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Creative Research Outputs Evaluation Report 2024

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Foreword by the Director- General

I am pleased to present the fifth instalment of the report relating to the implementation of *The Policy on the Evaluation of Creative Outputs and Innovations Produced by South African Public Higher Education Institutions* (the Policy) which provides an account of the 2023 submission outcomes. Research, development and creative research outputs produced by universities are essential pillars in driving government strategies to advance national process. Research undertaken by institutions contributes to innovation, economic growth, social development and provides solutions to complex global challenges. The Departments support for higher education institutions is designed to strengthen research capacity, support and foster collaboration, enhance global competitiveness, and encourage knowledge production that is beneficial for society.

Concerns about the lack of partnerships and collaborations among universities remain a pressing issue. Our higher education system must actively explore strategies to increase research participation across all institutions. Moreover, research conducted within our universities must create meaningful, positive impacts on society. It is imperative that our efforts extend beyond academic boundaries to uplift communities and contribute to societal advancement.

We hope this report inspires renewed interest, innovative ideas, and meaningful dialogue on the development of research and its pivotal role in both the higher education system and society. We eagerly anticipate your reflections and contributions to this critical discussion.

We thank all those involved, from the academics who dedicate their time and, literally, their lives to producing new and inspiring knowledge for the benefit of our society; the experts we engage to review and to evaluate the submitted outputs; the National Research Foundation (NRF) and the National Intellectual Property Management Office (NIPMO) officials involved; and the Department of Higher Education and Training officials who manage the process and compile this report - everyone's participation and contribution is highly appreciated.

Thank you.

A handwritten signature or set of initials, possibly 'SNT', written in black ink at the bottom right of the page.

Dr Nkosinathi Sishi: Director General

Date: December 2024

Table of Contents

List of Figures	7
Acronyms	8
1. Introduction	9
1.1. Research Ethics and integrity	10
1.2. Structure of the report.....	10
2. Part 1: Creative Research Outputs.....	10
2.1. Required documentation.....	10
2.2. Quality submissions.....	11
3. Submission process	11
3.1. Peer reviews	12
3.2. Institutional evaluation committee.....	12
3.3. Evaluation process	13
3.4. Advisory panel	14
3.5. Subfield panels	15
4. Creative Outputs 2023	16
4.1. Creative research outputs submissions	16
4.2. Submission rate from universities.....	19
4.3. Evaluated creative research output Submission 2023 cycle	20
4.4. Unit allocation	21
4.5. Creative outputs per subfield	25
4.5.1. Fine Arts visual arts	27
4.5.2. Music	30
4.5.3. Theatre, Performance and Dance	32
4.5.4. Literary Arts.....	35
4.5.5. Design.....	38
4.5.6. Film and Television	39

5. Innovations.....	41
5.2. Verification of data.....	41
5.3. Evaluation process.....	41
5.4. Unit allocation.....	41
5.5. Overall Innovations Submissions.....	42
6. Conclusion.....	44



Table 1: Composition of Advisory Pabel	15
Table 2: Overall submission rate	18
Table 3: Evaluated creative research outputs submission, 2023.	21
Table 4: Overall Units awarded for creative research outputs 2019-2023.	23
Table 5: Overall items and units awarded 2019-2023.	24
Table 6: Cumulative units awarded 2019-2023 by institution per subfield.	25
Table 7: Units awarded by subfield per institution 2023.	26
Table 8: Units accrued in fine arts 2019-2023 submission cycle.	27
Table 9: units accrued per subcategory in the field of fine arts 2023 submission cycle.	29
Table 10: Units accrued in the Music Subfield 2019-2023 submission cycles.	30
Table 11: units accrued per subcategory in the music subfield 2022.	31
Table 12: Units accrued Theatre, Performance and Dance 2019-2023 Submission Cycle	33
Table 13: Units awarded to institutions in the subcategory of Theatre, Performance and Dance subfield 2023.	34
Table 14: Units accrued Literary Arts 2019-2023 submission cycle.	36
Table 15: units accrued in the subcategory of Literary Art 2023 submission cycle.	37
Table 16: Unit allocation design subfield 2019-2023.	38
Table 17: units awarded per subcategory 2023 submission cycle.	39
Table 18: units awarded film and television 2019-2023 submission cycle.	40
Table 19: Overall Units awarded for Innovations 2019-2022	43
Table 20: Approval Ration of Innovations 2023	44

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List of Figures

Figure 1: overall units accrued per institution 2019-2023.....	22
Figure 2: Units accrued in fine arts 2019-2023 submission.	28
Figure 3: cumulative units awarded 2019-2023.	31



Acronyms

CPUT	Cape Peninsula University of Technology
CUT	Central University of Technology
DHET/ the Department	The 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 Fund
NWU	Northwest University
PBR	Plant Breeders Rights
ROSS	Research Outputs 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
UL	University of Limpopo
UKZN	University of KwaZulu Natal
UNISA	University of South Africa
UP	University of Pretoria
UWC	University of the Western Cape
UoTs	Universities of Technology
WITS	University of the Witwatersrand

1. Introduction

The Department of Higher Education and Training (the Department) each year implements the policy on the Evaluation of Creative Outputs and Innovations produced by South African Public Higher Education Institutions (2017) (herein the policy), which provides a framework for subsidy allocation for creative research outputs produced by public universities. The policy recognizes the crucial role of creative research and knowledge creation in driving socio-economic development and enhancing the country's global competitiveness. This outlook is in line with the National Development Plan: Vision 2030 which highlights the need to improve research and innovation capacity to assist with the acceleration of transformation of South Africa's academic and scientific communities. The purpose of the policy is to recognise and subsidise quality creative research outputs under following subfields:

- Fine and visual arts,
- Music,
- Theatre, Performance and Dance,
- Design,
- Film and Television
- Literary Arts.

The policy further recognises Innovations in the form of patents and Plant Breeder's Rights (PBR). The Department continues its work with the National Intellectual Property Management Office (NIPMO) to implement and evaluate innovations.

All public higher education institutions must submit their subsidy funding claims annually to the Department for creative and innovation research outputs on or before the deadline of 30 September. During the evaluations of 2024 for the 2023 submitted items, the evaluation panels convened in person. Comparatively, physical meetings are enormously productive, robust, and constructive. This allows quality assurance and ensures stringent measures are in place.

During the annual evaluations, the Department, working with the National Research Foundation (NRF), the appointed advisory and subfield panels, allocates research subsidy based on unit calculations for approved creative and innovation research outputs. The determination of the units to be awarded either 0.5, 1 or 2, is based on the *Implementation Guidelines (2021)* and the policy. Approved submissions can be awarded either 0.5, 1 or 2 units based on proportion of author/ creator contribution.

1.1. Research Ethics and integrity

The policy outlines the principles of research ethics and integrity which must be upheld when submitting claims to the Department. The implementation of the policy is the promotion of the country's strategic vision for higher education, research and development. 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.

1.2. Structure of the report

This report is structured into two parts. In part 1, it sets out the submission process by institutions to the Department, while outlining the important role of creative research outputs. It also unpacks the awarding of units in the creative outputs. In part 2, a discussion on innovation outputs is provided and the units awarded.

2. Part 1: Creative Research Outputs

2.1. Required documentation

- The Policy on the Evaluation of Creative Outputs and Innovations produced by South African Public Higher Education Institutions (2017)
- Implementation Guidelines (2021)

Institutions/ Contributors must acquaint themselves with the policy and the Implementation Guidelines (2021) to ensure alignment and compliance with the departments requirements, thus ensuring eligibility for subsidy.

The Department, along with the respective subfield panels and the sector developed *Implementation Guidelines (2021¹)* which are meant to inform and guide institutions in preparing and collecting data for inclusion in their subsidy claims to the DHET. They establish criteria for funding allocation.

2.2. Quality submissions

The Department relies on all the necessary documents in assessing compliance with the policy. The following must accompany the submissions:

- **Two positive peer reviewer reports** which are pertinent to the evaluation process conducted by the sub-field evaluation panels.
- **The creative research output must be uploaded onto the institutional repository.** Depending on the type of creative research output being submitted, there are instances where some creative outputs cannot be recorded, (such as the subfields of music, theatre performance and dance) (via audio or video) as this may be prohibited in some venues. In such cases, other forms of evidence must accompany the submission to substantiate the creative research process, such as programme notes or commentary from peers who were present during the live performances. While some creative outputs cannot be viewed in their physical format or creative works that were live performances, institutions must ensure that the quality of the images; recordings of site-based works and videos, are of clear and high quality, thus not compromising the quality of their assessment and evaluation.

¹ The first iteration of the implementation guidelines was released in 2019. During continued engagements with the sector and the respective subfield, it was noted that there was a need to revise the guidelines to provide clear use of technical language per subfield ensuring alignment.

3. Submission process

The submission process for the creative research outputs follows a structured and thorough process. Below are the steps and processes involved:

3.1. Peer reviews

The Department, in partnership with the NRF, has developed the Research Output Submission System (ROSS) to receive and manage the peer review process for submitted items. Communication is sent to universities at the beginning of each year (mid-January) to inform institutions of the opening date of the system for the commencement of the peer review process. Prior to accessing creative research outputs on ROSS, peer reviewers must sign a declaration of conflict of interest and a confidentiality agreement. Further to this, the policy and *Implementation Guidelines* are made available, on ROSS and as an attachment on email as they must be utilised in the assessment. The institution must take responsibility for ensuring that peer reviewers finalise their reviews.

