

# THEATRE & DANCE ADVANCEMENT STANDARDS 2024-25

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Date: 6/14/24

Dept Name: Theatre & Dance

Standards for Advancement: AY 2024-25

Series: Ladder Rank/Traditional Faculty/Scholars/Artists

## 1. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: RESEARCH

### I. REGULAR MERITS AND PROMOTIONS

#### A. Normal Merit Review

*\*Please see Glossary of Terms in Narrative Section for definitions of venue types.*

#### ACTORS and ACTOR-DIRECTORS

- *Assistant I - Associate Professor III:* A performance in / direction of 1 production or equivalent (see narrative section) at a professional venue per review cycle.
- *Associate IV-Full Professor V:* A performance in / direction of 1-2 productions or equivalents (see narrative section) at significant venues per review cycle.
- *Full Professor VI-IX:* A performance in / direction of 1-2 productions or equivalents (see narrative section) at significant and/or top-tier venues in addition to 2 or more readings, staged readings, or workshops per review cycle.

#### DANCE ARTISTS

- *Assistant I-Associate Professor III:* Creation of 1 dance production or equivalent (see narrative section) at a professional venue per review cycle.
- *Associate IV-Full Professor V:* Creation of 2-3 dance productions or equivalents (see narrative section) at significant venues per review cycle.
- *Full Professor VI-IX:* Creation of 2-3 dance productions or equivalents (see narrative section) at significant and/or top-tier venues per review cycle.

#### DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN)

- *Assistant I-Associate Professor III:* 1-2 designs or equivalents (see narrative section) at a professional venue per review cycle.
- *Associate IV-Full Professor V:* 3-4 designs or equivalents (see narrative section) at significant venues per review cycle.
- *Full Professor VI-IX:* 3-4 designs or equivalents (see narrative section) at significant and/or top tier venues per review cycle.

### DIRECTORS

- *Assistant I - Associate Professor III*: The direction of 1 production or equivalent (see narrative section) at a professional venue per review cycle.
- *Associate IV-Full Professor V*: The direction of 2-3 productions or equivalents (see narrative section) at significant venues per review cycle. Productions should demonstrate a broadening impact by local, regional, and/or national articles, reviews, and/or nominations/awards.
- *Full Professor VI-IX*: The direction of 2-3 productions or equivalents (see narrative section) at significant and/or top-tier venues per review cycle. Productions should demonstrate national or international impact by local, regional, and/or national articles, reviews, and/or nominations/awards.

### PHD. AND PERFORMANCE STUDIES SCHOLARS

- *Assistant I-Associate Professor III*: 1 or 2 research articles of 3500 to 7000 words (including notes), published or formally accepted during the entire review period in peer-reviewed journals or scholarly anthologies (print or e- publications)—or equivalents (see narrative section), including artistic work, possibly in combination with submission of well-advanced chapters that are part of a larger book project.
- *Associate IV-Full Professor V*: 2 research articles per 3 year review cycle—or equivalents (see narrative section), including artistic work, possibly in combination with evidence of advancement on a bigger project.
- *Full Professor VI-IX*: 1-2 research articles per 3 year review cycle, or equivalents (see narrative section), including artistic work, possibly in combination with evidence of advancement on a bigger project.

### PLAYWRIGHTS

- *Assistant I-Associate Professor III*: 1-2 productions in significant venues, publications, workshops, or commissions, or 1-2 new plays, teleplays, screenplays, operas, music theatre pieces, or ensemble-driven theatre pieces per review cycle.
- *Associate IV-Full Professor V*: 2-3 productions in significant venues, publications, workshops, or commissions, or 2-3 new plays, teleplays, screenplays, operas, music theatre pieces, or ensemble-driven theatre pieces.
- *Full Professor VI-IX*: 2-3 productions in significant venues, publications, workshops, or commissions, or 2-3 new plays, teleplays, screenplays, operas, music theatre pieces, or ensemble-driven theatre pieces. Evidence of a growing profile, impact, and leadership in the field as signaled by notable assessments in reviews and feature articles, significant grants, fellowships, commissions, or awards.

### STAGE MANAGERS

- *Assistant I- Associate III*: 1 traditional 8-10 week production at a significant venue, or equivalent work (see narrative section) per review cycle.

