

## **Creative Research Outputs Submissions**

## **Institutional Evaluation Committee**

**Creative Research Outputs Criteria for the Assessment of Theatre, Performance and Dance**

* Theatre performance entails live, intimate connection with the audience. It is a collaborative form of fine art that uses live performers to present the experience art of movement of the body, usually rhythmically and to the music, using prescribed or improvised steps and gestures. As an art-form it can be analysed purely by its choreography, its repertoire or movements, or it may be classified according to its time or place of origin.
* Categories are directing, theatre making/dramaturgy/choreography, writing, performance, scenography/design/and performance technology

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

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

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

**Criteria for the assessment of Theatre, Performance and Dance Outputs**

|  |  |
| --- | --- |
| **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. |  |
| ***Complexity/ Significance***:   * Qualitative factors such as the duration of the process; the scale or extent of the product itself in performance; the level of visibility of the output in the public domain with respect to length of time and nature of venue, appropriate to the nature of the particular project. * Qualitative factors such as the intellectual scope of the project: the depth of its insight and the importance of its contribution- the extent to which the output enhances or is likely to enhance knowledge, thinking, understanding and/ or practice in the discipline. |  |
| ***Rigour***: the extent to which the output reflects technical or aesthetic accomplishment, systematic method, intellectual precision and/ or integrity. |  |
| The performance must be scheduled, advertised public performance and not simply part of student training within the institution. |  |
| A clear distinction should be made between routine ‘commercial’ performances, which do not quality for subsidy, and those which extend the particular performing arts discipline and may therefore qualify for subsidy. |  |
| Winning a recognised national or international award/ prize/ competition will qualify such a performance for subsidy. |  |
| 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?** |  |
|  |  |

|  |
| --- |
| **INSTITUTIONAL COMMITTEE MEMBER (REVIEWER):** |
| **Name and Surname**: |
| **Signature: Date:** |
| **Department:** **Cell-phone/ landline no:** |
|  |