

Action of the Board of Regents
at its 1278th Meeting on NOV 10 2022

APPROVAL

ROBERTO M.J. LARA

Secretary of the University
and of the Board of Regents

JP ARTS PRODUCTIVITY SYSTEM
DANCE
Application Form

Name of Applicant :
Constituent University :
College :
Department :
Position/Rank :

CATEGORIES	MEASURES														COMMENTS
	MAX POINTS	60%		30%		25%		30%	25%	20%	10%	20%	10%		
		Performance		Repeat Performance				Awards/ Recognition		Reviewed/ Cited		Recorded Published Mediated			
		Sole	Joint	Sole	Joint	Sole	Joint	INT	NATL	INT	NATL	INT	NATL		
A. AUTHORSHIP															
1. Choreography		(60% OF MP)	(Sole /2)	(30% OF MP)	(Sole/2)	(25% OF MP)	(Sole/2)	(30% OF MP)	(25% OF MP)	(20% OF MP)	(10% OF MP)	(20% OF MP)	(10% OF MP)	Works include: 1. original, new works; 2. adaptations or new versions of existing works (e.g. developing new libretti to <i>Le Corsair</i>), and; 3. re-staging of existing works. Original works and adaptations must reflect originality of ideas, execution, and aesthetic. For re-staged works, applicant must demonstrate ability to interpret aesthetic intent of existing work.	
a) Long (1 Hour)	35	21	10.5	10.5	5.25	8.75	4.375	10.5	8.75	7	3.5	2.1	1.05		
b) Extended (20-45 min)	25	15	7.5	7.5	3.75	6.25	3.125	7.5	6.25	5	2.5	1.5	0.75		
c) Short(10 min)	8	4.8	2.4	2.4	1.2	2	1	2.4	2	1.6	0.8	0.48	0.24		
2. Integrated Works															
a) Long (1 Hour)	35	21	10.5	10.5	5.25	8.75	4.375	10.5	8.75	7	3.5	2.1	1.05	Integrated work involves overall design of costumes, sets, lights, stage, multimedia, etc. Applicants take on several creative roles in a production (e.g. film, theater piece).	
b) Extended (20-45 min)	25	15	7.5	7.5	3.75	6.25	3.125	7.5	6.25	5	2.5	1.5	0.75		
c) Short(10 min)	8	4.8	2.4	2.4	1.2	2	1	2.4	2	1.6	0.8	0.48	0.24		
B. PERFORMANCE															
1. Full Length Recital/ Concert (40 Min)	30	18	9	9	4.5	7.5	3.75	9	7.5	6	3	6	3	Applicant must demonstrate quality of technical execution and aesthetic competence (e.g., musicality, affective expression) in the performance of known/existing or original works that require advanced technical knowledge.	
2. Soloist in a Major Production	20	12	6	6	3	5	2.5	6	5	4	2	4	2		
3. Ensemble	5		3		0.75		0.625								
C. ARTISTIC DIRECTION															
1. Major Production (1 Hour)	25	15	7.5	7.5	3.75	6.25	3.125	7.5	6.25	5	2.5	5	2.5	Work involves the dramaturgical conceptualization or programming of productions such as musical theatre, music and dance revues, variety shows, etc. Writing in original publications related to production (e.g. programmes, dramaturgical notes).	
2. Major Festival or Event Curatorship	30	18	9	9	4.5	7.5	3.75	9	7.5	6	3	6	3		
D. DANCE EDUCATION															
a. Dance Instructor / Trainor / Workshop facilitator	5	3	1.5	1.5	0.75	1.25	0.625	1.75	1.25	1	0.5	0.3	0.15	Teaches dance classes (at least intermediate level) regularly in an accredited/reputable dance school (e.g. company dance school, university-based performing group). (Workshop facilitators) Designs and implements workshops for special interest groups (e.g. teachers, performing groups) for the purpose of enhancing technical and/or aesthetic competency or preservation of dances / dance forms.	
b. Coach	3	1.8	0.9	0.9	0.45	0.75	0.375	1.05	0.75	0.6	0.3	0.18	0.09		
c. Dance Master					0.75									Overall supervision of teaching of regular classes and/or rehearsals in a dance company.	
	5	3	1.5	1.5		1.25	0.625	1.75	1.25	1	0.5	0.3	0.15		
d. Company Artistic Director	5	3	1.5	1.5	0.75	1.25	0.625	1.75	1.25	1	0.5	0.3	0.15	Oversees all aspects of artistic production in a dance company, including recruitment of performers and artistic staff, curating and programming of performances, related logistical and administrative work.	
e. Continuing education															
i. long-term	5	3	N/A	1.5	N/A	1.25	n/a	1.75	1.25	1	0.5	N/A	N/A	Finished long-term (at least 1 year) certification program (e.g. RAD, Benesh, Labanotation)	
ii. short-term	2	1.2	N/A	0.6	N/A	0.5	n/a	0.7	0.5	0.4	0.2	N/A	N/A		
														Finished short-term (less than 1 year) certification program (e.g. Elementary Labanotation)	