- *Associate IV-Full Professor V*: 2 traditional 8-10 week productions at significant venues, or equivalent work (see narrative section) per review cycle.
- *Full Professor VI-IX*: 2 traditional 8-10 week productions at significant and/or top-tier venues, or equivalent work (see narrative section) per review cycle.

## **B. Fourth Year Appraisal**

### ACTORS, ACTOR-DIRECTORS, DIRECTORS, DANCE ARTISTS, DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN), STAGE MANAGERS, PLAYWRIGHTS

- A promotion-worthy production at a significant venue, or equivalent (see narrative section).

### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **For a book-centered file**: Candidate is well advanced with their first book, as evidenced by a clear prospectus, fairly polished chapters, and a plan for completion, regardless that there may not yet be a contract in place.
- **For an article-based file**: Candidate should have a consistent track record of publication and clear plan to reach the appropriate number of articles in time for their promotion file.

## **C. Assistant to Associate**

\*External letters should be solicited to support advancement at this level. Standards of advancement will be provided to letter writers.

### ACTORS, ACTOR-DIRECTORS, DIRECTORS, DANCE ARTISTS, DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN), STAGE MANAGERS

- A body of productions, or equivalents (see narrative section) at significant venues that demonstrate consistent and continued professional activity and collectively demonstrate the candidate's growing profile and impact in the field.
- **Or**: A promotion-worthy production (or equivalent) of substantial scope and/or impact in a top-tier or significant venue that is evaluated as tenure worthy by external reviewers.

### PLAYWRIGHTS

- A body of productions at significant venues, showcasing a growing profile and field impact.
- **Or**: A promotion-worthy publication, teleplay, screenplay, opera, music theatre pieces, or ensemble-driven theatre piece.
- Notable assessments in reviews and features, along with significant grants,

fellowships, and commissions, are anticipated.

#### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **For a book centered file:** An accepted book manuscript and at least two published articles/chapters (or their equivalents as enumerated in narrative section).
- **For an article centered file:** A portfolio of excellent peer-reviewed articles and or book chapters, of which we could typically expect 8. Exceptions explained in the narrative section. In addition, the file should also include evidence of new work in development.
- For both book centered and article centered files, the file should demonstrate signs of participation in the larger profession (fellowships, book reviews, scholarly conference papers, etc.); submitted evidence of work toward realization of a second major project;

#### **D. Associate to Full**

\*External letters should be solicited to support advancement at this level. Standards of advancement will be provided to letter writers.

#### ACTORS, ACTOR-DIRECTORS, DANCE ARTISTS, DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN), STAGE MANAGERS

- An aggregate body of productions, or equivalents (see narrative section) at top-tier or significant venues that demonstrate the candidate's established profile and impact in the field.
- **Or:** A promotion-worthy production (or equivalent) of substantial scope and/or impact in a top-tier or significant venue that is evaluated by external reviewers.

#### DIRECTORS

- An aggregate body of productions, or equivalents (see narrative section) at top-tier or significant venues that demonstrate the candidate's established profile and impact and/or leadership in the field.
- **Or:** A promotion-worthy production (or equivalent) of substantial scope and/or impact in a top-tier or significant venue that is evaluated by external reviewers.

#### PLAYWRIGHTS

- A body of productions at significant venues, showcasing a well-established profile and field impact.
- **Or:** A promotion-worthy publication, teleplay, screenplay, opera, music theatre piece, or ensemble-driven theatre piece.
- Notable assessments in reviews and features, along with significant grants, fellowships, and commissions, are anticipated.

### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **For a book centered file:** An accepted book manuscript and at least two published articles/chapters (or their equivalents as enumerated in narrative section).
- **For an article centered file:** a portfolio of excellent peer-reviewed articles and or book chapters, of which we could typically expect 6. Exceptions explained in the narrative section.
- Other acceptable projects are a comparable accomplishment via the secured publication of a sizable, significant single-editor volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; or a combination of achievements with parallel aggregate value for artist-scholars, contributions to the field of scholarship weighted most heavily. Such advancement files will demonstrate increased professional activities, establishment of the candidate as a respected scholar in our field on the national level.

### **E. Professor Step 6**

\*External letters may be solicited to help support advancement at this level. Standards of advancement will be provided to letter writers.

