Academics whose primary output is **theatre performance processes and/or products** (including the roles of director, choreographer, script writer, theatre designer, dramaturge, and/or performer)

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| **Level** | **Research Outputs**  **Quality & Quantity** | **Postgraduates**  **Quality & Quantity** | **Recognition and Reputation** |
| **Outstanding** | **Consistently produces outputs of the highest quality**   * Theatre productions regularly commissioned by prestigious festivals or theatres nationally and internationally.1 * Curator /artistic programmer of major arts festivals or theatre events nationally and internationally * Theatrical processes and/or products have significant impact2 * Regular participation as a major contributing artist to a collaborative project.3 * Body of artistic work is studied/researched by students and professionals at National or International universities. * Play texts or recordings of work are widely distributed.4 * Has published academic articles/chapters in books | **Consistently produces PGs of the highest quality**   * Outstanding reputation for supervising at post graduate level * Assessment of supervision always excellent * Consistently attracts and graduates Master’s and/ or doctoral students within the minimum expected time * Excellent record of graduates who have become successful in their own right * Excellent track record of capacity building with students from disadvantaged educational backgrounds * Some students graduate with distinction | **Recognised nationally and Internationally as a leader**   * Regularly receives prestigious invitations as guest speaker, participant, resident, curator or exhibitor from national and international institutions * Invitations to contribute to funding selection and or award commissions (such as the National Arts Council) * Invited as peer reviewer by leading national and international institutions to review practice as research * Has received important national and international awards * National and international recognition as a as a public commentator with particular expertise |
| **Very good**  (top 20% of those in the field at universities) | **Consistently produces outputs some of which are of a very high standard**   * Presents creative work nationally and internationally and may have one commission by a prestigious festival or theatre. * Curator /artistic programmer of major arts festivals or theatre events nationally * Theatrical processes and/or products have had an impact * Participation as a contributing artist to a collaborative project * Play texts or recordings of work that are fairly widely distributed. * May have published academic articles/chapters in books | **Consistently graduates PGs**   * Very good reputation for supervising at post graduate level * Assessment of supervision always very good * Graduates most Master’s students within the minimum expected time * Very good record of graduates who have become successful in their own right * Some students graduate with distinction * Significant evidence of capacity building with students from disadvantaged educational backgrounds | **Strong National and some international recognition**   * Has received some prestigious national and international invitations as a speaker, participant, resident, curator or exhibitor * Some invitations to contribute to funding selection and or award commissions (such as the National Arts Council) * Has received national awards * Nationally recognised as a as a public commentator |
| **Good**  (top 40% of those in the field at universities) | **Produces outputs some of which are of a very high standard**   * Presents creative works nationally * Curator of national theatre events * Some works with some evidence of impact * May have published academic articles/chapters in books | **Consistently graduates PGs**   * A good reputation for supervising at post graduate level * Assessment of supervision is good * Consistently graduates Master’s students within the minimum expected time * Some evidence of capacity building with students from disadvantaged educational backgrounds | **Good National recognition**   * Has received some prestigious national invitations as a speaker, participant, resident, curator or exhibitor * Some invitations to contribute to funding selection and or award commissions (such as the National Arts Council) * Limited national recognition as a as a public commentator |
| **Satisfactory** | **Steady creative output of increasing quality**   * Presents creative works locally * Continually produces creative work such as theatrical processes and/or products, but the extent and impact of these works is developing. * Some participation as a contributing artist to a collaborative project or programme. * Creative work may be towards a postgraduate degree | **Steady contribution to PG training**   * Some success in initiating, managing and supervising postgraduate students, possibly as a co-supervisor. Preferably one Master’s student graduated in the last 5 years | **Nationally/ locally recognised**   * Able to provide limited evidence of local and preferably national recognition |
| **Unsatisfactory** | **Research outputs irregular and of low quality**   * Theatre work produced is irregular and has little impact. * Minimal or no participation within wider artistic community such as workshops, conferences and festivals in the last 5 years or since the last promotion | **Plays little or no role in PG training**   * Has not graduated a Master’s student in the last 5 years or since the last promotion * Little experience with postgraduate supervision | **Little or no recognition**   * Unable to provide evidence of national or local recognition |

**Notes**

A commission by a major national or international festival involves a rigorous and often competitive selection process. A theatre work which is selected to perform on the Main programme of a festival is chosen by a panel of experts who are responsible for ensuring, in part, an artistic programme which advances artistic knowledge by presenting work of excellence which may challenge artistic boundaries, ideas about form, content, or technical expertise. In this sense, such a commission involves a peer review process, often contributing to advancement of knowledge within the discipline, and such knowledge is further disseminated through reviews, recordings, academic articles, and audience attendance.

Not all theatre works will end up at prestigious venues or festivals. However, some work may have a significant impact, for example, a theatre project which interrogates important social issues and collaborates with an NGO to initiate debate within a local community. An artist/researcher would need to argue for the significance and scope of the impact of a particular theatre project. Some kind of peer review mechanism is therefore necessary, to account for what can be considered ‘quality’ within a specific context. South African Drama departments are currently involved in an NRF funded research project which aims to investigate how theatre practice might be considered research. The criteria used to evaluate this are:

How does the process/product relate to how it is framed as research (it was decided that a theatre process or product needed to be framed as research by providing a statement of intent, contextualisation within a body of theory or artistic practice etc.)

Does it contribute to current practice and the advancement of knowledge in the discipline? How and to what extent?

Does it reflect theatrical and/or dramatic accomplishment and a creative signature, relative to the particular nature of the project and its context?

To what extent does the product or process impact upon the context, the discipline or the viewer (in scope/complexity/effect/affect)?

Most theatre artist roles form part of a collective creative process – ie – several artists collaborating to create a theatrical production. The onus should be on the artist/researcher to show the level of his/her contribution.

The term ‘publication’ has purposively been avoided as it is unrealistic to assume in the current publishing climate, that a text or an artist monograph or recording of work will be published by a major publishing house. However, if a researcher can provide evidence that his/her text is performed or used to inform artistic practice in different contexts, this might constitute ‘distribution’ and by implication, dissemination of original artistic knowledge.

The context of invitations to adjudicate or present a workshop needs to be taken into account, in terms of impact on the discipline, participant, or context.