Peer reviewers compile their reports using the template provided on ROSS, returning them to the institutional research office. In the case where one peer review is negative and the other, one is positive; a university must solicit a third review to break the tie. If both reviews are negative, an institution should not proceed with the submission, the output is considered as not meeting the requirements for subsidy. The creative research outputs with two positive reviews are then eligible for onward submission to the department for evaluations.

The policy allows a three-year submission cycle for researchers to submit their creative research work for accreditation. Researchers must submit their work through their university department, school or faculty. The researcher must provide a portfolio of evidence that is compiled with their research office to ensure compliance with submission requirements as stipulated in the policy.

Universities set their internal deadlines to ensure that peer reviews are completed before submitting the creative research outputs to the Department by 30 September deadline.



3.2. Institutional evaluation committee

Following its institutional evaluation, and after satisfying itself with the quality and completeness of the submission, the *Institutional Internal Evaluation Committee* clears the outputs for submission to the Department for research subsidy claims.

Universities must adhere to the following when submitting their subsidy claims:

- Each submission must be accompanied by two positive peer-reviewers reports from experts in the discipline or subfield.
- The institutional internal evaluation committee must screen and verify submissions to ensure policy compliance and adherence to quality standards prior to submission to the Department.
- The institutional research office must consolidate the peer-review reports for onward submission on ROSS to the Department for verification, final evaluation and allocation of subsidy.
- All claims must be submitted with a cover letter of declaration² signed by the Deputy Vice-Chancellor: Research 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 (from when they first entered the public domain) to the submission date.

3.3. Evaluation process

Prior to the evaluation process, the Department verifies the compliance of submitted creative research outputs with policy requirements on ROSS which are listed in section 2.3 of this report. Submissions meeting the requirements are allocated to the appointed subpanel members at least a month prior to the evaluation meeting taking place. This process allows subpanel members to undertake the preparatory work before the

² The Departments DVC sign-off form is on page 34 (appendix 1) of the Implementation Guidelines (2021).



evaluations. With items that are not suitably allocated to a subfield panel member, there is an option to withdraw, and the item is returned to the pool to be re allocated. All items must be reviewed. Subfield panel members can view items from their respective subfields, except that of their own institution.

In determining whether to award (along with a recommendation for a unit) or decline a creative research output, the subpanel members consider the two-peer review reports, and the physical output uploaded on ROSS. During the subpanel evaluation meeting, each member presents and leads the discussion on items that were allocated to them. A detailed assessment of the submission is then conducted. A decision is then made by the panel considering opinions and recommendations from each member; two peer review reports; and the physical output, to either award 0.5, 1 or 2 units or decline the creative research output.

Prior to the evaluation meeting taking place in March, the Department met individually, with the respective panel chairs to discuss the preparations for the meeting. A briefing meeting was held with the advisory panel on 10 March 2024 prior to the commencement of the evaluations which took place from 11-14 March 2024. The evaluations took place in person, this was the second in-person meeting for the evaluations. In the initial stages, a similar process had been followed. However, due to the COVID-19 pandemic, there had been a move to remote evaluations. Once the COVID restrictions were lifted, a move to in person evaluation was supported by the panels, as this process required robust engagement.

The evaluations of the respective subfield were held in parallel sessions and took place on the following days:

- 11-12 March: Fine arts and Visual Arts
- 11 March: Theatre, performance and dance
- 12-13 March: Music
- 13 March: Film and Television
- 14 March: Design and literary Arts

All discussions of the individual panels were recorded. A debriefing of the evaluation process between the Department and the advisory panel took place on 15 March 2024 via teams. Such a process ensures a comprehensive and standardised evaluation of creative research outputs for subsidy claims and maintains transparency and consistency in the process.

3.4. Advisory panel

The Department continues its work with the appointed advisory panel which comprises of senior professionals from the higher education sector. The Department has sought to ensure that membership of the advisory panel comprises of individuals who have experience in conducting, managing and assessing quality research in the higher education sphere. Their role is to oversee/ chair the process of the evaluations. Members of the advisory panel are appointed for a three-year term and are tasked with the following:

- a) Advising the Department on the best processes and procedure for efficient assessment of the creative research outputs.
- b) Ensuring that the creative research outputs are aligned with the policy and adhering to consistent application to the overall assessment standards by their respective subfields.
- c) Advising the Department on policy improvements and,
- d) Chairing the respective subfield panels during the annual evaluation meetings.

The advisory panel is chaired by Associate Professor René Smith, Head of School Art at the University of the Witwatersrand. The full complement of the Advisory Panel is presented below in Table 1.

Table 1: Composition of Advisory Panel

Subfield Panel	Chair	Institution
Advisory Panel Chair	Professor Rene Smith	WITS
Fine arts and Visual Arts	Professor Elizabeth Gunther	SU

Music	Professor Mario Nell	SU
Film and Television	Professor Lincoln Theo	CPUT
Theatre, Performance and Dance	Professor Janine Lewis	TUT
Design	Professor Ian Low	UCT
Literary Arts	Prof Mokgale Makgopa	UNIVEN
Innovations	Dr Nqobile Gumede	NMU

3.5. Subfield panels

The subfield panels work under the leadership and guidance of the advisory panel, and are entrusted with identifying the quality, academic rigour, innovation, creativity, and research from the submissions in respect of their academic disciplines. The following criteria of creative 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 creative output demonstrates intellectually and creatively informed responses to the subject
- **Newness:** whether the creative output can be understood to indicate a given work that has never been accredited for subsidy before.

In brief, subfield panel members are responsible for:

- Assessing each submission made to the department and recommending unit allocation.
- Contributing to the criteria and implementation of the policy

In assessing the creative research output and deciding on unit allocation, the evaluation panels refer to the applicant annotation, the two peer review reports, the submitted output and supporting documentation. During the deliberations, the evaluation panel acknowledges that the quality creative research output can enter the public domain in a

range of traditional or experimental forms, context and methods, including the analytical, applied, practice-led research and technological and theoretical embodiment.

4. Creative Outputs 2023

Submitted creative research outputs are evaluated by the respective appointed subfield panels using the policy and Implementation Guidelines (2021)³. As indicated above, units are then allocated based on the assessment of the peer reviewer reports, the actual creative research output and the recommendation from the panel. Below is a breakdown of submitted items that were evaluated for the 2023 cycle.

4.1. Creative research outputs submissions

It appears that the submission cycle for creative research outputs has remained relatively stable in that consistent participation from universities has been noted for the past five years, however, the decline in numbers has been noted in compliant submissions.

The 2023 cycle has shown the following key points:

- **Participation rate:** There are twenty-six public universities eligible for subsidy, however, during the implementation of this policy participation has stemmed from only eighteen universities. The participation rate from those universities continues to fluctuate, and there are several universities who are actively involved in submitting their creative research outputs and this is encouraging.
- **Consistent number of universities submitting claims:** The number of universities participating in creative research outputs has remained stable, with a total of fourteen universities submitting their subsidy claims. For last year's cycle fifteen universities submitted.

³ The Implementation Guidelines (2021) outline the process and procedure for submission, but also expand on the number of units that can be allocated ranging from 0.5, 1 or 2 units.

- **Comprehensive and traditional universities:** the institutions from UJ, WSU, UNISA, RU, SU, UCT, UFS, UP and WITS submitted the majority of outputs. This suggests that these universities are primary contributors in the creative research initiatives.

Of the fourteen universities that submitted for the 2023 cycle, six are traditional universities (RU, SU, UCT, UFS, UP and WITS), this has decreased from seven in 2022, a steady decline is noted, where in 2021 eight traditional universities participated. The number of Universities of Technology (UoTs) submitting decreased to two from the previous years (DUT and TUT). There has been a slight change in participation rate from comprehensive universities (UJ, NMU, WSU and UNISA), with participation from (UJ, NMU and UNISA) remaining the same. Table 2 further shows that the comprehensive universities submit most outputs. The table further shows the number of items that were approved and declined by the evaluation panel.

The fluctuation in the number of institutions participating in the submission of creative research outputs can be an indication of the need to strengthen engagement with the sector regarding the policy as well as compliance. Variation in participation levels might indicate some institutions are familiar with the submission process and compliance requirements. The distribution of submissions across the institutional types of universities provides valuable insights into the source of the creative research outputs. Preliminary, the data seems to reveal which institutions are active in contributing to creative research, thus, shedding light on engagement patterns across institutions.

Total	98	86	10	37	6	9	246	16	0	84	6	25	10	7	292	3	12	6	40	1	34	5	209	13	7	45	3	19	4	208	8	3	76	58	0	1	227	11	82
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4.2. Submission rate from universities

Table 2 provides a breakdown of units awarded to institutions during the last five-year submission cycle. It categorises items based on their status on ROSS. The summary of the categories and the trends reflected in the table are discussed below:

- **Main Panel Approved (MPA):** These are items that have successfully made it to the evaluation stage and have been assessed and awarded units by the evaluation panel. These items are eligible for subsidy.
- **Main Panel Rejected (MPR):** items that have been evaluated by the main panel and have been declined for subsidy. Detailed reasons are provided to institutions through the sector reports distributed each year.
- **Peer Review Deadline Missed (PRDM):** These items did not receive two positive reviews before the deadline. They cannot be rolled over⁴ as they fall outside the n-3 range, which means they are not eligible for subsidy.
- **Rejected Duplicate Claim (RDC):** These are items that have been submitted more than once either unintentionally or due to a system error. Once they have been identified and flagged, they are then rejected and cannot move forward for processing on the system.
- **Peer Review Rejected (PRR):** These are items that have undergone the peer review process and were not accepted based on the feedback from the reviewers, they would have received two negative reports. They cannot move forward to the evaluation stage by the respective panels.
- **Withdrawn by Institution (Wbl):** These are items that an institution has retracted from the system before the final review process.