### ACTORS, ACTOR-DIRECTORS, DANCE ARTISTS, DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN), STAGE MANAGERS

- Substantial body of work in nationally/internationally recognized top-tier or significant venues.
- Significant roles, productions, or contributions demonstrating field impact and accomplishment may be evaluated by external reviewers.

### DIRECTORS

- Substantial body of work in nationally/internationally recognized top-tier or significant venues.
- Significant leadership, productions, or contributions demonstrating field impact and accomplishment may be evaluated by external reviewers.

### PLAYWRIGHTS

- Sustained creativity and leadership in the profession.
- Emergence of a commanding new work or vital new works in production/publication.
- Notable critical assessments in reviews, journals, and books.
- Receipt of significant grants, fellowships, and commissions.

### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **For a book centered file:** An accepted book manuscript and at least two published articles/chapters (or their equivalents as enumerated in narrative section).
- **For an article centered file:** A portfolio of excellent peer-reviewed articles and or book chapters, of which we could typically expect 5. Exceptions explained in the narrative section.
- Other acceptable projects are a comparable accomplishment via the secured publication of a sizable, significant single-editor volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; or a combination of achievements with parallel aggregate value for artist-scholars, contributions to the field of scholarship weighted most heavily. Scholarly distinction including nationally visible research reputation.

#### **F. Professor Above Scale**

##### ACTORS, ACTOR-DIRECTORS, DANCE ARTISTS, DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN), STAGE MANAGERS

- Solidification of the career as one of great distinction, acclaimed nationally and/or internationally.
- Prestigious body of work establishing a national reputation, and demonstrating a senior understanding of the craft.
- Role or production of significant accomplishment evaluated by external reviewers.
- External review of the artist's trajectory as "distinguished" for advancement.
- Ongoing active participation in the field within significant venues, along with awards and grants.
- Innovation within the field.

##### DIRECTORS

- Solidification of the career as one of great distinction, acclaimed nationally and/or internationally.
- Prestigious body of work establishing a national reputation, and demonstrating a senior understanding of the craft.
- Production direction of significant accomplishment evaluated by external reviewers.
- External review of the artist's trajectory as "distinguished" for advancement.
- Ongoing active participation in the field within significant venues, along with awards and grants.
- Innovation and leadership within the field.

##### PLAYWRIGHTS

- Distinguished body of work showcasing sustained creativity.
- Establishment of a national reputation and leadership in the field.

- Productions in significant venues, publications, workshops, and/or commissions.
- Equivalent achievement in dramatic writing for television, film, music theatre, or opera.
- Ongoing active participation in the field through significant venues and publications.
- Receipt of notable grants, fellowships, commissions, awards, and positive assessments in reviews and feature articles.

#### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **For a book centered file:** An accepted book manuscript and at least two published articles/chapters (or their equivalents as enumerated in narrative section).
- **For an article centered file:** A portfolio of excellent peer-reviewed articles and or book chapters, of which we could typically expect 5. Exceptions explained in the narrative section.
- Other acceptable projects are a comparable accomplishment via the secured publication of a sizable, significant single-editor volume of formerly unpublished material on par with a monograph where innovation, impact, and complexity are determined comparable; or a combination of achievements with parallel aggregate value for artist-scholars, contributions to the field of scholarship weighted most heavily. Scholarly distinction including nationally visible research reputation.

#### **G. Above Scale Merits**

- Continued excellence of the highest order.

## II. ACCELERATIONS

- Accelerations within Assistant, Associate and Full Professor Scale
  - Accelerations across two merit steps normally require double the productivity required for a single step, plus excellent teaching and service. Instances where there may not be twice as many items, but the file includes some of unusual scale and scope, and/or a significant national or international award, will be considered.
- Accelerations to or through promotions (to Associate or Full or Above Scale)
  - Instead of twice the normal productivity of two merit reviews, an acceleration to or through a promotion requires the productivity expected of a promotion plus that expected for a merit for the step being skipped.
- Acceleration within Above Scale

- Accelerations at this level occur in rare and compelling cases and require exemplary research exemplified by extraordinary productivity and/or a significant national or international award, as well as excellent service and teaching.

