



CREATIVE OUTPUT AS
RESEARCH
RIGOUR AND PROCESS

Compiled by Dr Gwenneth Miller 2022



- 1. INTRODUCTION**
- 2. POLICY AND IMPLEMENTATION**
- 3. PREPARATION: READ AND PREPARE EVIDENCE**
- 4. ANNOTATION**
- 5. PROCESS**

1. INTRODUCTION

Publication = Units = Creative Output

Background

Joined UNISA 1997, DLitt et Phil 2015, Practice-led research D

National Peer reviewer for Creative Output applications

Subfield panel (Advisory DHET)

Chair of DROVC

Artist web page: <https://www.gwennethmiller.com/exhibitions>

Aims

Dissemination

To achieve successful research unit allocation

To avoid pitfalls

SCOPE

Creative outputs, and in the following subfields:

1. Fine Arts and Visual Arts;
2. Music;
3. Theatre, Performance and Dance;
4. Design;
5. Film and Television; and
6. Literary Arts.

Only **innovations** within the following subfields are applicable:

1. Registered Patents
2. Registered Plant Breeders' Rights

2. POLICY AND IMPLEMENTATION

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STAATSKOERANT, 28 APRIL 2017

No. 40819 5

SCHEDULE

POLICY ON THE EVALUATION OF CREATIVE OUTPUTS AND INNOVATIONS PRODUCED BY PUBLIC HIGHER EDUCATION INSTITUTIONS

(2017)

<https://gazettes.africa/archive/za/2020/za-government-gazette-dated-2020-06-11-no-43433.pdf>



higher education
& training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

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

Implementation Guidelines
Revised in October 2021

note pages 9 & 19

[https://www.dhet.gov.za/Policy%20and%20Development%20Support/Creative%20Outputs%20Implementation%20Guidelines_October%202021%20\(003\).pdf](https://www.dhet.gov.za/Policy%20and%20Development%20Support/Creative%20Outputs%20Implementation%20Guidelines_October%202021%20(003).pdf)

3. PREPARATION: READ GUIDELINES

never been accredited / one or two units

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

scholarship / *Research*

Evidence of the creative outputs

Verifiable evidence of the accessibility and re-accessibility of the output...creative output to the reviewers and to the Department for **verification** purposes.

Keywords in Policy and Guidelines

Contribution ...the application of **new ways of working** in a particular field; or a consolidation of previous working methods and approaches; or that it works across genres.

Originality ...the creative output contributes to **new insight** and or stylistic, thematic, or conceptual innovation to the discipline. Has developed a new formulation of data, new methods...

Rigour ...demonstrates **intellectual research coherence, methodological accuracy, depth of scholarship** and analytical engagement with other relevant work...

CREATIVE OUTPUT AS

RESEARCH

RIGOUR AND PROCESS

- Scope
- Competency
- Contribution

Demands an ethic of accountability

Discourse of “audit culture” (Sullivan 2010) or a “model of accountability” (Butt 2017)

Report on knowledge/art/creative work.

3. PREPARATION: EVIDENCE

Annotation

Articulate concept and make tacit knowledge clear

Visual evidence

Overall shot, individual shot, detailed images, different angles.

Links that work

Researchable:

Communities in UnisaIR <https://uir.unisa.ac.za/>

Unisa Creative Outputs

<https://uir.unisa.ac.za/handle/10500/27329>

FORMS

Creative Output Fine Arts:
COFA

Creative Art Music:
COM

Creative Output Literary Arts
COLA Forms

Annotations

- The conceptual links and context must be **clearly and thoroughly** outlined in the annotation. Theoretical insight must be **directly linked** to the images and performances so that the committee can clearly see the artwork or musical submission enacting the theoretical underpinning
- The text must be unique and not a copy of a review or curator's statement
- The annotation must articulate innovation, creativity, and contribution to the field
- Major solo shows received one unit if the annotation was not detailed. Similar concerns were raised in Music's submissions.

4. PROCESS: SOP

Dates embedded in SOP 2022

Departmental Research Output Committee: DROVC
Chair: Dr Gwen Miller milleg@unisa.ac.za

Literary Arts: Dr Alwyn Roux

Groups Exhibitions: October at Unisa Art Gallery

2019

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

	Approved		Not Approved		Not Evaluated by Panel		Under Peer Review		
Institutions		%		%		%		%	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

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2020: REPORT BY DHET

TOTAL 21 Items submitted, 12.83 accrued

Fine Art: 12 items submitted; 5 Units accrued (4th in SA tie with SU)

Music: 9 items submitted; 7.83 Units accrued (3rd in SA)

Theatre/Dance/Design/Film/Television/Literary Arts: 0 items submitted

TOP Institutions	COFA	Approval rates
UP	2 artists	All approved
SU	4 artists	All approved
UJ	5 artists	Most approved
UNISA	5 artists	Some approved
UCT	2 artists	Some approved
UFS	5 artists	Some approved

2020: REPORT BY DHET

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2022: REPORT FROM DROVC

13 researchers involved, 15 Items submitted:

COFA aims to achieve 15 units (11 applications)

COM aims to achieve 6 units (4 applications)

Total Aim: 21 units depending on peer reviewer reports

BIBLIOGRAPHY

Butt, D. 2017. *Artistic research in the future academy*. Bristol (Uk, Chicago (USA): Intellect.

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Sullivan, G. 2010. *Art practice as research; inquiry in visual arts*. 2nd edition. Thousand Oaks, CA: SAGE.

ILLUSTRATIONS

Slide 1: Gwenneth Miller, detail of *Thomas' army drawings* (2005). Oil on canvas. 70 x 77 cm. Artist's collection. <https://www.gwennethmiller.com/copy-of-earlier-work>

Slide 2: Gwenneth Miller, detail of *Paint tube. Demo sketch* (2018). Oil on paper. 30 x 42 cm. Private collection of Andrea Walters. <https://www.gwennethmiller.com/copy-of-earlier-work>

Slide 19: Gwenneth Miller, detail of *Homo Viator* (2010). Ultrachrome inks on Hahnemühle Paper. 43.4 x 23 cm. Edition of 3. Private collections. <https://www.gwennethmiller.com/transcode-order-and-sytems>



Thank you!