The table reflects the status of items in the system over the last five-year cycle, offering an overview of items that are eligible for subsidy and those that are not. Overall, there is

⁴ The submission cycle for the creative research outputs permits submission items to be carried over to the following year of evaluations provided they comply with the policy requirements. This means there is continuity in the evaluation process across multiple years. Further, the Department has noted that there may be some applicants working on long term projects that span several evaluation cycles.

a noticeable fluctuation in the number of submissions received each year. The highest number of submissions was in 2020 with 267 items uploaded on the system. However, there was a decline in the number of submissions to the department from 2021-2022 with 165 and 166 items, respectively. During this period, the decline in numbers could be attributed to COVID-19 as this impacted greatly on how some creative works were created, performed and entered the public domain, and this may have led to a decrease in submissions during those years. The year 2023 has seen an increase in numbers of submissions on the system 227. It is hoped that with the support provided by the department, there would be enhanced motivation for (contributors/ practitioners) to submit their creative works.

The table provides valuable insights into the dynamics of the submission and evaluation process for creative research outputs, with external factors such as the COVID-19 pandemic influencing the trends in submission numbers.

4.3. Evaluated creative research output Submission 2023 cycle

Table 3 provides a breakdown of complete submissions received from universities for the 2023 cycle and were evaluated by the main panel. A total of fifty-eight were peer review reject and ten were withdrawn by respective institutions.

Table 3 further reflects the approval ratio for each university, and this is calculated based on the number of approved items submitted by the respective institutions. The approval percentage is based on levels of compliance with the quality and technical compliance demanded by the policy. The overall approval ratio for the sector in 2023 is 52.20% which is a drastic decrease from last year which was 75.26%. A key issue that was identified during the evaluations was that some institutions did not correctly document the proportion of contributors for the creative research output on the system. There are multiple implications for this, firstly, while the creative research output was collaboratively produced by multiple contributors the subsidy was inaccurately awarded to one individual. Secondly, this means that without proper recording of the proportion of contributors, the allocated subsidy would benefit the sole individual listed, rather than distributing it, in line

with the actual collaboration/ contribution. The inaccurate reporting can lead to compliance issues.

The table further demonstrates the overall rejection rate for the sector as well as the rejection ratio per institution. An increase in the number of items rejected has been noted at 47.80% this current cycle, The rejection ratio per institution indicates the proportion of submitted items that did not adhere to the technical compliance stipulated in the policy and were subsequently declined. For some universities, a higher rejection ratio may suggest a need for improvement in meeting the policy's technical and quality compliance requirements.

Institutional reports compiled by the Department provide detailed reasons for each rejected output, and this is an essential step for universities to understand the specific issues and areas of improvement. These reasons can help universities address the shortcomings/ technical compliance issues and enhance the quality and compliance of submitted creative research outputs. Reporting on the approval ratio is an essential tool for the Department and the sector to track and assess the quality and compliance of the creative research outputs from the sector. The decrease and increase in rejected items suggest that policy requirements are not met.

Table 3: Evaluated creative research outputs submission, 2023.

HEI	Main Panel Approved	Main Panel Rejected	Grand Total	Units awarded	Approval Ratio	Rejected %Ratio
SU	13	13	26	14,7	8,18%	8,18%
UJ	11	12	23	11,1667	6,92%	7,55%
UP	9	10	19	7	5,66%	6,29%
RU	8	5	13	10	5,03%	3,14%
WITS	7	6	13	8,65	4,40%	3,77%
TUT	9	2	11	9,5	5,66%	1,26%
UFS	3	8	11	4	1,89%	5,03%
DUT	6	4	10	6,5	3,77%	2,52%
UWC	3	7	10	1,75	1,89%	4,40%
UNIS A	5	5	10	3,0476	3,14%	3,14%
UCT	5	1	6	4,1879	3,14%	0,63%
UKZN	2	2	4	0,6667	1,26%	1,26%
NWU	1		1	1	0,63%	0,00%
WSU	1		1	2	0,63%	0,00%
NMU		1	1		0,00%	0,63%

Total	83	76	159	84,1689	52,20%	47,80%
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4.4. Unit allocation

Figure 1 in conjunction with tables 2 and 3 highlights the overall trends related to the distribution of units to institutions over a period of five years. The overall units reflect creative research outputs that were carried over the previous cycles and were evaluated and awarded in the respective financial years. Figure 1 illustrates the trends of distribution of units accrued by institutions over a period of five-years.

Table 2 and 3 provide detailed data on the distribution of units to each institution, and their overall percentage proportion in the sector.

Figure 1: overall units accrued per institution 2019-2023.

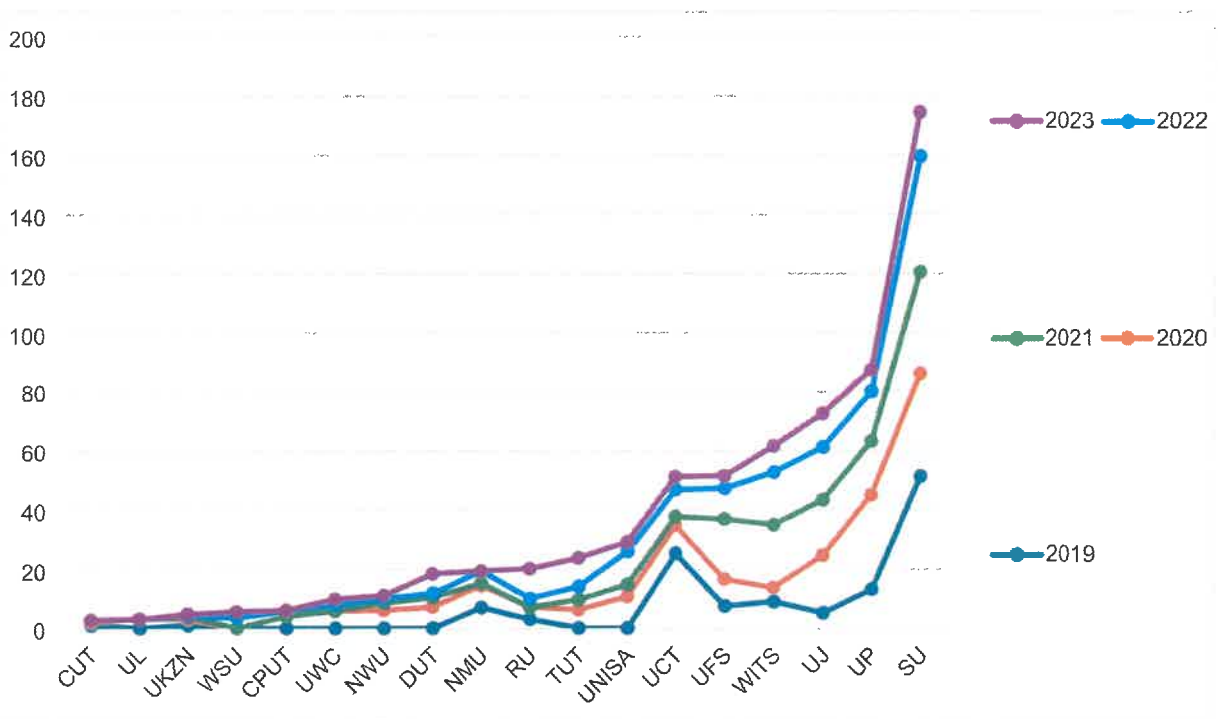


Figure 1 shows that SU has received the largest portion of units awarded to the sector. This can be influenced by factors like the overall number of items submitted by the institution. When comparing Figure 1 with Table 2, it appears that for some institutions such as SU, UP and UJ they have not only received a significant share of units but also

have a positive outcome in terms of participation and compliance with policy requirements. This suggests that they are effectively producing high-quality creative research outputs and successfully meeting the policy criteria. The high proportion of units accrued suggests strong participation and performance in creative research.

Figure 1 further shows the gradual increase of unit accrual by some universities of technology.

The data and figures gathered thus far indicate that Historically Disadvantaged Institutions (HDIs) do not feature prominently in the submission and participation of creative research outputs. There is an expressed need for increased participation from HDIs, likely to promote diversity, equity, and inclusion in the production of creative research outputs. The data suggests that there may be a need for greater efforts to promote increased participation from HDIs in the submissions of creative research outputs.

Table 4: Overall Units awarded for creative research outputs 2019-2023.