### **III. BOS**

BOS will be considered for these categories:

- 1) a faculty member has combined nearly double the amount of research with a full teaching and service load in which they perform well.
- 2) a faculty member has won a research, teaching, or service prize from the campus, the UC system or a major national or international organization.
- 3) a faculty member has completed a term of service as the director of an institute or a center: Program directors may be considered for a BOS upon completion of their term, if they demonstrated outstanding leadership in creating and/or advancing the relevant program. Standard progress benchmarks will have to be exceeded and outcomes will need to have surpassed the norm. Annual Evaluation Standards for IAH Directors are used as divisional models to define these metrics.
- 4) a faculty member has successfully completed a term of service as department chair.
- 5) a faculty member has successfully completed a term of service as a member of CAP or the CoC, has chaired a major academic senate committee (like UGC, GC, or similar), or served as an elected member of the Academic Senate Leadership.
- 6) a faculty member has successfully taught an overload equivalent to 1.5 times the regular teaching load (not including any thesis supervision, directed readings, and similar).
- 7) a faculty member does not have the research for a normal merit or because they are at a barrier step, but teaching and service are excellent – No change with BOS.
- 8) a faculty member provided extraordinary contributions to EDI in service, teaching, and/or research.

## **2. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM): TEACHING**

- Please see the narrative section for context regarding heavy mentorship components to the teaching load.
- Five courses per year, except in cases of approved service and/or research course relief and/or leaves of absence
- Demonstrated evidence of good teaching based on departmental indices. Indices may include
  - Documentation of syllabus preparation and revision
  - Student evaluations, letters collected from students
  - Additional teaching evaluations provided, such as those from colleagues or the Chair.
  - Successful advisee outcomes, such as grants, awards, jobs, postdocs
- Additional weight may be given in demonstrated instances of exceptional teaching such as:
  - Excellent teaching of very large numbers of students and/or at multiple levels, from large lecture courses to graduate seminars



- Willingness to teach needed departmental and college offerings, and/or to take on courses that stretch beyond areas of expertise
- Willingness to teach across the curriculum, from service courses to smaller seminars.
- Teaching innovation, such as new course or curriculum development, cross-disciplinary teaching, or significant existing course or curricular innovations; new educational platform development; and/or initiatives that advance new curricular experimentation with alternative forms of teaching both inside the classroom and in the field, including experiential and community-engaged learning
- Teaching beyond the regular load
- Number of independent studies supervised
- Membership on a large number of graduate committees
- Chairing of more than two undergraduate honors theses and/or more than three M.F.A or Ph.D. students per year.

### **3. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: SERVICE**

- Good citizenship in meeting departmental, university, and professional responsibilities is expected at all levels.
- Service duties for faculty members grow - both in amount and scope - as they progress in rank and step.
- Participation in departmental service at a level appropriate to rank:
  - Non-tenured: service is light and primarily in areas directly related to the faculty member's specialization
  - Tenured: active involvement in departmental, divisional governance, and leadership.
  - For advancement to Step VI and Above Scale, we expect significant campus-wide service outside of the department/school in addition to continued departmental service
  - Additional weight may be given for service above rank successfully performed
- Responsible graduate advising based on departmental indices
- Graduate committee membership and active participation
- Additional weight may be given in demonstrated instances of exceptional service such as:
  - Service to the Profession (to acknowledge service provided outside of the university but to the university, such as serving on the board of national academic organizations or organizing conferences)

### **4. NARRATIVE PRESENTATION OF STANDARDS FOR ADVANCEMENT**

**Overview:** The Department of Theatre & Dance fosters a vibrant community of artists and scholars across seven sub-disciplines. This narrative section aims to clarify the unique expectations for

creative work and merit evaluations within each discipline. Additional context for advancement consideration, as well as area-specific equivalents are identified below. Please also see the glossary of terms for important contextual information.

Key factors considered during file evaluations include the duration and type of creative/scholarly contributions. Due to the diverse nature of theatre and dance productions, contributors may have varying time commitments. The document provides baseline indices for different disciplines while acknowledging the impossibility of universal numeric merit criteria.

The significance of traditional/non-traditional/community-focused designations for productions is emphasized, with all types considered valid and impactful on national and international theatre and dance scenes. While a comprehensive exploration of these differences exceeds this document's scope, a brief explanation is as follows.

**"Traditional" productions**, with better funding, target mainstream entertainment, drawing wide audiences and adhering to standardized conventions. Successful traditional productions include longer runs, extensive press coverage, renowned collaborators, and larger budgets, enhancing the department's national visibility and attracting graduate students and donors.

