where the submissions were not approved are Fashion design, Industrial design and Jewellery design.

Table 9: Units Awarded in the Design Subfield

Institution	Architectural Design	Built Environment	Total
NMU	1		1
UCT	1		1
UFS	0	0,3333	0,3333
Total	2	0,3333	2,3333

The evaluation sub-panel noted aspects of commercialisation and/or commissioned work and reinterpretation of existing knowledge or aesthetic refinement of existing designs in some of the submissions in the sub-field. The policy is lucid in this regard and so the submissions were not approved. As such, the sub-field had the rejection rate of 80%, in other words, only 3 out of 15 submissions were approved.

Key concerns were raised by the subfield panel members. Firstly, it was advised that during the peer review process, and, if possible, there should be live observation and review of the outputs. The images that were provided by institutions did not clearly show the creative outputs. Secondly, the sub-panel advised that the designs and the processes must be clearly articulated.

3.2.3.5. *Literary Arts*

For the purposes of subsidy, the policy recognises the following types:

- Novels, novellas, poetry and short stories
- Oral performance and /or literature
- Creative non-fiction

A total of fourteen (14) submissions were received across all the types. Of the fourteen, the subfield panel members could not review three (3) submissions as there was no individuals qualified to assess the outputs. Four (4) were approved for subsidy and seven (7) were not approved. Table 10 presents the breakdown of units accrued to the literary Arts sub-field and were in the Novels, Novellas and Short Stories and Poetry categories. It will also be observed that the novels, novella and short stories were awarded the maximum number of units, being two (2) per output.

Table 10: Units awarded for Literary Arts

Institution	Novels, Novellas and Short Stories	Poetry	Total
RU		1	1
SU		2	2
UJ	2	0	2
UP	2		2
Total	4	3	7

4. Section Two: Innovations

The policy recognises Patents and Plant Breeders Rights (PBR) for the purposes of subsidy. In implementing the policy, the Department undertook to work with the National Intellectual Property Management Office (NIPMO) on the aspect of innovations. NIPMO is established in this field. The Department worked with NIPMO to draft implementation guidelines for innovations.

After receiving the submissions from the Department, NIPMO analysed the outputs data submitted by institutions. As an initial step, though, NIPMO conducted a verification process to ascertain that all supporting documentation was attached. A spreadsheet was designed to capture data that would

then be presented at the creative outputs evaluation meeting. The meeting took place on 5 and 10 December 2019 and the final evaluation meeting took place on 20 January 2020.

Overall, and across the institutions there was compliance and provision of certificates, and drawings as supporting documentation. Eleven (11) universities had submitted innovations. Table 11 provides the breakdown of submissions and units awarded by institution.

Table 11 Overview of Units awarded for Innovations

Institution	Innovations submitted	Units claimed (max.= 2)	Units awarded
SU	24	48	47
UCT	28	56	41
WITS	18	36	16
UP	24	48	15
UKZN	4	8	7
NMU	3	6	6
UWC	3	6	5
RU	4	8	2.67
UJ	1	2	2
CPUT	1	2	2
UNISA	1	2	2
Grand Total	131	222	144.67

5. Conclusion

The purpose of the policy is to distribute research subsidy by recognising and rewarding quality creative outputs produced by public higher education institutions in South Africa. It is for this reason that the Department has, therefore, put in place processes and procedures for the determination of qualifying creative research outputs from public higher education institutions. This report, therefore, synthesises the outputs received and seeks to make sense of them for the purposes of improving the entire pipeline of such outputs in the system. It is also hoped that institutions will find the report useful in this regard and for the purposes of institutional development of research in the relevant academic fields.

As this is the first analysis of outputs from institutions, a great deal of engaging, understanding and interpreting policy is absolutely necessary. The analysis has also provided the Department with areas in the policy that require improvements. However, it is still early days and subsequent analyses will reveal further areas of necessary improvements. It is hoped that institutions will also develop their policies and/or improve their existing policies also on the basis of this report, together with their respective self-introspections.

The number of available reviewers per sub-fields remains a huge challenge for the creative research outputs from universities. All the submissions shown as “not Reviewed by Panel” (3) and “Under Peer Review” (66) in Table 4 could not be completed in time for the sub-panels to evaluate. The sole

reason for the non-completion of reviews and evaluations is the shortage of reviewers per sub-field. In fact, the number of reviewers was revised down in the policy from three to two particularly for this reason. Among others, this is a threat to the quality of the creative research outputs. The Department and the sector will have to determine the best possible solution to this problem.

In order to expand and enrich the analysis of the creative research outputs from the higher education system the submissions should, in future, include the number of researchers involved in a single output and also the HEMIS data should be able to supply the number of researchers in a single sub-field at the individual institutions and across the higher education system. The knowledge of the creative research per capita output could also provide knowledge about the productivity patterns of the different sub-fields and, therefore, where further academic development may be required.

The high rate of submissions that were declined or not approved demands that institutions improve on the quality of their submissions.

Equally, the evaluation process too will require improvements so that submissions of sub-standard are not accepted for processing. In other words, sub-panels should be left with determination of quality and not the appropriateness of the submission.