Table 4 shows the units accrued by institutions over the past five years. As indicated

Creative outputs															
HEI	2019			2020			2021			2022			2023		
	Item	Units Awarded	% sector of units	item	Units Awarded	%sector of units	Item	Units Awarded	%sect or of units	Items	Units Awarded	%sect or of units	Item	Units Awarded	%sect or of units
CPUT			0,00%	3	4	2,42%			0,00%	1	2	1,38%			0,00%
CUT	1	1	0,81%	1	1	0,60%	1	0,6666	0,50%			0,00%			0,00%
DUT			0,00%	6	7	4,23%	3	3,3334	2,50%	2	1,5	1,04%	6	6,5	7,72%
NMU	6	7	5,70%	9	7,3333	4,43%	1	1	0,75%	3	4	2,76%			0,00%
NWU			0,00%	5	6	3,63%	3	2,5	1,88%	2	1,5	1,04%	1	1	1,19%
RU	3	3	2,44%	3	4	2,42%			0,00%	3	3	2,07%	8	10	11,88%
SU	44	51,3332	41,82%	30	34,445	20,82%	37	34,53	25,92%	36	39,1999	27,08%	13	14,7	17,46%
TUT			0,00%	9	6,111	3,69%	4	3,5	2,63%	4	4,5	3,11%	9	9,5	11,29%
UCT	16	25,2858	20,60%	10	9,4167	5,69%	3	3	2,25%	8	9,2078	6,36%	5	4,1879	4,98%
UFS	5	7,3333	5,97%	7	9	5,44%	22	20,4999	15,39%	12	10,5	7,25%	3	4	4,75%
UJ	3	5	4,07%	15	19,3333	11,68%	13	19	14,26%	16	17,8667	12,34%	11	11,1667	13,27%
UKZN	1	1	0,81%	2	2	1,21%	1	1	0,75%			0,00%	2	0,6667	0,79%
UL			0,00%	2	3	1,81%			0,00%			0,00%			0,00%
UNISA			0,00%	14	10,5055	6,35%	4	4,2352	3,18%	12	11,2222	7,75%	5	3,0476	3,62%
UP	12	12,9762	10,57%	34	31,9073	19,28%	18	18,2917	13,73%	18	16,9166	11,69%	9	7	8,32%
UWC			0,00%	5	5,75	3,47%	1	0,26	0,20%	1	2	1,38%	3	1,75	2,08%
WITS	7	8,8332	7,20%	5	4,667	2,82%	15	21,3888	16,06%	15	17,8333	12,32%	7	8,65	10,28%
WSU			0,00%			0,00%			0,00%	4	3,5	2,42%	1	2	2,38%
Total	98	122,7617	100,00%	160	165,4691	100,00%	126	133,2056	100,00%	137	144,7465	100,00%	83	84,1689	100,00%

above; to accommodate the time needed for creative research work to fully develop, the Department allows institutions to submit items up to three-year prior (n-3). This approach gives the creative research outputs sufficient time to reach a level of maturity that meets the standards for review. As a result of this, some items remain on the system if they still comply with the policy requirements. These items can be finalised (peer reviewed) in the following year, allowing them to 'roll over'⁵ for consideration by the evaluation panel in the following year.

Table 5: Overall items and units awarded 2019-2023.

CREATIVE OUTPUTS				
HEI	Items	% of Sector Items	Units Awarded	% of Sector Units

⁵ Creative works submitted for up to three years prior can remain on the system if not yet reviewed and can roll over to the following year provided, they are still eligible for subsidy.

SU	160	26.49%	174.2081	26.79%
UP	91	15.07%	87.0918	13.39%
UJ	58	9.60%	72.3667	11.13%
WITS	49	8.11%	61.3723	9.44%
UFS	49	8.11%	51.3332	7.89%
UCT	42	6.95%	51.0982	7.86%
UNISA	35	5.79%	29.0105	4.46%
TUT	26	4.30%	23.6110	3.63%
RU	17	2.81%	20.0000	3.08%
NMU	19	3.15%	19.3333	2.97%
DUT	17	2.81%	18.3334	2.82%
NWU	11	1.82%	11.0000	1.69%
UWC	10	1.66%	9.7600	1.50%
CPUT	4	0.66%	6.0000	0.92%
WSU	5	0.83%	5.5000	0.85%
UKZN	6	0.99%	4.6667	0.72%
UL	2	0.33%	3.0000	0.46%
CUT	3	0.50%	2.6666	0.41%
TOTAL	604	100.00%	650.3518	100.00%

Table five shows the overall items (combined) that have been evaluated and awarded units over the 2019-2023 five-year period. Cumulatively, traditional and comprehensive universities have attracted the largest share of the subsidy. The participation and approval rate of Tshwane University of Technology is noted.

The below table further shows the cumulative accrual of units per subfield for the five-year period.

Table 6: Cumulative units awarded 2019-2023 by institution per subfield.

HEI	Design	Film	Fine Arts	Literary Arts	Music	Television	Theatre, Performance and Dance	Cumulative Total
SU	2,485	1	23,5333	26,5	108,6898		12	174,2081
UP	1		27,5	3	50,3418	1	4,25	87,0918
UJ	1,8333	6	40,5	10,5	3	1	9,5334	72,3667
WITS		0	16,6666	3	33,0391	1,6666	7	61,3723

UFS	1,3333		14,5	8	20,999 9		6,5	51,3332
UCT	3		30	5	11,647 5		1,4507	51,0982
UNISA			16		13,010 5			29,0105
TUT	1,5		6		9,9444		6,1666	23,611
RU	1	0	10	1	5		3	20
NMU	2		5	2	10,333 3	0		19,3333
DUT	6,5	2	2	5			2,8334	18,3334
NWU			0	2	9		0	11
UWC		1	2	3,75	0,76	2	0,25	9,76
CPUT	0		3	2			1	6
WSU			2	3,5				5,5
UKZN	0		1,5	0	3	0,1667		4,6667
UL				1		0	2	3
CUT	1		1,6666					2,6666
UNIZUL U							0	0
Total	21,6516	10	201,8665	76,25	278,76 63	5,8333	55,9841	650,3518

4.5. Creative outputs per subfield

Table 7 provides a breakdown of the distribution of units to institutions and across the subfields for the 2023 submission cycle. The proportional distribution of units awarded per subfield has shifted from previous years. In the 2022 cycle, music accrued the largest percentage of units 39.93%, followed by fine arts 32.91%. However, in the 2023 cycle, fine arts accrued the largest percentage 46.93% followed by music 31.18%. The substantial increase in units accrued in the fine arts subfield category suggests steady growth in outputs that comply with policy requirements. Both subfields remain dominant in the creative research subfields, reflecting their popularity and success in terms of unit allocation.

It should be noted that the department continues to receive submissions across all subfields, reflecting the broad and growing engagement in the various areas of creative research. An upward trend in the subfields of (theatre, performance and dance), (film and television) has been noted.

Table 7: Units awarded by subfield per institution 2023.

HEI	Design	Film	Fine Arts	Literary Arts	Music	Television	Theatre, Performance and Dance	Total Units awarded	%of sector total
SU	0,2		4,5	4,5	5,5			14,7	17,46%
UJ		1	9			0	1,1667	11,1667	13,27%
RU		0	8	0	2		0	10	11,88%
TUT	0		1,5		4,5		3,5	9,5	11,29%
WITS		0	5,5	0	3,15		0	8,65	10,28%
UP			1		6		0	7	8,32%
DUT	3,5		1	2				6,5	7,72%
UCT	0,5		3		0,545		0,1429	4,1879	4,98%
UFS	0		2	0	2		0	4	4,75%
UNISA			1,5		1,5476			3,0476	3,62%
WSU			2					2	2,38%
UWC		1	0	0,5	0		0,25	1,75	2,08%
NWU					1		0	1	1,19%
UKZN			0,5		0	0,1667		0,6667	0,79%
NMU			0		0			0	0,00%
UL						0		0	0,00%
UNIZULU							0	0	0,00%
Total	4,2	2	39,5	7	26,2426	0,1667	5,0596	84,1689	100,00%
%Total	4,99%	2,38%	46,93%	8,32%	31,18%	0,20%	6,01%	100,00%	

SU accrued the largest portion of units in 2023, with music being the dominant subfield, followed by fine arts and visual arts. This reflects SU's strong presence and performance in creative research, particularly in the field of music, fine arts and literary arts. The distribution of units across subfields follows a pattern similar to that of SU in other institutions. SU, UJ, RU, TUT, WITS, UP, DUT, UNISA, UCT, and UFS collectively accounted for 85.08% of the units in the sector. This indicates that a small group of institutions are consistently at the forefront of creative research output production.

Overall table 6 and 7 highlights the dominance of music and fine arts across the subfields. The tables further show the role of specific institutions in driving creative research production across the sector. It will be interesting to note the growth of other subfields throughout the implementation of the policy. The following sections of the report discuss in detail individual subfields.

4.5.1. Fine Arts visual arts

Table 8: Units accrued in fine arts 2019-2023 submission cycle.

HEI	2019	2020	2021	2022	2023	Cumulative Total	% of sector Total
UJ	3	9	9	10,5	9	40,5	20,06%
UCT	15	5	0	7	3	30	14,86%
UP	0	13	9	4,5	1	27,5	13,62%
SU	8	6	2	3,0333	4,5	23,5333	11,66%
WITS	1,1666	1	4,5	4,5	5,5	16,6666	8,26%
UNISA	0	5	1	8,5	1,5	16	7,93%
UFS	2	5	2,5	3	2	14,5	7,18%
RU	0	2		0	8	10	4,95%
TUT	0	0	1	3,5	1,5	6	2,97%
NMU	4	1		0	0	5	2,48%
CPUT		1		2		3	1,49%
UWC	0	0		2	0	2	0,99%
DUT	0	1	0	0	1	2	0,99%
WSU					2	2	0,99%
CUT	1		0,6666			1,6666	0,83%
UKZN	1		0	0	0,5	1,5	0,74%
NWU		0				0	0,00%
Total	35,1666	49	29,6666	48,5333	39,5	201,8665	100,00%
% Total	17,42%	24,27%	14,70%	24,04%	19,57%	100,00%	

Table 8 shows the units accrued by institutions over a five-year period. There have been consistent submissions and units awarded to nine institutions over the period. The table

further indicated over the past five-year cycles seventeen institutions participated in the subfield of fine arts, though not all submissions attracted subsidy.