**"Non-traditional"** artistic productions may be smaller in scope, less funded, and receive limited press. Yet, they may excel in taking aesthetic risks that redefine theatre and dance. Experimental or avant-garde works hold significance for scholars examining shifting paradigms in the theatre and dance discipline.

**"Community-focused creative research"** is research that is socially relevant and focuses on culturally significant impact. The department acknowledges the importance of culture-shifting, culturally-specific, and community-focused artists, whose lifeworks are centered around human themes and communities. Productions focusing on engaging culturally-specific or disenfranchised communities may be evaluated based on social impact rather than production budget.

All three types of research contribute to the department's prestige, fostering visibility and growth.

Venue and visibility of collaborators play a crucial role in assessing projects, with the status of collaborators and recognition by foundations influencing the weighting of creative endeavors.

High-visibility awards in the candidate's field are recognized as justifications for accelerated advancement or promotion. Fields like Stage Management and Design, which may lack public reviews, are evaluated based on market demand, external reviews, significance of venues, reputation of collaborators, and mentorship narratives. The department acknowledges hybrid contributions across disciplines and supports artist-scholars, evaluating scholarly and creative activities with respect to their nature, quality, and quantity.

Some faculty in the theatre and dance department don't specialize in a single sub-discipline but rather engage in multiple areas or hybrid combinations, such as an actor who also directs, a director

who is also a playwright or designer, or a sound designer involved in various roles including composing and performing musical scores in real time. While these faculty members aren't expected to have professional assignments in every expertise area, their contributions are evaluated with the same weight as if they were in a distinct sub-discipline, contingent on assessments by experts in that specific sub-discipline within the department.

The department recognizes and values projects with regional, local, and social impact, especially those addressing diversity, equity, inclusion, and social justice. The impact and character of projects are considered when assessing creative or scholarly contributions. The department encourages the use of digital media and innovative technology in performances, with equal weight given to experimental works, community engaged works, and traditional productions.

The Department of Theatre & Dance is committed to embracing diversity and the varied talents of its artists and artist-scholars. The evaluation process considers the unique contributions of each faculty member, recognizing the diverse nature of artistic practice within the department.

### **Duration and Type of Creative Contributions:**

The department acknowledges the variability in time commitment across disciplines, making it impossible to establish universal numeric merit criteria. Because of area-specific variables, to say that all faculty members of this department are expected to have “x” productions annually is impossible, as is the evaluation of review candidates strictly on the basis of completed shows.

For example, a designer’s preparatory creative work is done months-sometime years-in advance, including multiple trips and required residency at the venue for an average of 3 weeks, while an actor must be away from campus for rehearsals and performances, usually between 8 and 10 weeks. The time commitment of stage managers is often 12 or more weeks for longer projects, as their work begins well before the rehearsal period. Choreographers and dance artists may take 3-4 years to complete a new piece and then perform/tour that piece anywhere from 5 to 25 unique venues, reworking the piece for each engagement. For actors and directors, the time requirements are high since they must be present for all development, rehearsal, and performances. Campus reviewers will therefore note that some disciplines have a higher “count” regarding expectations since the artistic role of the contributor may require less time per commitment.

In addition, since theatre is such a collaborative discipline, the goal of those creating new primary work for the stage, such as playwrights or choreographers, is manifold and involves not just the completion of the work in progress but also securing a venue and funding for performance. This can require many hours of effort since it necessitates the commitment of multiple people and institutions in the external theatre world to fund the cost of salaries, design, renting the performance space, and hiring a director or related personnel, among other costs. In addition, many plays will be “in development” and at various stages of preparation. For this reason, the department views the combined, multi-aspect efforts of each individual as measuring tools to assess the faculty member’s actual contributions in each review period.

### **Supervisory and Mentorship Roles:**

The UCSD Theatre & Dance department functions as a training ground for professionals in technical and performance arts, ensuring students gain hands-on experience for a competitive edge in the field.

Graduate student involvement in professional-level theatre productions is central to the MFA curriculum, significantly impacting the department's appeal and national standing.

Mentorship roles in supervisory courses uniquely shape the department's offerings, with heavy involvement in theatrical events, often taking place intensively outside or in addition to regular instruction hours. Faculty often serve as supervisors and mentors for practicum courses, with heavy involvement in theatrical events from development to performance, emphasizing the practical application of skills.