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E. RESEARCH																
CATEGORIES	MAX POINTS	MEASURES												COMMENTS		
		60%		30%		25%		30%		25%		20%			10%	
		Publication/Presentation		NEW EDITION, REPRINTS				AWARDS/ RECOGNITION		REVIEWED/CITED		ANTHOLOGIZED/MEDIATED				
				INTERNATIONAL		NATIONAL										
		SOLE (60% OF MP)	JOINT (Sole /2)	SOLE (30% OF MP)	JOINT (Sole/2)	SOLE (25% OF MP)	JOINT (Sole/2)	INTL. (30% OF MP)	NATIONAL (25% OF MP)	INTL. (20% OF MP)	NATIONAL (10% OF MP)	INTL. (20% OF MP)	NATIONAL (10% OF MP)			
1. PUBLICATION																
A. Authorship																
1. Book	25	15	7.5	7.5	3.75	6.25	3.125	8.75	6.25	5	2.5	1.5	0.75	Published works can be in hard copy, online, or in digital format. Works can include output from research (archival, material culture or field research) relating to dance theory or criticism, somatic or kinesiological studies, or syllabi developed for specific workshops or general training purposes to enrich or enhance technical / aesthetic competence.		
2. Short Work																
a. Monograph	15	9	4.5	4.5	2.25	3.75	1.875	5.25	3.75	3	1.5	0.9	0.45			
b. Essay	10	6	3	3	1.5	2.5	1.25	3.5	2.5	2	1	0.6	0.3			
c. Journal Major Article	10	6	3	3	1.5	2.5	1.25	3.5	2.5	2	1	0.6	0.3			
d. Review	5	3	1.5	1.5	0.75	1.25	0.625	1.75	1.25	1	0.5	0.3	0.15			
B. Editorship																
1. Book	15	9	4.5	4.5	2.25	3.75	1.875	5.25	3.75	3	1.5	n/a	n/a	Applicant should hold any of the positions of editor-in-chief, series editor, or position of equal stature in the publication. Works can be published in hard copy, online, or in digital format. Digital series can include web / broadcast series, audio-visual material or other material stored in digital format. Publications should be able to contribute to the production of knowledge on dance as research material and/or output from research.		
2. Journal	12	7.2	3.6	3.6	1.8	3	1.5	4.2	3	2.4	1.2	n/a	n/a			
3. Professional Magazine	10	6	3	3	1.5	2.5	1.25	3.5	2.5	2	1	n/a	n/a			
4. Digital Series	10	6	3	3	1.5	2.5	1.25	3.5	2.5	2	1	n/a	n/a			
C. Conference																
1. Keynote Speaker	15	9	n/a	4.5	n/a	3.75	n/a	5.25	3.75	3	1.5	c/o D	c/ D	Presentations must contribute to dance scholarship and/or practice.		
2. Plenary Speaker	10	6	n/a	3	n/a	2.5	n/a	3.5	2.5	2	1	c/o D	c/o D			
3. Panel / Lecture-Demonstration / Performance lecture	5	3	1.5	1.5	0.75	1.25	0.625	1.75	1.25	1	0.5	0.3	0.15			
2. MOVEMENT NOTATION																
a. Long	25	15	7.5	7.5	3.75	6.25	3.125	8.75	6.25	5	2.5	1.5	0.75	Notation of a movement piece using known notation systems/scripts such as Benesh and Labanotation or newly developed systems used for documentation and research of movement systems and movement pieces. Assessment could be based on the length of the score and/or length of the work and/or complexity of movement analysis (e.g. does the piece involve multi-media or analysis of integrated expressive forms?). Evaluators may use the corresponding points for 'short', 'extended' and 'long' as guides for assigning points to a particular score. Consultants may be invited to assess the complexity of the score.		
b. Extended	15	9	4.5	4.5	2.25	3.75	1.875	5.25	3.75	3	1.5	0.9	0.45			
c. Short	10	6	3	3	1.5	2.5	1.25	3.5	2.5	2	1	0.6	0.3			

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