Institutions such as UJ, UCT, TUT, UP, SU, UNISA, UFS, and WITS have consistently submitted over the five-year period and accrued the majority 95.46% of units. This could possibly be an indication that these institutions play a prominent role in the submission landscape for fine arts.

Table 8 further shows that in 2020, the highest portion of units were accrued accounting for 24.72%. The second highest portion was recorded in 2022 accounting for 24.04%. The submission patterns and accrual of units in the subcategory of fine arts continue to fluctuate.

Figure 2: Units accrued in fine arts 2019-2023 submission.

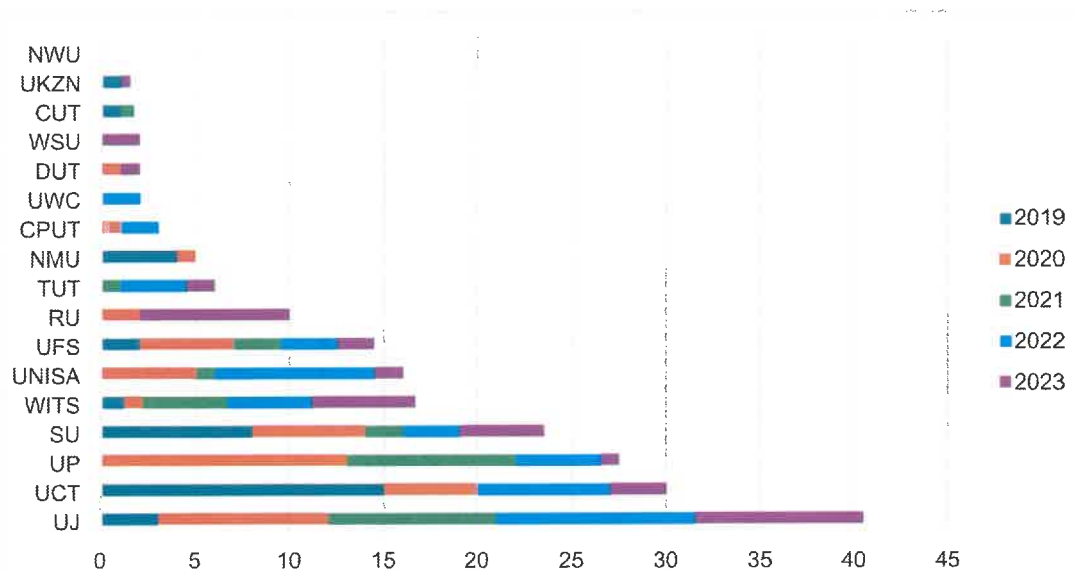


Figure 2, in conjunction with table 2, shows the cumulative units accrued by the participating institutions since inception of the policy in 2019. The data show a gradual increase in the number of units from different institutions, highlighting a positive trend in submissions over time. Notably, the University of Johannesburg (UJ) has consistently submitted creative research outputs each year, with a rising number of creative research outputs meeting the compliance standards and being approved.

The data shows that institutions that participate frequently in the submission process gain a better understanding of the policy compliance requirements, which in turn enhances their likelihood of success. Institutions that engage regularly appear to refine their processes, leading to more compliant submissions and, ultimately, higher accrued units. This outlook should encourage institutions to maintain consistent submission practices as each cycle increases institutional familiarity and effectiveness in navigating the process.

The following table provides an overview of units awarded per subcategory to institutions in the 2023 cycle.

Table 9: units accrued per subcategory in the field of fine arts 2023 submission cycle.

HEI	Artists Books	Collage	Drawing	Installation	Mixed media	Multimedia	Other	Painting	Performance	Sculpture	Video art	Total Units awarded	% of sector total
UJ	0		1	2	3,5	0,5	1				1	9	22,78%
RU	2	0			1	2	1			1	1	8	20,25%
WITS				0		2,5		3				5,5	13,92%
SU	0	0,5	0		2			0		2		4,5	11,39%
UCT							2	0		1		3	7,59%
WSU				2								2	5,06%
UFS	0									2		2	5,06%
TUT			1							0,5		1,5	3,80%
UNISA				0	1,5			0	0			1,5	3,80%
DUT					0	1						1	2,53%
UP				0	0,5			0,5				1	2,53%
UKZN						0,5						0,5	1,27%
UWC					0	0						0	0,00%
NMU					0							0	0,00%
Total	2	0,5	2	4	8,5	6,5	4	3,5	0	6,5	2	39,5	100,00%
% Total	5,06%	1,27%	5,06%	10,13%	21,52%	16,46%	10,13%	8,86%	0,00%	16,46%	5,06%	100,00%	

Table 9 shows the distribution of units across the subcategories recognised in the subfield of fine arts. For the 2023 evaluations, an increase subsidy accrual in the subcategory of multimedia and sculpture was noted. In the previous cycle, the majority of units accrued were in mixed media and artist books. In 2021, mixed media constituted the majority of submissions and accrued units. However, in 2020, artist books accrued a higher number of units, closely followed by mixed media. The fluctuation in submission patterns highlights the evolving nature of contributions in the fine arts subfield, and these changes may be influenced by various factors, including trends in artistic expression and academic

emphasis. With the continued implementation of the policy, one should be able to gauge the area of submission.

Over the five-year cycle, there has been an increase in the number of submitted items in the subfield of fine arts, indicating a gradual growth in participation from universities and approval rate.

The department has noted the trend of incorrect classification of subfields by institutions where there is uncertainty of where to submit an output, institutions make use of the 'other' category in the fine arts subfield. This is identified as a potential issue, as researchers should ideally be aware of the specific area they aim to contribute to, rather than relying on the panel to determine the appropriateness of the submission. The panel's role is to assess technical and intellectual merit rather than classify the output.

The data presented above provides insights into the dynamics of fine arts submission patterns, participation rate from institutions and the challenges encountered with the classification of submissions. The fluctuations in subcategory preferences and the noted trends emphasize the need for clarity and awareness among researchers regarding the appropriate categorization of their creative research outputs.

4.5.2. Music

From the last five-year cycle of submissions, music continues to accrue the highest number of units as demonstrated in table 6. The data further shows there have been consistent submissions from institutions, namely SU, UP, WITS, UFS and UNISA. Further to this, these institutions accrue the largest share of units.

Table 10: Units accrued in the Music Subfield 2019-2023 submission cycles.

HEI	2019	2020	2021	2022	2023	Cumulative Total	%of units
SU	36,3332	14,16	28,53	24,1666	5,5	108,6898	38,99%
UP	10,9762	15,9073	7,7917	9,6666	6	50,3418	18,06%
WITS	6	1,667	11,8888	10,3333	3,15	33,0391	11,85%
UFS	3		11,4999	4,5	2	20,9999	7,53%
UNISA		5,5055	3,2352	2,7222	1,5476	13,0105	4,67%
UCT	9,2858	0,4167	1	0,4	0,545	11,6475	4,18%
NMU	2	5,3333	1	2	0	10,3333	3,71%

TUT		2,4444	2	1	4,5	9,9444	3,57%
NWU	0	4	2,5	1,5	1	9	3,23%
RU	2	0		1	2	5	1,79%
UJ		2	1			3	1,08%
UKZN		2	1	0	0	3	1,08%
UWC		0,5	0,26	0	0	0,76	0,27%
Total	69,5952	53,9342	71,7056	57,2887	26,2426	278,7663	100,00%
% Total	24,97%	19,35%	25,72%	20,55%	9,41%	100,00%	

Table 10 in conjunction with figure 3 shows the overall number of units that have been accrued over a five-year period. There has been a growth in the number of institutions participating in the process, in 2019, seven institutions submitted, and this was also a period where the largest number of units were awarded. The table further shows that the number of institutions submitting fluctuates. The table and figure show the dominance of SU in the sub field of music.

Figure 3: cumulative units awarded 2019-2023.