Like others on campus, our department attempts to capture the substantial time commitment and pedagogical skills required to mentor as one course, counting toward a faculty's teaching load. While this measure does not fully capture the time invested, it recognizes in part how these high-intensity roles are integral to the department's mission of developing professional artists, teachers, and practitioners in Theatre & Dance arts.

## Glossary of terms

### **Venue Types (for productions):**

- **Professional venues** include performance spaces, theaters, or platforms where **traditional and non-traditional** productions take place. These venues can include but are not limited to Off-Broadway, LORT<sup>1</sup> (regional) theaters, stand-alone venues with good reputations, national theaters, opera companies, corporate events, digital platforms, well-respected small or experimental venues, cultural and/or community-centered venues, and international institutions.
- **Top-tier venues** are professional venues (as defined above) that are deemed high-profile for **traditional or commercial productions**. This typically includes Broadway, major national theaters, major opera companies, widely distributed film/TV, or major international institutions. Press coverage, public visibility, awards, and impact on the field elevate the status of a venue. For traditional or commercial productions, the size and reputation of the venue can signal the success of a production.
- **Significant venues** are professional venues (as defined above) that are deemed high-profile and are noteworthy in field reputation and/or cultural impact, where **traditional, non-traditional, experimental, community-focused, and other non-commercial work takes place**. A venue's significance is multifaceted, encompassing its reputation, impact on the field, impact on culture, engagement with specific communities, as well as its role in shaping the artistic community and the discipline as a whole. For many non-commercial works, success may be measured by presentation at a well-recognized venue with specific field impact, as opposed to commercial success or mainstream visibility.
  - This definition of venue also captures a broad interpretation of performance spaces that may exist outside of physical buildings. For example, the significance of a

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<sup>1</sup> LORT (regional) theatres can include the La Jolla Playhouse, Old Globe Theatre, Mark Taper Forum, or South Coast Rep, in addition to 70+ other similar national theatres that are part of the League of Resident Theatres.

community-engaged performance that happens in public, or an experimental performance in virtual space, would be measured by its impact on the field or community, in absence of a physical venue with a reputation. The measurement of this impact may be visible in (but not limited to) press coverage, external reviewers, reputation of collaborators, notable innovations, or reputation of a presenting organization.

### Equivalents by sub-discipline

In general, consider the scope and character of projects, particularly acknowledging the extended timelines and contributions of larger endeavors, as contextualized in department letters. Below are specific examples of equivalents by sub-discipline.

#### ACTORS, ACTOR-DIRECTORS

- A combination of smaller accomplishments that parallel a performance in (or direction of) a second production in impact or scope can be considered equal in weight to a second production. This may include **readings, staged readings, and workshops**. A reading is a viable bit of research; a staged reading is even more involved; workshops vary in intensity and commitment, depending on scope, and efforts should be addressed in self statement and department letter. The scope of any given project is often out of the performer's hands (funding, calendar, availability of other artists, etc.), so variability in projects is expected throughout a career.

#### DANCE ARTISTS

- Equivalent: film, site-specific work, or a performance at a gallery or festival.
- For Full above VI - Quality of venue & prestige of collaborators will often increase. Duration and scope of projects matters and should be addressed in the department letter.

#### DESIGN ARTISTS (SCENIC, COSTUME, LIGHTING, SOUND AND PROJECTION DESIGN)

- Equivalent professional venues include (but are not limited to): museums, galleries, specific site works, festivals, films, virtual or digital spaces, gaming or other interactive platforms, distributed audio platforms.
- In some circumstances work on a large scale project, involvement in developing a project, developing technology for performance, or cross discipline work might equate with 2 (or 3) conventional design projects.

#### DIRECTORS

- Equivalent assignments could include a combination of 2-3 of the following activities: directing workshops, readings, development of new work, or

collaborations in site-specific work, dance, film, new media events or television.

### PLAYWRIGHTS

- Equivalent to a production: A publication, teleplay, screenplay, opera, music theatre piece, or ensemble-driven theatre piece.

