

## **Creative Research Outputs Submissions**

## **Institutional Creative Research Outputs Evaluation Committee**

**Creative Research Outputs Criteria for the Assessment of**

**Film and Television**

The work should have been screened publicly, either through theatrical release in commercial cinemas, at festivals or on broadcast television, in order to gauge critical and audience response. It should also be available for rescreening on DVD. Works in any of the following genres:

* **Fiction**: Full-length feature films, made for television feature films, episodes in series, situation comedy series (episodes or series) and animated and short or full-length features.
* **Documentary:** Full-length documentary, series or a genre of episodes, investigative journalism.

Film and Television are interdisciplinary forms, *par excellence*, and several disciplinary contributions to the final product need to be recognised. Ideally, all categories should be orchestrated so that they contribute equally to the perfectly executed product, but it should be noted that there may be a disjuncture between one of the categories and the final product e.g. one performance may be excellent even if the film as a whole is mediocre. Therefore, categories will be rewarded independently.

**The following are categories are falling under Film and Television**:

Script writing, directing, producing, acting, cinematography, editing, set design and costume design.

**Output title**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Output Category:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_

**Sub-field category:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Criteria for the assessment of Film and Television Outputs**

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| **Criteria** | **Reviewers’ Comments** |
| ***Originality***: whether the output contributes to fresh understanding and/ or stylistic, thematic or conceptual innovation in the discipline. |  |
| ***Relevance***: whether the work and *annotation* demonstrate 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. |  |
| Even though the work is publicly available, the work should demonstrate its ***newness*** by indicating that the work has not been available for viewing publicly, even though it has been publicised. |  |
| ***Rigour***: the extent to which the output reflects technical or aesthetic accomplishment, systematic method, intellectual precision and/ or integrity. |  |
| The output should never have been submitted for assessment |  |
| It must be substantial and exhibit exceptional creative originality, interpretive insights and research-informed practice. |  |
| Evidence must be submitted of public standing e.g. critical reviews, audience response and awards. |  |
| A brief written defence of the work must be submitted, with due cognisance of the criteria considered. |  |
| Each film or television output should be at least 30min in duration. |  |
| Does the Creative Output meet the criteria as set out in the policy for the evaluation of creative outputs?  ***Answer Yes or No*** *(Elaborate when necessary)* |  |
| **Any additional comments?** |  |
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| **INSTITUTIONAL COMMITTEE MEMBER (REVIEWER):** |
| **Name and Surname**: |
| **Signature: Date:** |
| **Department:** **Cell-phone/ landline no:** |
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