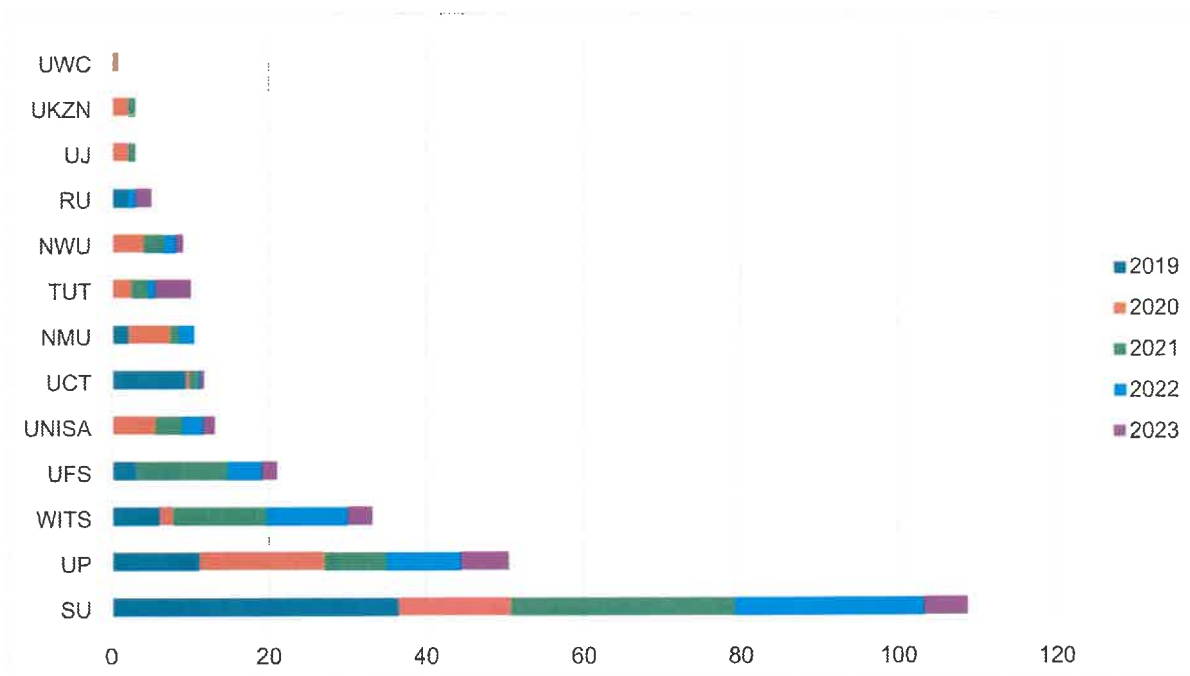


Figure 3 shows institutions that have consistently submitted outputs over a five-year cycle. A similar pattern to the subfield of fine arts can be noted, that consistent

participation has a bearing on a positive outcome as institutions become familiar with the process.

Table 11: units accrued per subcategory in the music subfield 2022.

HEI	Conducting / Directing	Group Performance	Musical Composition	Solo Musical Performance	Total of units awarded	% Total
UP	2	0		4	6	22,86%
SU		2,5	3	0	5,5	20,96%
TUT	1,5	2	1		4,5	17,15%
WITS		1,15	2		3,15	12,00%
RU		0	2		2	7,62%
UFS		1		1	2	7,62%
UNISA		0,5476	1	0	1,5476	5,90%
NWU	0	1	0		1	3,81%
UCT		0,545			0,545	2,08%
UKZN				0	0	0,00%
NMU	0			0	0	0,00%
UWC			0		0	0,00%
Total	3,5	8,7426	9	5	26,2426	100,00%
%Total	13,34%	33,31%	34,30%	19,05%	100,00%	

Table 11 provides a breakdown of units awarded across different subcategories within the music subfield and highlights the distribution of subsidy allocation. It shows that music compositions accrued the majority of units accounting for 34.30% of the total. Group performance and solo music performance followed with 33.31%, and 19.05% of the units respectively. Conducting directing accrued 13.34% of the units for the music genre.

The data indicates a consistent trend where music compositions consistently attract the largest portion of the subsidy, a pattern noted from the previous cycle. This information provides valuable insights into the specific areas within the music field that receive greater attention and recognition in the context of creative research outputs. This suggests a

strong emphasis on and recognition of the value of music composition in the creative research landscape. Overall, the submissions received in the music subfield comply with the policy requirements.

4.5.3. Theatre, Performance and Dance

Table 12 below provides an overview of the units accrued by institutions in the subfield of theatre, performance and dance over the last five years. The table shows steady growth in the accrual of units from 2019 to 2020. There was a noticeable increase in 2020 accounting for 43.17% of the overall units accrued. However, a significant decline was observed in 2023 accounting for 9.04% of the units accrued. This decline can be attributed to the COVID-19 pandemic and the recovery period, which limited performances and imposed strict protocols.

The subfield of theatre, performance and dance has experienced considerable growth since the implementation of the policy in 2019. Institutions such as SU, UJ, UFS, WITS, and TUT have accrued the largest percentage of the sector proportion, accounting for 73,58%. These institutions play a prominent role in the subfield and have contributed significantly to the overall units accrued.

It would be of interest to note changes in the overall participation of the 26 public universities in the implementation of the policy. Overall, it has been noted that only 11 of the 26 universities participate in this subfield. Understanding the broader participation can provide insights into the overall impact and effectiveness of the policy across a diverse range of institutions.

Table 12: Units accrued Theatre, Performance and Dance 2019-2023 Submission Cycle

HEI	2019	2020	2021	2022	2023	Total of units awarded
SU	4	6	1	1		12
Directing	2	1	1			4
Oral Performance	1					1
Performance	1	0		1		2
Theatre- Making/ Dramaturgy/ Choreography	0	2				2
Writing	0	3				3

UJ		5	3	0,3667	1,1667	9,5334
Directing			1	0	0,1667	1,1667
Scenography/ design/ performance Technology			0	0,1		0,1
Theatre- Making/ Dramaturgy/ Choreography			2	0,2667		2,2667
Writing		5			1	6
WITS	0	2	3	2	0	7
Directing			1	1		2
Oral Performance					0	0
Performance		0	1	1		2
Scenography/ design/ performance Technology	0		0		0	0
Theatre- Making/ Dramaturgy/ Choreography		2	1	0	0	3
UFS	2	1	1,5	2	0	6,5
Directing	0	1	1,5		0	2,5
Performance	0	0	0		0	0
Scenography/ design/ performance Technology		0			0	0
Theatre- Making/ Dramaturgy/ Choreography				1		1
Writing	2	0	0	1	0	3
TUT		2,6666			3,5	6,1666
Directing		1,1666			0,5	1,6666
Performance		1				1
Scenography/ design/ performance Technology		0,5				0,5
Theatre- Making/ Dramaturgy/ Choreography					2	2
Writing					1	1
UP		2		2,25	0	4,25
Directing				1,25	0	1,25
Scenography/ design/ performance Technology				0		0
Theatre- Making/ Dramaturgy/ Choreography				1		1
Writing		2				2
RU		2	0	1	0	3
Directing				0		0
Performance			0	0	0	0
Scenography/ design/ performance Technology		0				0
Theatre- Making/ Dramaturgy/ Choreography		2				2
Writing			0	1	0	1
DUT	0		1,3334	1,5		2,8334
Performance	0					0
Theatre- Making/ Dramaturgy/ Choreography			1,3334	1,5		2,8334
UL		2	0			2
Writing		2	0			2
UCT		0,5	0	0,8078	0,1429	1,4507
Directing		0,5		0,5		1
Performance			0			0
Scenography/ design/ performance Technology				0,3078	0,1429	0,4507

CPUT		1				1
Writing		1				1
UWC	0		0	0	0,25	0,25
Performance			0	0	0,25	0,25
Scenography/ design/ performance Technology			0		0	0
Theatre- Making/ Dramaturgy/ Choreography	0		0			0
NWU					0	0
Scenography/ design/ performance Technology					0	0
UNIZULU				0	0	0
Directing				0	0	0
Writing				0	0	0
Total	6	24,1666	9,8334	10,9245	5,0596	55,9841
%Total	10,72 %	43,17%	17,56%	19,51%	9,04%	100,00%

The table 12 shows a detailed breakdown of the accrual of units per subcategory by each institution for the submission cycle 2019-2023. The table indicates that for the year 2020, the subfield had accrued a large number of units. SU of the participating institutions has accrued the largest share of units awarded.

Over the last five-year cycle, the area of performance consistently accrues the least units. Through the continued implementation of the policy, the reasons for this pattern could be explored further to understand potential factors influencing the submission and evaluation of performance-related creative research outputs.

Table 13: Units awarded to institutions in the subcategory of Theatre, Performance and Dance subfield 2023.

HEI and subcategory	Units Awarded	% Units Awarded
TUT	3,5	69,18%
Directing	0,5	9,88%
Theatre- Making/ Dramaturgy/ Choreography	2	39,53%
Writing	1	19,76%
UJ	1,1667	23,06%
Directing	0,1667	3,29%
Writing	1	19,76%
UWC	0,25	4,94%
Performance	0,25	4,94%
Scenography/ design/ performance Technology	0	0,00%
UCT	0,1429	2,82%
Scenography/ design/ performance Technology	0,1429	2,82%
UP	0	0,00%
Directing	0	0,00%

UNIZULU	0	0,00%
Directing	0	0,00%
Writing	0	0,00%
WITS	0	0,00%
Oral Performance	0	0,00%
Scenography/ design/ performance Technology	0	0,00%
Theatre- Making/ Dramaturgy/ Choreography	0	0,00%
RU	0	0,00%
Performance	0	0,00%
Writing	0	0,00%
NWU	0	0,00%
Scenography/ design/ performance Technology	0	0,00%
UFS	0	0,00%
Directing	0	0,00%
Performance	0	0,00%
Scenography/ design/ performance Technology	0	0,00%
Writing	0	0,00%
Total	5,0596	100,00%

The table above represents the items on the ROSS that were awarded units but also those that remain on the system in their respective subcategories and will roll over to the next cycle.

For the 2023 cycle, there has been a decrease noted in the overall units accrued in the subfield of theatre, performance and dance. Table 13 shows that TUT accrued the largest share of units 69.18%, followed by UJ receiving 23.06%.

With the continued implementation of the policy, it would be interesting to see increased participation from institutions that offer theatre, performing and dance in their curriculum. Increased participation from a range of institutions can possibly enhance the field of theatre, performance and dance and potentially support a robust national arts education infrastructure.