### PHD. AND PERFORMANCE STUDIES SCHOLARS

- **See below for longer narrative**

### STAGE MANAGERS

- Equivalent to a production: Creative work of equal or similar duration to a theatrical production at other major performing arts organizations in the opera, dance or music, or interdisciplinary environments, as well as television or film productions, or live and hybrid events. Appropriate and comparable roles include work as an associate or assistant director, producer, project manager, production manager, and general manager. As an index of measure, three 3-week engagements or two 5-week engagements are the equivalent of an 8-12 week traditional production. In addition, the publication of independent scholarship in the form of articles and books can function as equivalents to involvement with a traditional production, where articles can function as parallel to shorter engagements and books can be seen as parallel with involvement in a larger project.

## **Equivalents and other considerations for PhD SCHOLARS - Performance Studies Area**

- Exceptions can be made for a slightly smaller number of articles/chapters if the work is of truly exceptional distinction and quality.
- The majority of work comprising a file should be in the form of publications, but involvement in creative production can supplement a file as long as it counts less than 25% of the expectations for article publication for article-based files and 50% of the expectations for article publication for book-based files (particularly for Career Reviews).
- Longer research articles of over 35 pages (or longer than 8000 words) can be considered doubly weighted in terms of independent scholarship. Co-authored works (essays or books) require extensive collaborative efforts and are generally counted as two-thirds of a work.

## **Overview for PhD SCHOLARS - Performance Studies Area**

In general, the expectations for productivity vary with series (Ladder Rank Research or Teaching [LP/SOE] Professor), rank and 2 types of file (**book-based or article-based**). The Performance Studies area acknowledges that some scholars also work as artists. As such, artistic projects can augment a book or article-based file, at any rank. Involvement in a creative production (ideally reviewed) and presented in a significant venue, in the role of a creator, dramaturg, performer, choreographer, or actor, to name a few, can be equivalent to producing an article. Similarly, a creative work under contract or published can count. Multiple creative projects can add towards

article counts for any rank, but they are not meant to fully replace publication-based measures. To be clear, the majority of work comprising a file should be in the form of publications, but involvement in creative production can supplement a file as long as it counts less than 25% of the expectations for article publication for article-based files and 50% of the expectations for article publication for book-based files (particularly for Career Reviews). This rubric around creative activity applies to all series and ranks.

**Expectations for Accelerations (all ranks/steps):** Generally speaking, in compliance with campuswide standards, the Department of Theater + Dance expects excellence in all three areas, with research productivity doubled for that review cycle. However, following PPM 230-220-88-1(b)'s clarification that departments should not use "simple numerical tabulation" as a measure for such reviews — and especially in an interdisciplinary field like ours — we will consider "research output" to include a variety of scholarly/artistic activities (conference talks, successful grants, completed research, et al.) to indicate when acceleration may be appropriate.

**Recognized Files for the PhD scholar track:** Reflecting changes in our field and aligning with other departments on campus, the department recognizes different ways to demonstrate excellence in research/creative production for the purposes of promotion (assistant to associate and associate to full):

- A **book-based file**, in which the file is primarily built around a manuscript, peer-reviewed and published at a reputable press and an ensemble of published or accepted articles and or chapters, the number of which will vary depending on the promotion level.
- An **article-based file**, in which the file is primarily built around a portfolio of excellent peer-reviewed articles and or book chapters, of which we could typically expect 5 to 8 depending on rank. Exceptions can be made for a slightly smaller number if the work is of truly exceptional distinction and quality. The file should also include evidence of new work in development.

Regardless of which way the case is built, the file should show evidence that the candidate for tenure has an independent research agenda and that the candidate has moved beyond dissertation research. Productivity should be distributed across the assistant level steps such that progress toward tenure is evident at each merit review. For tenure readiness review (usually during reappointment and advancement from Assistant Professor, step III to Assistant Professor, step IV), our assessment depends on whether an assistant professor is on track to meet the standards for tenure described above.

**When it comes to co-authorship:** for articles, chapters, or books that are co-written, the faculty's contribution should be clearly delineated and account for a significant proportion of the publication in order to count. We make a difference between the role of editor (as in an edited volume) and that of a co-author, with co-authorship being weighed more significantly due to the nature of this work. Co-authored publications are measured according to the following criteria: the role played by the

faculty member, and the nature of the research (interviews will count to a lesser degree). Co-edited publications are measured according to the following criteria: the role played by the faculty member and the venue for publication.