4.5.4. Literary Arts

Overall, there has been a positive trend in the submissions of creative research outputs from universities, despite the participation numbers being relatively low in the subfield of literary arts for the last five-year cycle. The data emphasises the steady flow of

submissions in the various subcategories (namely creative non-fiction, novels, novellas and short stories, or performance and poetry) within the literary arts subfield, and this is encouraging. Further, to these subfields, the Department acknowledges the pertinent role of African Languages and encourages universities, applicants to submit their creative research outputs produced in the recognised African languages, thus promoting the importance of linguistic diversity.

Over the last five-year cycle, there has been consistent submissions from fifteen universities. The subfield of literary arts attracts broad participation institutions submitting creative research outputs. The department is pleased to note that WSU has submitted in the last two cycles bringing the number of universities to sixteen in this subfield, this is an indication of widespread interest and involvement.

Table 14: Units accrued Literary Arts 2019-2023 submission cycle.

HEI	2019	2020	2021	2022	2023	Total of units awarded	%Total
SU	2	6	3	11	4,5	26,5	34,75%
Creative Non-Fiction		0	1	2	0,5	3,5	4,59%
Novels, Novellas and Short Stories		2		7	4	13	17,05%
Poetry	2	4	2	2		10	13,11%
Writing	0					0	0,00%
UJ	2	2	4	2,5		10,5	13,77%
Creative Non-Fiction	0	0	4	2,5		6,5	8,52%
Novels, Novellas and Short Stories	2	2				4	5,25%
Poetry	0					0	0,00%
UFS	0	2	5	1	0	8	10,49%
Novels, Novellas and Short Stories	0	2	2	1	0	5	6,56%
Poetry	0		3		0	3	3,93%
UCT		2	2	1		5	6,56%
Novels, Novellas and Short Stories		1	2			3	3,93%
Poetry		1	0	1		2	2,62%
DUT		1	2		2	5	6,56%
Poetry		1	2		2	5	6,56%
UWC	0	3,25	0		0,5	3,75	4,92%
Creative Non-Fiction	0	1,25	0		0	1,25	1,64%
Novels, Novellas and Short Stories	0	2			0	2	2,62%
Oral Performance / Literature		0				0	0,00%
Poetry		0			0,5	0,5	0,66%
WSU				3,5		3,5	4,59%

Oral Performance / Literature				3,5		3,5	4,59%
WITS		0	2	1	0	3	3,93%
Novels, Novellas and Short Stories			2	1	0	3	3,93%
Poetry		0				0	0,00%
UP	2	1				3	3,93%
Novels, Novellas and Short Stories	2	1				3	3,93%
NWU	0	2				2	2,62%
Creative Non-Fiction	0					0	0,00%
Poetry		2				2	2,62%
CPUT		2				2	2,62%
Novels, Novellas and Short Stories		2				2	2,62%
NMU			0	2		2	2,62%
Poetry			0	2		2	2,62%
RU	1			0	0	1	1,31%
Novels, Novellas and Short Stories				0		0	0,00%
Poetry	1				0	1	1,31%
UL		1				1	1,31%
Novels, Novellas and Short Stories		0				0	0,00%
Poetry		1				1	1,31%
UKZN		0				0	0,00%
Novels, Novellas and Short Stories		0				0	0,00%
Accumulative Total	7	22,25	18	22	7	76,25	100,00%
%Total	9,18%	29,18%	23,61%	28,85%	9,18%	100,00%	

Table 14 shows that SU has attracted the largest percentage of units 34.75%, followed by UJ 13.77%

Table 15: units accrued in the subcategory of Literary Art 2023 submission cycle.

HEI	Creative Non-Fiction	Novels, Novellas and Short Stories	Poetry	Total of units awarded	% Total
SU	0,5	4		4,5	64,29%
DUT			2	2	28,57%
UWC	0	0	0,5	0,5	7,14%
WITS		0		0	0,00%
RU			0	0	0,00%
UFS		0	0	0	0,00%
Total	0,5	4	2,5	7	100,00%
% Total	7,14%	57,14%	35,71%	100,00%	

Table 15 provides a breakdown of units accrued per subcategory in the 2023 cycle per institution in the subfield of literary arts. The highest proportion of units in the 2023 cycle were accrued in the subcategory of novels, novellas and short stories which accounted for 57.14% of the sector total. Following novels, poetry accounting for 35.71%, creative non-fiction 7.14%.

SU, DUT and UWC accounted for 100% of units awarded to universities.

With the continued implementation of the policy, there is anticipation that insights into African languages across institutions will be gleaned to gauge the impact of the policies implemented by the Department. Assessing the representation and growth of African languages can provide valuable feedback on the effectiveness of policies in fostering inclusivity and cultural richness in the creative research landscape.

4.5.5. Design

Table 16 provides a breakdown of units awarded to the design subfield over the last five-year cycle. Design has consistently received submissions from universities over the last five-year cycle. The awarding of units to universities has been consistent, indicating a sustained engagement and recognition of creative research outputs in the design field. However, a decline has been noted in the number of submissions from universities. Overall, the subfield of design has received

Table 16: Unit allocation design subfield 2019-2023

HEI	2019	2020	2021	2022	2023	Total units awarded	%Total
DUT	0	3	0		3,5	6,5	30,02%
UCT	1	1,5			0,5	3	13,86%
SU		2,285	0		0,2	2,485	11,48%
NMU	1	1	0			2	9,24%
UJ		0,3333		1,5		1,8333	8,47%
TUT	0	1	0,5	0	0	1,5	6,93%
UFS	0,3333	1	0		0	1,3333	6,16%
UP			0,5	0,5		1	4,62%
RU				1		1	4,62%
CUT	0	1	0			1	4,62%

CPUT				0		0	0,00%
UKZN			0			0	0,00%
Total	2,3333	11,1183	1	3	4,2	21,6516	100,00%
%Total	10,78%	51,35%	4,62%	13,86%	19,40%	100,00%	

Over the last five-year cycle DUT has been consistent and accrued the largest percentage in the subfield 30.02%, followed by UCT 13.86% and SU 11.48% respectively. The sustained performance by DUT is an indication that consistent participation in the submission process results in greater understanding of the policy requirements. In 2020, the highest number of units (11.1183) were awarded to the sector in the design field, and 2023 also saw an increase in the units awarded to the sector (4.2).

Table 17: units awarded per subcategory 2023 submission cycle.

HEI	Architectural Design	Communication Design	Graphic Design	Information Design	Jewellery Design	Multimedia Design	Total of units awarded	% Total
DUT		0		1	2	0,5	3,5	83,33%
UCT	0,5						0,5	11,90%
SU						0,2	0,2	4,76%
UFS	0						0	0,00%
TUT			0				0	0,00%
Total	0,5	0	0	1	2	0,7	4,2	100,00%
% Total	11,90%	0,00%	0,00%	23,81%	47,62%	16,67%	100,00%	

For the 2023 submission cycle, submissions were received across the recognised subcategories, except for communication design and graphic design. DUT accrued the largest percentage of units 83.33%, followed by UCT 11.90% and SU 4.76%.

The low approval ratio in the design subfield has been attributed to insufficient scholarly rigour in the framing by applicants in the annotation. In some instance, the creative research output is not accurately located in the discipline. The engagement from the evaluation panel suggests a need for a more rigorous scholarly approach to submissions within the design sector to meet policy requirements and standards. The decline in submissions in 2023, along with the dominant subcategories and the challenge of low approval ratios, underscores the importance of maintaining scholarly rigor in creative research outputs within the design field.

4.5.6. Film and Television

Table 18 provides a cumulative view of the accrual of units by universities in the subfield of film and television over the last five-year cycle. The subfield of film and television has received the least submissions over the last five-years. Despite the lower number of submissions, slow and steady growth has been noted. This can possibly be attributed to the extensive work involved in producing creative research work in this subfield. However, it is important to note that there was an increase in the number of submissions received for the year 2023. The department hopes that this upward trend will continue.

The policy recognises an array of genres within this subfield which includes are listed in the policy page 11-12. The policy goes into detail on the various genres.

Table 18: units awarded film and television 2019-2023 submission cycle.

HEI	2019	2020	2021	2022	2023	Total of units awarded	%Total
UJ		1	2	3	1	7	44,21%
Cinematography			1		0	1	6,32%
Directing		1		3	1	5	31,58%
Documentary			1		0	1	6,32%
UWC	0	2	0		1	3	18,95%
Directing			0		1	1	6,32%
Documentary		2				2	12,63%
Producing	0					0	0,00%

DUT		2				2	12,63%
Cinematography		2				2	12,63%
WITS	1,6666		0	0	0	1,6666	10,53%
Cinematography			0		0	0	0,00%
Producing	1,6666			0		1,6666	10,53%
SU	1					1	6,32%
Editing	1					1	6,32%
UP			1			1	6,32%
Documentary			1			1	6,32%
UKZN					0,1667	0,1667	1,05%
Documentary					0,1667	0,1667	1,05%
RU					0	0	0,00%
Directing					0	0	0,00%
Editing					0	0	0,00%
Producing					0	0	0,00%
UL					0	0	0,00%
Documentary					0	0	0,00%
NMU				0		0	0,00%
Documentary				0		0	0,00%
Total	2,6666	5	3	3	2,1667	15,8333	100,00%
%Total	16,84%	31,58%	18,95%	18,95%	13,68%	100,00%	

UJ has accounted for most of the sector proportion contributing to 42.21% units accrued. UWC and DUT follow with 18.95% and 12.63% respectively. WITS attracted 10.53%, while UP and SU accounted for 6.32%.

Table 18 provides insights on the unique dynamics of the film and television subfield, highlighting both the challenges of limited submissions and the steady growth observed.

5. Innovations

The Department collaborates with NIPMO for the implementation of the innovations portion of the policy and the evaluation of submissions. The Department recognises patents and Plant Breeders Rights (PBR) for the purpose of subsidy claims for

innovations. The Department continues to make use of ROSS to receive submissions from institutions, and this is administered by the NRF.

5.2. Verification of data

The Department verifies all submitted claims to confirm compliance with the policy. Contact with universities may occur to request additional information where necessary.

5.3. Evaluation process

An evaluation meeting took place on 08 February 2024 with officials from the Department, the advisory panel chair for innovations, and officials from NIPMO. The evaluations were conducted online, recorded and the evaluated subsidy claims were captured on ROSS. After the evaluation there was a debriefing as an evaluation panel to assess policy improvements and recommendations which will be shared with the sector for consideration of high approval rate.

5.4. Unit allocation

Approved innovation can be awarded 2 units. In the case where the claiming creator is affiliated with multiple institutions, the subsidy is shared amongst the claiming universities. The evaluation committee ensures fair subsidy sharing by considering ownership/assignee details of the innovation.

The following criteria is used by the Department for unit allocation for PBR and Patents:

- 1) Criteria include the first Patent application or Plant Breeders Rights (PBR) application granted in a specific jurisdiction.
- 2) The policy makes the following provision in paragraph 54.1 “should a granted right be obtained in a jurisdiction not contained in the ‘table of Major jurisdiction that conduct substantive examination of patent application’, proof of substantive examination must be provided in the form of all examination report (also known as official actions) received and the responses provided, including the

correspondence indicating the acceptance by the examiner in the relevant jurisdiction.”

Each application must be accompanied by the following documentation:

- 1) A copy of the granted Patent including the allowed claims together with any drawings
- 2) A copy of the granted PBR including the technical questionnaire and illustrations
- 3) A copy of certificate of registration
- 4) All claims must be submitted with a letter of declaration signed by the DVC on or before the due date. The letter must reference the internal evaluation committee members.
- 5) Outputs submissions for innovations for a three-year period (2021-2023).

5.5. Overall Innovations Submissions

Over the last five-year cycle, there has been a steady number of submissions, from thirteen institutions actively participating in the process.

Table 19: Overall Units awarded for Innovations 2019-2022

INNOVATION OUTPUTS

HEI	2019		2020		2021			2022			2023			
	Units Awarded	% of Sector Units	Items	Units Awarded	% of Sector Units	Items	Units Awarded	% of Sector Units	Items	Units Awarded	% of Sector Units	Items	Units Awarded	% of Sector Units
CPUT	1	1.38%	0	0	0.00%	0	0	0.00%	1	2.0000	4.18%	1	2.0000	4.42%
NMU	6	4.15%	2	4.0000	7.26%	3	6.0000	13.98%	1	2.0000	4.18%	1	2.0000	4.42%
NWU	0	0.00%	7	14.0000	25.41%	0	0	0.00%	1	2.0000	4.18%	3	6.0000	13.25%
RU	2.67	1.85%	1	1.6000	2.90%	0	0	0.00%	0	0	0.00%	0	0	0.00%
SU	47	32.49%	7	5.6466	10.25%	2	2.5000	5.82%	0	0	0.00%	3	5.0000	11.05%
UCT	39	28.34%	3	4.3340	7.87%	7	10.0000	23.29%	13	19.8691	41.51%	9	16.0000	35.35%
UFS	0	0.00%	1	0.4000	0.73%	0	0	0.00%	0	0	0.00%	0	0	0.00%
UJ	2	1.38%	0	0	0.00%	0	0	0.00%	1	2.0000	4.18%	3	4.6666	10.31%
UKZN	7	4.84%	0	0	0.00%	0	0	0.00%	4	8.0000	16.71%	0	0	0.00%
UNISA	2	1.38%	1	2.0000	3.63%	3	4.4000	10.25%	1	2.0000	4.18%	1	2.0000	4.42%
UP	15	10.37%	12	21.1100	38.32%	9	14.0332	32.69%	5	10.0000	20.89%	1	2.0000	4.42%
UWC	5	3.46%	0	0	0.00%	2	4.0000	9.32%	0	0	0.00%	1	1.6000	3.53%
WITS	16	11.06%	1	2.0000	3.63%	1	2.0000	4.66%	0	0	0.00%	2	4.0000	8.84%
TOTAL	142.67	100.00%	35	55.0906	100%	27	42.9332	100%	27	47.8691	100%	25	45.2666	100%

Table 19 shows units accrued by universities over the last five-year submission cycle. 2019 generated the largest number of units (142.67) awarded. In 2023, there has been a decline in the number of innovations submissions, although a number of universities participating in the 2023 submission cycle increased in comparison to the previous submission cycle (2022). Ten (10) universities participated in the 2023 submission cycle, accruing a total of 45.2666 units. For the 2023 submission cycle, UCT accrued the majority share of the sector proportion accounting for 35.35%.

The decline in the number of innovations application has been anticipated due to the time period it can take to gain a certificate from an examining jurisdiction. The Department will continue to monitor the overall participation from institutions.

In 2023, twenty-eight (28) innovations submissions were submitted onto ROSS. Of the twenty-eight (28) submissions, twenty-five (25) were approved for subsidy as they met

requirements stipulated in the policy, and three (3) submissions were rejected due to lack of supporting documentation. Supporting documentation is crucial for meeting policy requirements and ensuring the integrity of the evaluation process.

Table 20: Approval Ratio of Innovations 2023

Institution	Number of submitted innovations	Approved	Rejected	Units awarded	% of sector total
UCT	9	9		16	35.35%
UP	3	1	2	2	4.42%
SU	3	3		5	11.05%
WITS	3	2	1	4	8.84%
UWC	1	1		1.6	3.53
UJ	3	3		4.6666	10.31%
NWU	3	3		6	13.25%
CPUT	1	1		2	4.42%
UNISA	1	1		2	4.42%
NMU	1	1		2	4.42%
Total	28	25	3	45.2666	100.00%

Table 20 indicates the outcomes of the innovation’s submissions in the 2023 submission cycle, emphasizing the importance of providing comprehensive supporting documentation for successful subsidy claims. The approval of twenty-five (25) and declination of three (3) submissions reflects a huge improvement by the universities with adherence to the policy requirements.

6. Conclusion

The implementation of the creative research policy has the potential to play a vital role in South Africa’s creative research discourse as it aims to increase the production of creative works by the sector. The five-year cycle of implementation shows steady participation from selected higher education institutions. Throughout this process, there has been some challenges in the implementation, but as we carve a way forward, the process can be strengthened collectively.

Overall, the implementation of the Policy has been welcomed by the sector. Through continuous engagements a number of challenges have been identified, some which the Department has sought to rectify, while others not due to constraints.

The analysis presented captures the potential areas of improvement in the overall implementation and evaluation of the policy, providing valuable insights for universities who are continuously involved in the evaluation and management of creative research outputs.

For some panels it was noted that there are recurring issues that impact the approval and rejection of creative research outputs, these are listed as the following:

- Conflict of interest: this has been a recurring issue over this five-year period. In the previous reporting, the Department has pointed out that applicants/ institutions (through their internal committees) must ensure that peer reviewers have not participated in the project in the form of commentators, theorists or facilitators as this brings into question subjectivity. Further peer reviews cannot be from the same institution as creators.
- Misclassification of submissions: Applicants' uncertainty about where to submit their creative research outputs leads to misclassification under the subfield of fine arts. Many of these items are declined as they do not meet the stipulated criteria in the policy and implementation guidelines. A possible remedy would be for institutions to request applicants to clarify projects that cross boundaries of disciplinary categories and subcategories, thus ensuring alignment in their submission.
- Affiliation: It has been noted with concern that some institutions increasingly submit applications to recognise the outputs of foreign artists as affiliates who live and produce art abroad, and not necessarily in an academic research context. Similarly, such problematic affiliation in some cases also concerned research associates and temporarily appointed or contracted individuals. To ensure alignment with the policy, institutions must ensure that research originates and develops from the institution of affiliation.

- Quality and accessibility of supporting material: Some applications do not provide sufficient accessibility to items due to faulty repository links and/or repositories that contain inadequate visual material in terms of quality, volume, and/or number. This in turn jeopardizes the application.
- Quality of peer reviewer reports: Over the years, there has been improvement in the quality of peer reviewer reports, however there are still areas of improvement. The panels viewed that in some cases, reports were rushed and did not communicate in-depth consideration of the outputs. Others often varied with the quality of the creative work. The peer reviewer reports must be rigorous and comprehensive, ensuring the quality of these reports is crucial to the evaluation process.

The milestone in the policy implementation is acknowledged, but concerns about the limited participation of institutions are noted. The potential need for further promotion and the insights for improvement indicate a commitment to refining the policy's implementation. Issues in the evaluation process, such as misclassification, conflict of interest, and the quality of peer reviewer reports, are identified and emphasized as areas for attention and improvement. We look forward to receiving submissions from institutions for the next round.